LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LANGUAGE

Specimen Assessment Materials 1

For teaching from 2011
For awards from 2012

LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LANGUAGE

SPECIMEN ASSESSMENT MATERIALS
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LEVEL 1 / LEVEL 2 CERTIFICATE

ENGLISH LANGUAGE

PAPER 1

SPECIMEN PAPER

2 hours

ADDITIONAL MATERIALS

A 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer all questions.

Write your answers in the separate answer book provided.

You are advised to spend your time as follows:
Section A: around one hour
Section B: around one hour

INFORMATION FOR CANDIDATES

The number of marks is given in brackets at the end of each question or part-question.
Buddy was a lot older than I was. He was eighteen and he'd quit school long ago to work at a garage. He had his own car, which he kept spotlessly clean and shining. He smoked, and drank beer, though he drank beer only when he wasn't out with me but was with other boys his own age. He made me anxious, because I didn't know how to talk to him. Our phone conversations consisted mostly of pauses and monosyllables, though they went on for a long time, which was infuriating to my father, who would walk past me in the hall, snapping his fingers together like a pair of scissors, meaning I had to cut it short. But cutting a conversation short with Buddy was like trying to divide water, because Buddy's conversations had no shape. I hadn't yet learned of any of those stratagems girls were supposed to use on men. I didn't know how to ask leading questions, or how to lie about certain kinds of things. So mostly I said nothing, which didn't seem to bother Buddy at all.

I knew enough to realise, however, that it was a bad tactic to appear too smart. But if I had chosen to show off, Buddy might not have minded: he was the kind of boy for whom cleverness is female. Maybe he would have liked a controlled display of it, as if it were a special kind of pie or a piece of well-done embroidery. But I never really figured out what Buddy really wanted. I never figured out why Buddy was going out with me in the first place. Possibly it was because I was there.

Buddy's world, I gradually discovered, was much less alterable than mine. It contained a long list of things that could never be changed or fixed. Buddy wasn't a dream but he was cute, and that counted for a lot. Once I started going out with Buddy, I found I could pass for normal. I was now included in the kinds of conversations girls had while they were putting on their lipstick. I was now teased.

We went to drive-in movies, but we always had to go to the early show because I wasn't allowed to stay out past eleven. My father didn't object to my having boyfriends, as such, but wanted them to be prompt in their pick-up and delivery. He didn't see why they had to wait around outside the front door when they were dropping me off. Buddy wasn't as bad in this respect as some of the later ones, in my father's opinion. When I got into the habit of coming in after the deadline, my father would sit me down and explain very patiently that if I was on my way to catch a train and I was late for it, the train would go without me, and that was why I should always be on time. This cut no ice with me at all, since, as I would point out, our house wasn't a train. It must have been then that I began to lose faith in reasonable argument as the sole measure of truth. My mother's reason for promptness was more understandable: if I wasn't home on time she would think I had been in a car accident. We knew what the hidden agenda was in these discussions. My mother knew all about cars and accidents.

After I had been going out with Buddy for about a month I told him I would be away for the summer. I was vague about where I was actually going. It wasn't easy to explain my parents' preference for solitude but I couldn't refuse to give him the address.

Buddy arrived unannounced one Sunday morning in August as I was carrying a pail of water up the slippery and wooden steps from the river. When I saw Buddy's car I was surprised and almost horrified. I felt I had been caught out. What would he think of the decaying cabin, the decrepit furniture, the jam jar with its drooping flowers? Buddy got out of the car and looked up at the trees. He gazed around but gave no indication that he thought this place where I was living was hardly what he had expected. We decided to go on a picnic to Pike Lake where there was a public beach. My mother didn't seem to mind my going off with Buddy for the whole day, because we would be back before dark, although she told him to drive carefully.
The lake was shallow and weedy so I floated on my back in the lukewarm water, squinting up at the cloudless sky. Buddy swam out to join me and spurted water out of his mouth, grinning. After that we swam back to the beach and lay down on a beach towel. Buddy lit a cigarette and looked at me in an odd way, as if he was making his mind up about something. Then he said, "I want you to have something." His voice was the way it usually was but his eyes weren't. He looked frightened. He undid the silver bracelet from his wrist. I knew what was written on it: Buddy, engraved in flowing script.

"My identity bracelet," he said.

"Oh", I said as he slid it over my hand. I ran my fingers over Buddy's silver name as if admiring it. I had no thought of refusing it but I felt that now Buddy had something on me. Perhaps he was handing over to me his identity, some part of himself that I was expecting to keep for him and watch over. Another interpretation was that he was putting his name on me, like an ownership label, or a tattoo on a cow's ear, or a brand. When I was back at the log house, I took off the identity bracelet and hid it under the bed. I was embarrassed by it, though the reason I gave myself was that I didn't want it to get lost.

Buddy ended on a night in October, suddenly like a light being switched off. I was supposed to be going out with him but at the dinner table my father said a hurricane with torrential rain and gales was on its way and he didn't think I should be out in it. My father said it was my decision, of course, but anyone who would go out on a night like this would have to be crazy.

Buddy phoned to see when he should pick me up. I said that the weather was bad, and maybe we should go out the next night. Buddy said I was making excuses. I said I wasn't. My father walked past snapping his fingers. I said anyone who would go out on a night like this would have to be crazy. He said that if I wouldn't go out with him during a hurricane I didn't love him enough. I was shocked. This was the first time he had ever used the word love. When I told him he was being stupid, he hung up on me. But he was right, of course.

It would be wrong to say that I didn't miss Buddy but the morning after the hurricane I had only the sensation of having come unscathed through a major calamity.

After the break-up, he never spoke to me again. Later I heard he had been telling stories about how I'd lived in a cowshed all summer.

(From Bluebeard's Egg by Margaret Atwood, published by Jonathan Cape Reprinted by permission of the Random House Group Ltd)

A1 Look again at lines 1-17
What do you learn about Buddy and Hazel and the relationship between them in these lines?[10]

A2 Look at lines 18-34
What are the views of Hazel, her father and her mother about the relationship with Buddy? [10]

A3 Look at lines 35-60
How does the writer suggest that this relationship is not going to last? [10]

A4 Look at lines 61-74
What are your thoughts and feelings as you read these lines? [10]

You should track through these lines carefully, commenting on what happens and the way the story ends.
SECTION B: 40 marks

Answer Question B1

In this section you will be assessed for your writing skills, including the presentation of your work. Think about the content and organisation of your writing before you begin. Take special care with handwriting, spelling and punctuation.

A guide to the amount you should write is given for the question.

B1 Choose one of the following titles for your writing. [40]

The quality of your writing is more important than its length. You should write about three pages in your answer book.

Either, (a) The Accident.

Or, (b) Write about a time when you had to show real determination.

Or, (c) Continue the following:

   It was so easy. He couldn't believe how easy it was

Or, (d) A school trip.

Or, (e) Write a story which ends with the following:

   I hadn't wanted to go but this had made it all worthwhile.
LEVEL 1 / LEVEL 2 CERTIFICATE
ENGLISH LANGUAGE

PAPER 2:
SPECIMEN PAPER
2 1/4 hours

ADDITIONAL MATERIALS
Resource Material
A 12 page answer book.

INSTRUCTIONS TO CANDIDATES
Answer all questions.

Write your answers in the separate answer book provided.

You are advised to spend your time as follows:
Section A: around 60 minutes
Question B1: around 45 minutes
Question B2: around 30 minutes

INFORMATION FOR CANDIDATES
The number of marks is given in brackets at the end of each question or part-question.
SECTION A: 40 marks

Answer all the following questions.

The Resource Material for use with Section A is an article by Michael Hanlon, ‘The snows of Kilimanjaro’.

The text on the opposite page is a factsheet produced by the WWF (World Wildlife Fund).

Look at the WWF factsheet on the opposite page.

Look at the first four paragraphs.

A1. Identify ten pieces of evidence this factsheet uses to show that climate change is already a serious problem. [10]

Now look at the rest of the factsheet.

A2. Explain how and why the effects of climate change are likely to get worse, according to this factsheet. [10]

Now look at the article by Michael Hanlon in the separate Resource Material.

A3. How does Michael Hanlon try to persuade his readers to 'think more deeply' about global warming?

Think about:
• what he says;
• how he says it. [10]

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

A4. Compare and contrast what the WWF and Michael Hanlon say about the effects of climate change on Britain.

Organise your answer into two paragraphs using the following headings:
• what the WWF says;
• what Michael Hanlon says. [10]
WWF FACTSHEET

Nowhere is safe from the effects of climate change, and we are seeing the first signs of change now. Glaciers are already melting in places as far apart as Switzerland and New Zealand, bringing with them avalanches, soil erosion and dramatic changes to river flows. While Mount Kenya’s largest glacier has lost 92 per cent of its mass since the late 1800s, 2,000 glaciers in the eastern Himalayas have disappeared in the last century. These stark statistics speak for themselves.

Away from the mountains, the oceans and seas are warming, causing coral to die and putting many marine creatures at risk. Global warming has caused Arctic temperatures to rise by 5°C over the past 100 years, and the amount of sea ice – essential to the survival of the polar bear – has decreased by six per cent over the past 20 years. Already, fewer than 44 per cent survive the ice-free season.

Cold kills germs and disease-bearing insects such as the mosquito. But as the planet warms up, germs, bacteria and other carriers will multiply. Longer and hotter heatwaves caused by climate change are already creating perfect breeding conditions for rats and other pests, and diseases such as plague and malaria are on the increase.

Scientists around the world are telling us urgently that climate change is real, it is here, and it is serious.

As the speed our climate is changing, the world will soon be warmer than at any time in the last 10,000 years. Climate scientists are telling us to expect an average temperature increase of between 1.4°C and 5.8°C over the next 100 years.

Warmer water occupies more space than cold water, so as the oceans gradually heat up, they also expand – threatening to inundate low-lying coastal regions, many Pacific islands, and coastal wetlands as far afield as Argentina and Bangladesh, Nigeria and the United States.

But it’s not just warmer weather that’s causing concern. We are talking about climate change, not just global warming, and this is likely to cause more weather extremes, such as heavy rainfall, storms and floods, or prolonged drought. El Niño periods, which already turn the weather upside down in the Pacific every few years, may become more frequent and intense.

Among the other victims of climate change will be some of our most treasured habitats and species. Some animals will be able to adapt to a warmer world, but for many the change will be too abrupt and they will die. Because we’ve destroyed so many wild spaces, some species will simply have no suitable place to which they can move.

Scientists now predict a 60 per cent loss of summer sea ice by around 2050, which would more than double the Arctic’s ice-free season from 60 to 150 days. Sea ice is used by polar bears as a platform from which they hunt ringed and bearded seals, their primary prey. Retreating ice cover and longer ice-free periods limit the time the bears can spend on the ice, so they will have to use more of their vital fat resources to survive during the longer summer season. That means their body weight will fall – and lower body weight reduces female bears’ ability to produce milk, which in turn leads to greater mortality among cubs.

In the UK, winters will become wetter and summers will become drier. Sea levels will continue to rise, threatening the south and east coasts in particular. Skiing in Scotland is likely to become a thing of the past as the amount of snowfall decreases by up to 90 per cent. There are even some suggestions that climate change could affect the Gulf Stream, giving the British Isles a colder rather than a warmer climate. We simply can’t predict with total certainty what will happen. But do we really want to risk such potential consequences? It may not be too late for action – so long as we act now.

Reproduced from WWF article “Climate Change” (www.wwf.org.uk)
The snows of Kilimanjaro – which AREN’T melting – and inconvenient questions about global warming

Environmentalists say that the snows are shrinking and the glaciers melting. In just a few years, they will be gone – visible proof of the planet is getting warmer. The threat is that dramatic warming will have many unwelcome consequences. Warmer seas and melting ice threaten flooding. The deserts will spread and forests may disappear. There are grim warnings of famine in Africa and the spread of malaria northwards into Europe.

Except, inconveniently perhaps, it seems this may not be the case at all. At a recent meeting in Vienna, scientists concluded that the Kilimanjaro ice is secure for decades to come. Indeed, they claim Kilimanjaro’s glaciers have actually been growing in recent years.

The confusing story of Kilimanjaro illustrates one of the greatest problems for the green brigade. For global warming to remain at the top of the agenda, the public need to be not merely concerned – they need to be terrified. If we are to take the warming seriously, it must be shouted from the rooftops that we are witnessing the effects right now. Hence the fascination with Mount Kilimanjaro and the totally spurious linking of isolated weather events with a slow process of climate change.

The green brigade make a clear link between Hurricane Katrina, which devastated New Orleans in 2005, and global warming. A warmer world means warmer seas, and warmer seas mean more hurricanes. So, Hurricane Katrina was down to global warming, right?

Well, maybe, maybe not. The truth is Katrina was a perfectly ordinary hurricane which hit an extraordinary target. If it had come ashore 100 miles east or west, it might have killed a few fishermen, and we would probably never have heard of it. And it’s not just hurricanes.

The flooding of Boscastle in Cornwall a few years ago was blamed on global warming, as were the Millennium downpours that submerged half of Sussex. China’s cities are threatened by the spread of the Gobi Desert and, like the Great Heatwave of 2003, these phenomena have all been blamed on climate change. But the reality is more complicated. China has been threatened by deserts for hundreds of years. The Boscastle floods have happened before and will occur again, and the Millennium floods were nothing out of the ordinary.

The trouble is, the whole issue is confusing. Yes, global warming may eventually melt the Greenland ice sheet, but this will take hundreds, if not thousands, of years – not decades. Yes, our weather may change, but we are not yet sure how. Maybe it will become wetter, maybe drier. Yes, there may be more heatwaves. But, equally, this summer, or the next, may be a washout. It’s all a question of the long term – not next week. But that doesn’t stop campaigners from claiming that sea levels will rise by tens of metres in our lifetime, and showing us maps of the British Isles reduced to a scattered range of semi-submerged mountain tops. Nor will the old chestnut about global warming turning off the Gulf Stream go away. Experts accept that this won’t happen – but it has become a green ‘truth’ that climate change could plunge Britain into a Siberian deep-freeze (if, of course, the heatwaves don’t get us first).

All this amounts to a classic case of crying wolf. If every time the wind blows, or it is a bit hot, or a bit cold, the green brigade shriek ‘global warming’, we will simply start to switch off our attention. The majority of people will say this is just the weather. One day it’s hot, the next cold – that’s how it always has been. People will say all this global warming is just cobbler’s, but, sadly, it is not cobbler’s and we need to think more deeply about it.

(Michael Hanlon, reproduced from the Daily Mail, April 19, 2007)
SECTION B: 40 marks

Answer Question B1 and Question B2

In this section you will be assessed for your writing skills, including the presentation of your work. Take special care with handwriting, spelling, punctuation and layout.

Think about the purpose and audience for your writing and its content and organisation before you begin.

A guide to the amount you should write is given with each question.

B1. EITHER

(a) The WWF claim 'it is not too late for action' on climate change, 'as long as we act now.' Do you agree? [20]

Support your argument with examples. These may be drawn from the text in Section A, or you may range more widely if you wish.

The quality of your writing is more important than its length. You should write about one or two pages in your answer book.

OR

(b) It has been suggested that the smoking ban should be extended to ALL public places. Do you agree? [20]

Support your argument with examples.

The quality of your writing is more important than its length. You should write about one or two pages in your answer book.

B2. Write an article for a teenage magazine with the title 'How to cope with teenagers.' [20]

The quality of your writing is more important than its length. You should write about one to two pages in your answer book.
MARKING GUIDELINES

General

The mark scheme is not intended to put a barrier between candidates’ responses and your responses to their responses. The success of the marking will depend on your sensitive reading of texts and your professional judgement of candidates’ answers. The mark scheme offers some examples and tentative suggestions but does not provide a set of correct responses. It usually points to levels of achievement expected.

The paper (one hopes) will allow all candidates to show what they know, understand and can do. What follows are only best guesses about how the paper will work out, and are subject to revision after we have looked at as many scripts as possible before and during the Conference.
SECTION A: (40 marks)

A1. Look at lines 1-17

What do you learn about Buddy and Hazel and the relationship between them in these lines? [10]

This question tests the ability to read and understand texts, selecting material appropriate to purpose, and develop and sustain interpretations of writers' ideas and perspectives.

0 marks: nothing attempted, or nothing worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks according to quality, to those who make simple comments based on surface features of the text and/or show awareness of more obvious implicit meanings.

Give 6-7 marks according to quality, to those who make valid, sensible comments based on a range of appropriate evidence from the text. These answers should be at least beginning to explore the relationship between the characters.

Give 8-10 marks according to quality, to those who reach a detailed and well-considered interpretation based on analysis and exploration of the text. These answers should show insight into the relationship between the characters.

Some points showing evidence of understanding and selecting:

- Buddy is a lot older than Hazel
- He left school early and works in a garage
- He has his own car, which is his pride and joy (spotlessly clean)
- He smokes and drinks beer, but only drinks when he is with other boys
- He makes Hazel nervous because she doesn’t know how to talk to him
- Their phone conversations are full of pauses and monosyllables
- Buddy finds it difficult to converse with Hazel
- Their conversations are long but shapeless
- Hazel was too young to know how to manipulate men (lies/leading questions)
- She said nothing, mostly
- Buddy didn’t seem to mind at all
- Hazel does not show off her intelligence
- She admits that Buddy would not have minded
- He assumed girls were clever and might have like a ‘controlled display’ of it
- Hazel does not know what he wants or why he goes out with her
- It is possibly because she was there

Some evidence of interpretation of ideas and perspectives:

- Buddy shows some respect or consideration for Hazel
- The relationship is rather awkward
- They seem an unlikely couple
- They find it difficult to communicate
- They both seem to want to be with someone
- Hazel is more intelligent and reflective
- Buddy is undemanding and easy-going

This is not a checklist and the answers should be marked in levels of response. Reward valid alternatives.
A2. **Look at lines 18-34**

**What are the views of Hazel, her father and her mother about the relationship with Buddy?**

This question tests the ability to read and understand texts, selecting material appropriate to purpose, and develop and sustain interpretations of writers' ideas and perspectives.

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks according to quality, to those who make simple comments based on surface features of the text and/or show awareness of more obvious implicit meanings.

Give 6-7 marks according to quality, to those who reach a valid, sensible interpretation based on a range of appropriate evidence from the text.

Give 8-10 marks according to quality, to those who reach a detailed and well-considered interpretation based on analysis and exploration of the text.

Some points showing evidence of understanding and selecting (evidence of interpretation of ideas and perspectives in brackets).

- Buddy's world is "less alterable" (he is what he is)
- Hazel thinks Buddy is 'cute' and that counts for a lot, although he is not a 'dream'
- she is now 'normal' (and she seems to like that)
- she is included in girls' conversations
- she is teased
- she doesn't like having to be in by eleven
- her father does not object to the idea of Hazel having a boyfriend (but he demands promptness)
- he doesn't want Buddy hanging around when he brings her home (he is not the worst)
- Hazel doesn't accept her father's argument
- her mother is concerned about 'cars and accidents' (hidden agenda)
- Hazel understands her mother's concerns
- she doesn't really see any problem
- (both parents are fairly tolerant but protective and concerned)

This is not a checklist and the answers should be marked in levels of response. Reward valid alternatives.
A3. **Look at lines 35-60**

How does the writer suggest that this relationship is not going to last?  

This question tests the ability to read and understand texts, selecting material appropriate to purpose, and develop and sustain interpretations of writers' ideas and perspectives. It also tests understanding of how the writer uses linguistic, grammatical and structural features.

0 marks: nothing attempted, or nothing worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively. These answers will struggle to engage with the text and/or the question.

Give 4-5 marks according to quality, to those who make simple comments based on surface features of the text, and/or show awareness of more straightforward implicit meaning. Better answers will make some attempt to address the issue of 'how'.

Give 6-7 marks according to quality, to those who select and begin to analyse appropriate material from the text. These answers should engage with the issue of 'how', even if they do rely on some narrative or spotting of key quotations.

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

Analysis of ‘how’ is partly a matter of content and partly a matter of style.

Some points that candidates may explore (those also linked to style and structure are marked with *):
- she goes away for the summer
- she is ‘vague’ about where she is going *
- she still finds it difficult to be completely open with Buddy
- he arrives ‘unannounced’ and she is ‘almost horrified’ *
- she is embarrassed by the house/he gives nothing away
- Buddy is awkward when he wants to give her the bracelet
- he looks at her in an ‘odd way’ *
- he seems to be finding it hard to make his mind up
- his eyes look different as if he is frightened
- her reaction is cool, ‘as if admiring it’ *
- she feels Buddy now ‘has something’ on her *
- she seems less than thrilled to be expected to ‘keep’ and ‘watch over’ his identity *
- she is even less thrilled to be a possession (language suggests how she feels about this) *
- she removes the bracelet and hides it
- she is ‘embarrassed’ by it, although she persuades herself otherwise *

This is not a checklist and the answers should be marked in levels of response.

Reward valid alternatives.
A4. Look at lines 61-74

What are your thoughts and feelings as you read these lines? [10]

This question tests the ability to read and understand texts, selecting material appropriate to purpose, and develop and sustain interpretations of writers' ideas and perspectives. It also tests understanding of how the writer uses linguistic, grammatical and structural features.

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks to those who make simple comments with occasional reference to the text, or copy unselectively.

Give 4-5 marks according to quality, to those who make simple comments based on surface features of the text or show some awareness of implicit meaning. Most answers will probably give a simple response with some reference to 'what happens'. Better answers should attempt to link a personal response to the text.

Give 6-7 marks according to quality, to those who make a sensible, personal response based on appropriate evidence from the text.

Give 8-10 marks according to quality, to those who make a well-considered personal response based on analysis of the text. These answers should be thorough as well as perceptive.

Some points showing evidence of interpretation of ideas and perspectives:

- the end of the affair is perhaps predictable, or maybe regrettable
- Hazel seems to act reasonably and rationally in postponing the date
- Buddy accuses her of ‘making excuses’ (unfair)
- he makes the hurricane a test of her feelings for him/emotional blackmail
- she uses her father’s argument (Dad more influential than Buddy?)
- he uses the word ‘love’ for the first time and Hazel is ‘shocked’
- she calls him ‘stupid’ and he hangs up on her
- she misses him but is relieved it is over
- she feels she has escaped a ‘major calamity’
- he is spiteful in what he says about her

There is room for a range of responses to both characters and to the end of the relationship. Points should be supported by the selection of relevant material and, where appropriate, by comment on how the writer uses linguistic, grammatical and structural features to achieve particular effects. Reward answers which explore the text to reach a coherent personal response.
SECTION B

BAND DESCRIPTORS

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

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

For this question you will be awarding two marks:
- content and organisation (28 marks)
- sentence structure, punctuation, spelling (12 marks)

These marks must be recorded at the end of each response in the body of the script, not in the margin. The total mark (out of 40) should be recorded in the right-hand margin and then transferred to the front cover.
B1

0 marks: nothing written, or nothing worthy of credit

Content and organisation: 28 marks

**Band 1  1-9 marks**
- basic sense of plot and characterisation
- simple chronological writing predominates
- narratives may have a beginning and an ending but content is likely to be undeveloped
- paragraphs may be used to show obvious divisions and to group ideas into some order and sequence
- limited range of vocabulary is used with little variation of word choice for meaning or effect

**Band 2  10-15 marks**
- some control of plot and characterisation (e.g. perspective is maintained)
- narrative is beginning to show evidence of some conscious construction (e.g. some appropriate use of dialogue; topic sentences are supported by relevant detail)
- there is an appropriate beginning and an apt conclusion
- narrative is developed to engage the reader's interest
- paragraphs are logically ordered and sequenced
- there is some range of vocabulary, occasionally selected to create effect or to convey precise meaning

**Band 3  16-21 marks**
- overall the writing is controlled and coherent
- plot and characterisation are convincingly sustained (e.g. dialogue helps to develop character)
- narrative is organised and sequenced purposefully
- narrative has shape, pace and detail, engaging the reader's interest
- detailed content is well organised within and between paragraphs
- paragraphs of varied length are linked by text connectives and progression is clear
- there is some use of devices to achieve particular effects
- there is a range of vocabulary selected to create effect or to convey precise meaning

**Band 4  22-28 marks**
- the writing is developed with originality and imagination
- plot and characterisation are effectively constructed and sustained
- material is selected and prioritised to maintain interest
- narrative is purposefully organised and sequenced and well paced
- paragraphs are effectively varied in length and structure to control detail and progression
- cohesion is reinforced by the use of text connectives and other linking devices
- devices to achieve particular effects are used consciously and effectively
- a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
- confident and assured narrative which engages and holds the reader's interest
Sentence structure, punctuation and spelling: 12 marks

Band 1 1-5 marks
- sentences are mostly simple or compound
- compound sentences are linked or sequenced by conjunctions such as ‘and’ or ‘so’
- punctuation (full stops, commas, capital letters to demarcate sentences) is attempted where appropriate and with some accuracy
- the spelling of simple words is usually accurate
- control of tense and agreement is uneven

Band 2 6-7 marks
- sentences are varied and both compound and complex sentences are used
- there is use of some subordination to achieve clarity and economy
- some control of a range of punctuation, including the punctuation of direct speech
- the spelling of simple and polysyllabic words is usually accurate
- control of tense and agreement is generally secure

Band 3 8-9 marks
- a range of grammatical structures is used to vary the length and focus of sentences
- simple, compound and complex sentences are used to achieve particular effects
- a range of punctuation is used accurately to structure sentences and texts, sometimes to create deliberate effects, including parenthetic commas
- most spelling, including that of irregular words, is usually correct
- control of tense and agreement is secure

Band 4 10-12 marks
- there is appropriate and effective variation of sentence structures
- there is a sophisticated use of simple, compound and complex sentences to achieve particular effects
- accurate punctuation is used to vary pace, clarify meaning, avoid ambiguity and create deliberate effects
- virtually all spelling, including that of complex irregular words, is correct
- tense changes are used confidently and purposefully

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

The mark scheme is not intended to put a barrier between candidates' responses and your responses to their responses. The success of the marking will depend on your sensitive reading of texts and your professional judgement of candidates' answers. The mark scheme offers some examples and tentative suggestions but does not provide a set of correct responses. It usually points to levels of achievement expected.

The paper (one hopes) will allow all candidates who to show what they know, understand and can do. What follows are only best guesses about how the paper will work out, and are subject to revision after we have looked at as many scripts as possible before and during the Conference.
A1 Identify ten pieces of evidence this factsheet uses to show that climate change is already a serious problem. 

This question tests reading and understanding of the text and the appropriate selection of material.

Give one mark for each of the following points appropriately selected and clearly made, up to a maximum of ten:

- Glaciers are melting from Switzerland to New Zealand
- This causes avalanches, soil erosion and changes to river flows
- Mt Kenya's largest glacier has lost 92% of its mass since the late 1800s
- 2000 glaciers in the Himalayas have gone
- Oceans and seas are warming up
- Coral is dying (and marine creatures are at risk)
- The Arctic temperature has increased by 5 degrees in the last 100 years
- Sea ice has decreased by 6% in 20 years
- Fewer than 44% of polar bear cubs survive
- Heatwaves are creating breeding grounds for rats and other pests
- Diseases such as malaria and plague are increasing
- It quotes scientists (it is real, it is here, and it is serious)

Reward valid alternatives.

A2 Explain how and why the effects of climate change are likely to get worse, according to this factsheet.

This question tests the ability to read and understand the text, select material appropriate to purpose, and develop and sustain interpretations of writers' ideas and perspectives.

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks, according to quality, to those who copy unselectively or make simple comments with occasional reference to the text.

Give 4-5 marks, according to quality, to those who make simple comments with reference to surface features of the text.

Give 6-7 marks, according to quality, to those who explain clearly, using appropriate detail from the text.

Give 8-10 marks, according to quality, to those who explain clearly and thoroughly, combining specific detail with overview.

Some points showing evidence of understanding and selecting and sustaining interpretations. (Evidence of sustaining interpretations is marked here with *)

- The world will soon be warmer than it has been for 10,000 years
- Average temperature increase will be up to 5.8 degrees in the next 100 years
- The sea ice will reduce by 60% in the Arctic
- Nowhere is safe from the effects *
- Marine creatures are at risk (as coral is dying)
- Low-lying coastal areas could be inundated
- Germs, bacteria and other carriers of disease will multiply
- Weather extremes will be more common *
- El Nino periods may become more frequent and intense
- Treasured habitats and species will become 'victims' of climate change
- Some animals will be unable to adapt and they will die *
- Polar bears are at risk
- Britain will also be affected in unpredictable ways *

Reward valid alternatives.
A3 How does Michael Hanlon try to persuade his readers to ‘think more deeply’ about global warming? [10]

This question tests the ability to read and understand texts, selecting material appropriate to purpose, and develop and sustain interpretations of writers’ ideas and perspectives. It also tests understanding of how the writer uses linguistic, grammatical and structural features.

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks, according to quality, to those who copy unselectively or make simple comments with occasional reference to the text.

Give 4-5 marks, according to quality, to those who make simple comments with reference to surface features of the text and/or show some awareness of persuasive technique.

Give 6-7 marks, according to quality, to those who make valid comments based on appropriate detail from the text. These answers should be addressing the issue of ‘how’, although they may rely on some spotting of key features. Better answers will have a clear focus on persuasive technique.

Give 8-10 marks, according to quality, to those who make valid comments/inferences, combining specific detail with overview. These answers should be clearly engaged with the issue of ‘how’, with analysis of persuasive technique and use of language.

‘How’ is partly a matter of content and partly a matter of style and structure, but look for ‘how’, not just ‘what’.

Some points (those also linked to style and structure are marked with *):

- He uses the example of Mt Kilimanjaro which, he says, has become ‘an essential part’ of the environmental movement’s case on climate change
- He makes the ‘green brigade’s’ case (note the sarcastic language) *
- He lists the ‘unwelcome consequences’ we are threatened with (flooding, the spread of deserts, forests disappearing, famine in Africa, the spread of malaria)
- He uses ‘scientists’ to dispute the evidence of climate change *
- He suggests that environmentalists exaggerate to terrify the public *
- The linking of ‘weather events’ and ‘climate change’ is ‘spurious’, he claims *
- He uses examples such as Hurricane Katrina, the Boscastle floods, etc. to make his main point
- He argues that the ‘green brigade’ may be right but they are too simplistic *
- Climate change, he argues, is more complicated and confusing *
- They exaggerate the pace of change *
- He quotes ‘experts’ to dismiss the ‘old chestnut’ about the Gulf Stream *
- They ‘cry wolf’ *

Reward valid alternatives.
To answer this question you will need to consider both texts

A4 Compare and contrast what the WWF and Michael Hanlon say about the effects of climate change on Britain. [10]

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

0 marks: nothing attempted or nothing worthy of credit.

Give 1-3 marks, according to quality, to those who make simple comments with occasional reference to the texts, or copy unselectively.

Give 4-5 marks, according to quality, to those who make simple comments based on surface features of the texts and/or show awareness of more straightforward implicit meanings. Weaker answers could be a jumble of detail. Better answers should make some clear, if obvious, comparisons and contrasts.

Give 6-7 marks, according to quality, to those who make valid comments/inferences based on appropriate detail from the texts. Better answers will show the ability to cross-reference in an organised way.

Give 8-10 marks, according to quality, to those who make valid comments/inferences based on a thorough and organised selection of appropriate detail from the texts. These answers should be coherent and insightful, ranging confidently across both texts.

Some points showing evidence of the ability to select and collate material, and make comparisons and cross references:

WWF factsheet
- Winters will be wetter
- Summers will be drier
- Sea levels will rise and threaten the east and south
- Skiing will be a thing of the past in Scotland
- Snowfall will decrease by up to 90%
- The Gulf Stream could be affected and the UK will be colder
- The effects of climate change are unpredictable

Michael Hanlon:
- The weather may change but how is uncertain
- It could be wetter but it could be drier
- It could be warmer
- The weather will be as unpredictable as ever
- Change will take a long time
- The Gulf Stream will not be affected

Reward valid alternatives.
SECTION B

BAND DESCRIPTORS

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

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

For each of questions 1 and 2 you will be awarding two marks:

- content and organisation (14 marks)
- sentence structure, punctuation, spelling (6 marks)

These marks must be recorded at the end of each response in the body of the script, not in the margin. The total mark for each of questions 1 and 2 (out of 20) should be recorded in the right hand margin and the total (out of 40) ringed and then transferred to the front cover.
B1

0 marks: nothing written, or nothing worthy of credit

Content and organisation: 14 marks

Band 1 1-4 marks
- basic awareness of the purpose and format of the task
- some awareness of the reader / intended audience
- some relevant content despite uneven coverage of the topic
- simple sequencing of ideas provides some coherence
- paragraphs may be used to show obvious divisions or group ideas into some order
- some attempt to adapt style to purpose / audience (e.g. degree of formality)
- there is a limited range of vocabulary with little variation of word choice for meaning or effect

Band 2 5-7 marks
- shows awareness of the purpose and format of the task
- shows awareness of the reader / intended audience
- a sense of purpose shown in content coverage and some reasons are given in support of opinions and ideas
- sequencing of ideas provides coherence
- paragraphs are logically ordered and sequenced (e.g. topic sentences are supported by relevant detail)
- a clear attempt to adapt style to purpose / audience
- there is some range of vocabulary, occasionally selected to convey precise meaning or to create effect

Band 3 8-10 marks
- shows clear understanding of the purpose and format of the task
- shows clear awareness of the reader / intended audience
- clear sense of purpose shown in content coverage; appropriate reasons given in support of opinions/ ideas
- ideas are shaped into coherent arguments
- paragraphs are used consciously to structure the writing
- style is adapted to purpose / audience
- there is a range of vocabulary selected to convey precise meaning or to create effect

Band 4 11-14 marks
- shows sophisticated understanding of the purpose and format of the task
- shows sustained awareness of the reader / intended audience
- content coverage is well-judged, detailed, and pertinent
- arguments are convincingly developed and supported by relevant detail
- ideas are selected and prioritised to construct sophisticated argument
- paragraphs are effectively varied in length and structure to control progression
- confident and sophisticated use of a range of stylistic devices adapted to purpose / audience
- a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
Sentence structure, punctuation and spelling: 6 marks

Band 1  1-2 marks
• sentences are mostly simple or compound
• compound sentences are linked or sequenced by conjunctions such as ‘and’ or ‘so’
• punctuation (full stops, commas, capital letters to demarcate sentences) is attempted where appropriate and with some accuracy
• the spelling of simple words is usually accurate
• control of tense and agreement is uneven

Band 2  3 marks
• sentences are varied and both compound and complex sentences are used
• there is use of some subordination to achieve clarity and economy
• some control of a range of punctuation, including the punctuation of direct speech
• the spelling of simple and polysyllabic words is usually accurate
• control of tense and agreement is generally secure

Band 3  4 marks
• a range of grammatical structures is used to vary the length and focus of sentences
• simple, compound and complex sentences are used to achieve particular effects
• a range of punctuation is used accurately to structure sentences and texts, sometimes to create deliberate effects, including parenthetic commas
• most spelling, including that of irregular words, is usually correct
• control of tense and agreement is secure

Band 4  5-6 marks
• there is appropriate and effective variation of sentence structures
• there is a sophisticated use of simple, compound and complex sentences to achieve particular effects
• accurate punctuation is used to vary pace, clarify meaning, avoid ambiguity and create deliberate effects
• virtually all spelling, including that of complex irregular words, is correct
• tense changes are used confidently and purposefully

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

Good answers may include some of the following features:

Content
- a sustained sense of register and purpose.
- a range of appropriate and well-selected details to illustrate and give substance to ideas and opinions (skilful use of facts/figures/anecdotes)
- positioning and establishing a relationship with the reader (clear sense of audience)
- some development of ideas and opinions (perhaps involving alternative views and ‘pros and cons’)
- ability to move from the general to the particular or vice-versa (specific examples used within a coherent approach to the topic)

Organisation
- a clear and coherent approach
- a logical structure within which any argument is pursued effectively and clearly (for example, the writing is organised methodically into paragraphs with a clear and developing argument)
- an evident sense of cohesion with material linked effectively (use of connectives/subordination and topic sentences which are supported by relevant detail)

Sentence structure, punctuation and spelling
- sentences appropriately varied in length and focus
- accurate use of a range of punctuation
- mostly correct spelling
- good control of tense and agreement

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

Content
- uncertain sense of purpose and register (for example, no clear point of view)
- limited development of ideas/opinions and a tendency to simple assertion
- very limited awareness of the reader
- a tendency for comments to stay at the level of the ‘general’ and to lack specific examples
- details are thin or generalised with little sense of development (for example, a single sentence for each topic)

Organisation
- less secure control of structure (uncertain or random sequencing and paragraphing with an uneasy sense of argument)
- a tendency for details to be handled in isolation with limited sense of linking or cohesion (uneasy with connectives/subordination)

Sentence structure, punctuation and spelling
- sentences generally simple or compound
- some appropriate punctuation
- some accurate spelling at least of simple words
- uneven control of tense and agreement
B2

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

0 marks: nothing written or nothing worthy of credit

Content and organisation: 14 marks

Band 1 1-4 marks
- basic awareness of the purpose and format of the task
- some awareness of the reader / intended audience
- some relevant comment but analysis is basic (e.g. comment / analysis not effectively linked to stimulus material)
- simple sequencing of ideas provides some coherence
- paragraphs may be used to show obvious divisions or group ideas into some order
- limited attempt to adapt style to purpose / audience (e.g. degree of formality)
- there is a limited range of vocabulary with little variation of word choice for meaning or effect

Band 2 5-7 marks
- shows awareness of the purpose and format of the task
- shows awareness of the reader / intended audience
- a sense of purpose shown in analysis / comment and some reasons are given in support of opinions and recommendations
- sequencing of details and comments provides coherence
- paragraphs are logically ordered and sequenced (e.g. use of sub-headings)
- a clear attempt to adapt style to purpose / audience (e.g. use of features of newspapers / magazines)
- there is some range of vocabulary, occasionally selected to convey precise meaning or to create effect

Band 3 8-10 marks
- shows clear understanding of the purpose and format of the task (e.g. newspaper / magazine format)
- shows clear awareness of the reader / intended audience
- clear sense of purpose shown in analysis / comment; appropriate reasons given in support of opinions/recommendations
- Analysis / comment is shaped to support a clearly expressed viewpoint or recommendation (e.g. in a review recommendations are specifically targeted with explicit reasons)
- ideas are shaped into coherent arguments
- paragraphs or sections are used consciously to structure the writing
- style is adapted to purpose / audience (e.g. use of journalistic devices)
- there is a range of vocabulary selected to convey precise meaning or to create effect

Band 4 11-14 marks
- shows sophisticated understanding of the purpose and format of the task
- shows sustained awareness of the reader / intended audience
- analysis / comment is well-judged, detailed, and pertinent (e.g. comments lead to a well-balanced judgement and recommendations)
- analysis / comment is convincingly developed and supported by relevant detail
- analysis / comment is selected and prioritised to structure the whole text effectively
- paragraphs are effectively varied in length and structure to control different aspects of comment
- confident and sophisticated use of a range of stylistic devices adapted to purpose / audience
- a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
Sentence structure, punctuation and spelling: 6 marks

Band 1 1-2 marks
- sentences are mostly simple or compound
- compound sentences are linked or sequenced by conjunctions such as ‘and’ or ‘so’
- punctuation (full stops, commas, capital letters to demarcate sentences) is attempted where appropriate and with some accuracy
- the spelling of simple words is usually accurate
- control of tense and agreement is uneven

Band 2 3 marks
- sentences are varied and both compound and complex sentences are used
- there is use of some subordination to achieve clarity and economy
- some control of a range of punctuation, including the punctuation of direct speech
- the spelling of simple and polysyllabic words is usually accurate
- control of tense and agreement is generally secure

Band 3 4 marks
- a range of grammatical structures is used to vary the length and focus of sentences
- simple, compound and complex sentences are used to achieve particular effects
- a range of punctuation is used accurately to structure sentences and texts, sometimes to create deliberate effects, including parenthetic commas
- most spelling, including that of irregular words, is usually correct
- control of tense and agreement is secure

Band 4 5-6 marks
- there is appropriate and effective variation of sentence structures
- there is a sophisticated use of simple, compound and complex sentences to achieve particular effects
- accurate punctuation is used to vary pace, clarify meaning, avoid ambiguity and create deliberate effects
- virtually all spelling, including that of complex irregular words, is correct
- tense changes are used confidently and purposefully

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

Good answers may include some of the following features:

**Content**
- a sustained sense of register and purpose which meets the requirement for an article (for example, a lively, opinionated or witty approach)
- a clear and coherent approach (perhaps looking in detail at one aspect of the topic or ranging more widely)
- a range of appropriate and well-selected details to illustrate and give substance to ideas and opinions (skillful use of facts/figures/anecdotes)
- some development of ideas and opinions (perhaps involving alternative views)
- positioning and establishing a relationship with the reader via devices such as asides, questions, humour, use of active or passive voice and other journalistic devices (clear sense of audience)
- ability to move from the general to the particular or vice-versa (specific examples used within a coherent approach to the topic)

**Organisation**
- a logical structure within which any argument is pursued effectively and clearly
- an evident sense of cohesion with material linked effectively (use of connectives/subordination)
- clear understanding of format (for example, use of columns or sub-headings or headlines or other features of newspapers/magazines)

**Sentence structure, punctuation and spelling**
- sentences appropriately varied in length and focus
- accurate use of a range of punctuation
- mostly correct spelling
- good control of tense and agreement

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

**Content**
- uncertain sense of purpose and register (for example, ignoring the requirement for an article)
- limited development of ideas/opinions and a tendency to simple assertion (for example, *teenagers can be awful*)
- very limited awareness of the reader (for example, little use of journalistic devices)
- a tendency for comments to stay at the level of the ‘general’ and to lack specific examples
- details are thin or generalised with little sense of development (for example, a single sentence for each topic such as *everyone finds teenagers difficult*)

**Organisation**
- less secure control of structure (uncertain or random sequencing/no clear sense of argument)
- a tendency for details to be handled in isolation with limited sense of linking or cohesion (uneasy with connectives/subordination)
- limited understanding of the features of newspapers/magazines (for example, headlines, sub-headings, columns)

**Sentence structure, punctuation and spelling**
- sentences generally simple or compound
- some appropriate punctuation
- some accurate spelling at least of simple words
- uneven control of tense and agreement
## ASSESSMENT GRID

**LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LANGUAGE**

<table>
<thead>
<tr>
<th>Assessment Objectives Raw Marks (Actual)</th>
<th>Paper Total Mark</th>
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<tbody>
<tr>
<td><strong>AO1</strong></td>
<td><strong>AO2</strong></td>
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</tbody>
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### Paper 1 A

| Q1  | 10 |
| Q2  | 10 |
| Q3  | 10 |
| Q4  | 10 |
| **Total Marks** | **40** |

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<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
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### Paper 1 B

| Q1  | 40 |
| **Total Marks** | **40** | **80** |

### Paper 2 A

| Q1  | 10 |
| Q2  | 10 |
| Q3  | 10 |
| Q4  | 10 |
| **Total Marks** | **40** |

### Paper 2 B

| Q1  | 20 |
| Q2  | 20 |
| **Total Marks** | **40** | **80** |

### S and L

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<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
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| **Total Marks** | **40** | **40** |

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