

# WJEC GCSE English Language and Literature (Single and Double Award)

Approved by Qualifications Wales

## Sample Assessment Materials

Unit 1: Context and meaning

Teaching from 2025

For award from 2027

Version 3 - September 2025





# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Reduction to the Unit 1 task word count from 350-500 words to 250-400.	9 and 26
3	Amended wording to mark scheme for question 6.	19

## Contents

Question paper	1
Resource Folder	12
Mark scheme	15
Mapping grid	32

## Copyright

© WJEC CBAC Limited 2025

Surname	Centre number	Candidate number
First name(s)		0



**GCSE**

**3750U1**

**English Language and Literature – Unit 1  
Context and Meaning**

Time 1 hour 30 minutes  
**SAMPLE ASSESSMENT  
MATERIALS**

**Additional materials**

- **Resource Folder**

**Instructions to candidates**

Use black ink or black ball-point pen. Do **not** use gel pen or correction fluid.

You may use a pencil for graphs and diagrams only.

Write your name, centre number and candidate number in the spaces provided at the top of this page.

Answer **all** questions.

<b>For examiner's use only</b>		
<b>Question</b>	<b>Maximum mark</b>	<b>Mark awarded</b>
1a.	1	
1b.	4	
2.	1	
3.	1	
4.	1	
5.	2	
6.	5	
7.	5	
8.	25	
<b>Either 9.</b>	<b>15</b>	
<b>Or 10.</b>	<b>15</b>	
<b>Total</b>	<b>60</b>	

Write your answers in the spaces in this booklet. If you need more space, use the additional page(s) at the back of this booklet. Number the question(s) correctly.

**Information for candidates**

The number of marks is given in brackets at the end of each question or part-question.

The total number of marks available is **60**.

You should think carefully about how you use your time.

## Section A

Answer **all** questions in this section.

In the separate Resource Material, there are two poems about love: 'Valentine' by Carol Ann Duffy from the WJEC Poetry Anthology and an unseen poem, 'i wanna be yours' by John Cooper Clarke.

Examiner  
only

Read each poem carefully. Answer all the questions below.

1. (a) What is the word class of the two words from the first line of 'Valentine' underlined below? [1]

'Not a red rose or a satin heart.'

.....  
.....

- (b) Explain the effect that the words red and satin have in the poem. [4]

red.....  
.....  
.....

satin.....  
.....  
.....

2. In 'Valentine', what does the poet say about the onion given as a gift? Tick **one** box. [1]

It will be useful for cooking.	
It will make the other person cry until they can't see.	
It will get harder and stale.	
It will remind the other person of a ball.	

3. What is meant by the phrase “its fierce kiss will stay on your lips” in line 19 of ‘Valentine’? Tick **one** box. [1] Examiner only

An onion has a strong and lingering taste.	
The poet is asking the other person to kiss the onion.	
The poet finds onions tasty.	
The other person is angry about being given an onion as a gift.	

4. What is meant by the phrase “you call the shots” in line 7 of ‘i wanna be yours’? Tick **one** box. [1]

She is the one with the gun.	
He wants her to be in charge.	
She must say when he has to shoot the ball.	
He wants to be the one in charge.	

5. Read lines 10-17 of ‘i wanna be yours’. [2]

Which **two** of the statements below about these lines of the poem are true? Tick **two** boxes.

He only wants to be with her on sunny days.	
He wants to protect her when it is raining.	
He says it doesn't rain very often.	
He doesn't mind where she travels with him.	
He wants her to be like a cuddly toy.	
He wants to own a boat.	

6. How does Carol Ann Duffy explore the idea of giving gifts in the poem 'Valentine'? Refer to words and phrases from the poem in your answer.

[5] Examiner  
only

---

---

---

---

---

---

---

---

---

---

---

7. How does John Cooper Clarke use repetition of words and phrases to affect tone and meaning in 'i wanna be yours'? Give examples from the poem in your answer.

[5] Examiner

8. "John Cooper Clarke presents a more positive view of love in 'i wanna be yours' than Carol Ann Duffy does in 'Valentine'.

[25]

Examiner  
only

Using linguistic and literary approaches, explain to what extent you agree with this statement.

Remember to discuss the contexts of the poems and that the accuracy and organisation of your writing are assessed.

In your response, you could:

- explain what the poems are about
  - compare different aspects of the poems
  - discuss how themes and ideas are presented and structured
  - explore the poets' choices of words, phrases and images, and the effects they create
  - give your personal response to the poems.

Examiner  
only

Examiner  
only

## **Section B Writing**

In this section, you will be assessed for the quality of your writing skills.

You should aim to write about **250–400 words**.

Choose **one** of the following for your writing:

- ### **9. EITHER.**

[15]

Your school or college has decided to have an extra day off each year and that it should be Valentine's Day, so that love can be celebrated. You have been asked to give your views to the rest of your year group.

Write a speech giving your thoughts on this idea and whether you think it is the best choice for the extra day off. This speech is to people of your own age.

**OR,**

- 10.** Write an extract from a novel in which one character advises another about going on a first date.

[15]

Examiner  
only

**END OF QUESTIONS**





# WJEC GCSE English Language and Literature

## Resource Folder

### Unit 1: Content and Meaning

John Cooper Clarke became famous in the late 1970s and 1980s and is known as a ‘punk poet’. In ‘i wanna be yours’ he is addressing a woman.

### **i wanna be yours**

- let me be your vacuum cleaner  
breathing in your dust  
let me be your ford cortina\*  
i will never rust
- 5 if you like your coffee hot  
let me be your coffee pot  
you call the shots  
i wanna be yours
- 10 let me be your raincoat  
for those frequent rainy days  
let me be your dreamboat  
when you wanna sail away  
let me be your teddy bear
- 15 take me with you anywhere  
i don’t care  
i wanna be yours
- 20 let me be your electric meter  
i will not run out  
let me be the electric heater  
you get cold without  
let me be your setting lotion  
hold your hair
- 25 with deep devotion  
deep as the deep  
atlantic ocean  
that’s how deep is my emotion  
deep deep deep deep de deep deep
- 30 i don’t wanna be hers  
i wanna be yours

John Cooper Clarke

\* ford cortina - a vintage car

### **Valentine (1993)**

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

5 It promises light

like the careful undressing of love.

Here.

It will blind you with tears

10 like a lover.

It will make your reflection

a wobbling photo of grief.

I am trying to be truthful.

15

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

20 possessive and faithful

as we are,

for as long as we are.

Take it.

25 Its platinum loops shrink to a wedding ring,

if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

Carol Ann Duffy

## **MARK SCHEME**

### **Guidance for examiners**

#### **Generic marking principles**

- Marks awarded are always whole marks (not half marks, or other fractions).
- Answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.
- Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
- Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

#### **Positive marking**

It should be remembered that candidates are writing under examination conditions and credit should be given for what the candidate writes, rather than adopting the approach of penalising candidates for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

For questions that are objective or points-based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further subdivision made.

Mark schemes often list points which may be included in candidates' answers. The list is not exhaustive. The inclusion of '*Credit any other valid response.*' (or similar instruction) within mark schemes allows for the possible variation in candidates' responses. Credit should be given according to the accuracy and relevance of candidates' answers.

Appropriate terminology is reflected in exemplar responses in mark schemes. However, unless there is a specific requirement within a question, candidates may be awarded marks where the answer is accurate but expressed in their own words.

#### **Banded mark schemes**

For band marked questions mark schemes are in two parts; the indicative content and the assessment grid.

The indicative content suggests the range of points and issues which may be included in candidates' answers. It can be used to assess the quality of the candidate's response. As noted above, indicative content is not intended to be exhaustive and candidates do not have to include all the indicative content to reach the highest level of the mark scheme.

However, to reach the highest level of the mark scheme a candidate must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

The marking of banded mark questions should always be positive. This means that, for each candidate's response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

Examiners should first read and annotate the candidate's answer to pick out the evidence that is being assessed in that question. The mark scheme can then be applied. This is done as a two-stage process.

### **Stage 1 – Deciding on the band**

Beginning at the lowest band, examiners should look at the candidate's answer and check whether it matches the descriptors for that band. If the descriptors at the lowest band are satisfied, examiners should move up to the next band and repeat this process for each band until the descriptors most closely match the work.

### **Stage 2 – Deciding on the mark**

Having determined the appropriate band, deciding on the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should use the full range of marks available to them. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

Standardising material that has already been awarded a mark will be provided during standardising and this should be used as a reference material when assessing work. Examiners are reminded of the need to revisit the standardising material as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the work submitted.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement to determine the validity of the response in light of the task and reward as directed by the bands. Candidates are free to choose any approach that is relevant to the set task. Candidates can (and will most likely) incorporate ideas other than those mentioned in the mark scheme.

## Section A Reading

Question	Answer	AO1	AO2	Total Mark
1. (a)	<p>What is the word class of the two words from the first line of 'Valentine' underlined below:</p> <p>'Not a <u>red</u> rose or a <u>satin</u> heart.'</p> <p>Award <b>one</b> mark for the term <b>adjective</b> or the term <b>modifier</b>, <b>one</b> mark maximum.</p>	[1]		[1]
(b)	<p>Explain the effect that the words <u>red</u> and <u>satin</u> have in the poem.</p> <p>Award <b>one</b> mark to those who give a straightforward explanation of the effect of the word 'red', for instance saying that it makes the rose sound bright or romantic. Reward valid alternatives.</p> <p>Award <b>one</b> mark to those who give a straightforward explanation of the effect of the word 'satin', for instance saying that it makes the heart sound luxurious, romantic or made of material. Reward valid alternatives.</p> <p>Award <b>up to two</b> marks to those who give a more detailed explanation of how either of both of these words are used to achieve effects.</p> <p>For instance:</p> <ul style="list-style-type: none"> <li>• The word satin suggests that the gift is fake/superficial</li> <li>• The word red suggests that the gift is a very familiar, perhaps cliched one</li> <li>• These two words emphasise that they are commercial, standard Valentine gifts.</li> </ul> <p>Reward valid alternatives. If only one of the two words is referred to then award a maximum of <b>two</b> marks.</p>	[4]		[4]

Question	Answer	AO1	AO2	Total Mark
2.	<p>In ‘Valentine’, what does the poet say about the onion given as a gift? Tick one statement.</p> <ul style="list-style-type: none"> <li>• It will be useful for cooking.</li> <li>• It will make the other person cry until they can’t see. ✓</li> <li>• It will get harder and stale.</li> <li>• It will remind the other person of a ball.</li> </ul> <p>Award <b>one</b> mark for a tick against the second option. Where a candidate has ticked/indicated more than the stipulated number of answers including the correct answer, no marks can be awarded.</p>	[1]		[1]
3.	<p>What is meant by the phrase “its fierce kiss will stay on your lips” in ‘Valentine’? Tick one statement.</p> <ul style="list-style-type: none"> <li>• an onion has a strong and lingering taste ✓</li> <li>• the poet is asking the other person to kiss the onion</li> <li>• the poet finds onions tasty</li> <li>• the other person is angry about being given an onion as a gift.</li> </ul>	[1]		[1]
4.	<p>What is meant by the phrase “you call the shots” in ‘i wanna be yours’? Tick one statement.</p> <ul style="list-style-type: none"> <li>• She is the one with the gun</li> <li>• He wants her to be in charge ✓</li> <li>• She must say when he has to shoot the ball</li> <li>• He wants to be the one in charge.</li> </ul> <p>Award <b>one</b> mark for a tick against the second option. Where a candidate has ticked/indicated more than the stipulated number of answers including the correct answer, no marks can be awarded.</p>	[1]		[1]

5.	<p>Read lines 10-17 of ‘i wanna be yours’. Which of the statements below about these lines of the poem are true? Tick <b>two</b> statements.</p> <ul style="list-style-type: none"> <li>• He only wants to be with her on sunny days</li> <li>• He wants to protect her when it is raining ✓</li> <li>• He says it doesn’t rain very often</li> <li>• He doesn’t mind where she travels with him ✓</li> <li>• He wants her to be like a cuddly toy</li> <li>• He wants to own a boat.</li> </ul> <p>Award <b>one</b> mark for each true statement identified (up to a maximum of <b>two</b> marks). The correct statements are the second and fourth options. Where a candidate has ticked/indicated more than two answers, mark all responses, total the number of marks, and deduct one mark for every additional response ticked over the number stipulated in the question.</p>	[2]		[2]
6.	<p>How does Carol Ann Duffy explore the idea of giving gifts in the poem ‘<i>Valentine</i>’? Refer to words and phrases from the poem in your answer.</p> <p>Give 0 marks for responses where there is nothing worthy of credit.</p> <p>Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question.</p> <p>Give 2 marks to those who give straightforward comments supported by simple textual references. These answers may rely on paraphrasing or narrative approaches.</p> <p>Give 3 marks to those who make some clear comments supported by some textual references. These answers may show increasing awareness of the writer’s use of language; some simple inferences are emerging.</p> <p>Give 4 marks to those who make detailed comments about how meaning is created supported by well-selected textual references. These answers should show an understanding of the writer’s craft and are able to make thoughtful inferences.</p> <p>Give 5 marks to those who make accurate and perceptive comments about how meaning is created supported by well-selected examples and purposeful textual references. These answers will include more insightful inferences and an assured understanding of the writer’s craft.</p>	[5]		[5]

	<p>Ideas candidates might explore may include::</p> <ul style="list-style-type: none"> <li>• The poet is giving an unusual gift, an onion, which is different to traditional Valentine's gifts such as red roses and satin hearts</li> <li>• She is giving an unusual gift because it is a more accurate representation of love (layers, causes pain, lethal etc.) (I am trying to be truthful)</li> <li>• The poet is insistent about the gift when she says 'Here' and 'Take it' for example</li> <li>• Gifts have consequences, and these are definite, recognised by the words 'it will'.</li> <li>• Emotions are created by the giving of love, and these can be painful (wobbling photo of grief, cling to your knife etc.)</li> <li>• The gift of an onion is a physical metaphor for the giving of love.</li> </ul> <p><b>Reward valid alternatives.</b></p>		
--	--	--	--

<p><b>7.</b></p> <p>How does John Cooper Clarke use repetition of words and phrases to affect tone and meaning in '<i>I Wanna Be Yours</i>'? Give examples from the poem in your answer.</p> <p>Give 0 marks for responses where there is nothing worthy of credit.</p> <p>Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question.</p> <p>Give 2 marks to those who give straightforward comments supported by simple textual references. These answers may rely on paraphrasing or narrative approaches.</p> <p>Give 3 marks to those who make some clear comments supported by some textual references. These answers may show increasing awareness of the writer's use of language; some simple inferences are emerging.</p> <p>Give 4 marks to those who make detailed comments about how meaning is created supported by well-selected textual references. These answers should show an understanding of the writer's craft and are able to make thoughtful inferences.</p> <p>Give 5 marks to those who make accurate and perceptive comments about how meaning is created supported by well-selected examples and purposeful textual references. These answers will include more insightful inferences and an assured understanding of the writer's craft.</p> <p>Ideas candidates might explore may include:</p> <ul style="list-style-type: none"> <li>• The poet repeats the word 'let' to emphasise the pleading nature of his request</li> <li>• The poet repeats 'let me' to show that he should be the lover rather than anyone else</li> <li>• The poet repeats 'you' and 'yours' to emphasise that the address is to this one specific woman and that the power is hers and the focus is on her</li> <li>• The poet repeats the phrase 'let me be yours' to emphasise the strength and/or urgency of his request. He is insistent</li> <li>• The poet repeats the phrase 'i wanna be yours' at the end of each stanza to create a refrain that emphasises the exact nature of his request, saying that he wants to belong to her just like the possessions he has listed.</li> </ul> <p><b>Reward valid alternatives.</b></p>	<p>[5]</p>	<p>[5]</p>
---	------------	------------

<p><b>8.</b></p> <p>“John Cooper Clarke presents a more positive view of love in ‘i wanna be yours’ than Carol Ann Duffy does in ‘Valentine’”</p> <p>Using linguistic and literary approaches, explain to what extent you agree with this statement. Remember to discuss the contexts of the poems where appropriate in your answer.</p> <p>In your response, you could:</p> <ul style="list-style-type: none"> <li>• explain what the poems are about</li> <li>• compare different aspects of the poems</li> <li>• discuss how themes and ideas are presented and structured</li> <li>• explore the poets’ choices of words, phrases and images, and the effects they create</li> <li>• give your personal response to the poems.</li> </ul>	[22]	[3]	[25]
---	------	-----	------

### Indicative Content

Look for and reward all valid interpretations. These might include:

- Cooper Clark presents love in a stereotypical masculine way, intending to woo his would-be lover, whereas Duffy's representation of love could be seen as more traditionally female rooted in the day-to-day small gestures found in relationships.
- that ‘Valentine’ is expressing a negative but more realistic view of love
- that ‘Valentine’ shows that love is about honesty and pain as well as gifts
- that ‘Valentine’ is a contextual attack on the commercialisation of Valentine’s Day
- that ‘i wanna be yours’ is positive in its presentation of the unselfish aspects of love
- that ‘i wanna be yours’ can be seen as presenting a less mature and more idealistic view of love than ‘Valentine’
- that the writer’s context for ‘i wanna be yours’ can be related to its tone in presenting love through everyday images such as the coffee pot
- that both poems show different aspects of love and could both be seen as positive in different ways.

The most successful responses will include consideration of a range of detail from both poems to support an insightful analysis of how love is presented in each. This will be compared and related to various contexts. Answers will be confident and detailed, focusing on the way that love is presented as positive or otherwise in the two poems. There will be some sensitivity, and, towards the top of this mark range, evidence of evaluation. There will be some assured analysis of the ways the writers use literary and linguistic techniques. There will be a focus on how contextual factors might affect a reading of the poems. Comparison will be detailed and valid, with insight into the different ways in which love is presented in the two poems.

Less successful responses will be underdeveloped and based on a simple understanding of one or both poems showing a basic awareness of the presentation of love. There may be awareness of the context of the poems perhaps including that of the reader. Responses at this level may sometimes be general and rely on any potential links to own experiences. There may be some attempt at comparison between the poems.

## Mark scheme

### Unit 1 Question 8

Marks available 25

“John Cooper Clarke presents a more positive view of love in ‘i wanna be yours’ than Carol Ann Duffy does in “Valentine”.

Using linguistic and literary approaches, explain to what extent you agree with this statement. Remember to discuss the contexts of the poems where appropriate in your answer

In your response, you could:

- explain what the poems are about
- compare different aspects of the poems
- discuss how themes and ideas are presented and structured
- explore the poets’ choices of words, phrases and images, and the effects they create
- give your personal response to the poems.

Band	AO1
5	<p><b>18-22 marks</b></p> <p>Candidates:</p> <ul style="list-style-type: none"><li>• show a convincing and perceptive understanding, considering a wide range of different aspects of content; responses are sustained, detailed and critical in their engagement and may include offering some reasoned judgements or considered personal response.</li><li>• offer a sustained and convincing selection of relevant points, along with detailed and interesting development of ideas. A sophisticated evaluation of relevant points is given to demonstrate how they illustrate and support interpretations.</li><li>• make developed and sustained comparisons and/or links with detailed and persuasive explanations.</li><li>• provide sustained and thoughtful synthesis and/or summary of information, ideas and themes, using appropriate details to explain the relevance and impact of the links and/or comparisons made.</li><li>• offer well-reasoned explanations of how a comprehensive range of aspects of language, structure and form contribute to the presentation of information, ideas and themes.</li><li>• give well-reasoned and persuasive explanations of a comprehensive range of examples of the impact of language, structure and form.</li><li>• show a comprehensive and sophisticated understanding of contexts, making convincing explanations about their impact.</li></ul>

	<ul style="list-style-type: none"> <li>show a full and thorough understanding how contexts may inform viewpoints and perspectives, drawing confidently on well-chosen evidence from the text(s).</li> </ul>
4	<p style="text-align: center;"><b>14-17 marks</b></p> <p>Candidates:</p> <ul style="list-style-type: none"> <li>show secure understanding, demonstrating that they have considered a range of aspects of the content; responses develop points to engage critically with a range of ideas and may begin to offer considered personal response.</li> <li>offer a competent selection of points offered, and meaningful development of ideas. Secure evaluation of relevant points to demonstrate how they illustrate and support interpretations.</li> <li>make appropriate and meaningful comparisons and/or links with clear explanations.</li> <li>provide accurate synthesis and/or summary of information, ideas and themes, with some attempt to explain the relevance and impact of the links and/or comparisons made.</li> <li>offer detailed explanations of how a range of relevant aspects of language, structure and form contribute to the presentation of information, ideas and themes.</li> <li>give secure explanations of a range of relevant examples of the impact of language, structure and form.</li> <li>show a secure understanding of contexts, making appropriate observations about their impact.</li> <li>show secure understanding of how contexts may inform different viewpoints and perspectives, supporting their views with relevant evidence from the text(s).</li> </ul>
3	<p style="text-align: center;"><b>10-13 marks</b></p> <p>Candidates:</p> <ul style="list-style-type: none"> <li>show some understanding of the main features of the content; responses focus on the main points with some development of ideas.</li> <li>select a broad range of appropriate points with clear development of ideas. Some appropriate evaluation is made of how the points illustrate and support interpretations.</li> <li>make appropriate comparisons and/or links with some explanation.</li> <li>provide clear and appropriate synthesis and/or summary of information, ideas and themes.</li> <li>offer straightforward explanations of how different aspects of language, structure and form contribute to the presentation of information, ideas and themes.</li> <li>give straightforward explanations about the impact of language, structure and form.</li> <li>show clear understanding of, with emerging awareness of their impact.</li> <li>show clear understanding of how contexts may inform different viewpoints and perspectives, and select some appropriate material from the text(s) to support their views.</li> </ul>

	<b>6-9 marks</b>
2	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• show a basic understanding with some weaknesses in interpreting content; responses are likely to be undeveloped and take a descriptive approach.</li> <li>• select some points with some basic evidence of development of ideas. Simple explanation is given of how the points illustrate and support interpretations.</li> <li>• make some basic comparisons and/or links with little explanation.</li> <li>• provide basic synthesis and/or summary of information, ideas and themes, which may contain some errors.</li> <li>• comment on some basic examples of how language, structure and form contribute to the presentation of information, ideas and themes.</li> <li>• make basic comments on the impact of language, structure and form, although not all will be clear or relevant.</li> <li>• show basic understanding of contexts, making undeveloped comments that may not be relevant to the text.</li> <li>• show basic understanding of how contexts may inform different viewpoints and perspectives.</li> </ul>
1	<b>1- 5 marks</b>
0	<b>0 marks</b> Nothing worthy of credit.

**AO2: Learners are assessed for the quality of their written communication, including the accuracy of their language.**

<b>Band</b>	<b>AO2</b>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"><li>• Candidates consistently and purposefully use appropriate grammar and syntax.</li><li>• A wide range of punctuation is used confidently and accurately. Spelling is almost always correct, including that of complex/irregular words.</li></ul>
<b>2</b>	<b>2 marks</b> <ul style="list-style-type: none"><li>• Candidates use appropriate grammar and syntax.</li><li>• A range of punctuation is used accurately and spelling is secure.</li></ul>
<b>1</b>	<b>1 mark</b> <ul style="list-style-type: none"><li>• Candidates rarely use appropriate grammar and syntax and errors may impede meaning.</li><li>• Errors in punctuation and spelling are likely to impede clarity or meaning.</li></ul>
<b>0</b>	<b>0 marks</b> Nothing worthy of credit.

Question	Answer	AO1	AO2	Total marks
9 or 10	<p>In this section, you will be assessed for the quality of your writing skills.</p> <p>You should aim to write about <b>250–400 words</b>.</p> <p>Choose <b>one</b> of the following for your writing:</p> <p><b>EITHER,</b></p> <p>Your school or college has decided to have an extra day off each year and that it should be Valentine’s Day, so that love can be celebrated. You have been asked to give your views to the rest of your year group.</p> <p>Write a speech giving your thoughts on this idea and whether you think it is the best choice for the extra day off. This speech is to people of your own age.</p> <p><b>OR,</b></p> <p>Write an extract from a novel in which one character advises another about going on a first date.</p> <p>These questions cover assessment objective AO2 including all of its sub strands.</p>		[15]	[15]
9.	<p>For Question 9 the most successful responses are likely to:</p> <ul style="list-style-type: none"> <li>• Clearly address the specified audience and make attempts to engage them</li> <li>• Talk about reasons both for and against the proposal</li> <li>• Come to a conclusion about whether this is a good idea or not</li> <li>• Be persuasive in arguments supporting this conclusion</li> <li>• Have a clear beginning and end of the response that appears typical of a speech</li> <li>• Use an accurate and effective register and style in addressing the audience, perhaps making good use of the pronouns ‘you’ or ‘we’.</li> </ul>			

10.	<p>For Question 10 the most successful responses are likely to:</p> <ul style="list-style-type: none"> <li>• Establish two clear characters and the situation in which the advice is given</li> <li>• Establish a tone for the advice, perhaps an informal conversation or a more formal warning of the possible pitfalls</li> <li>• Include advice that is detailed and specific</li> <li>• Employ humour, or another identifiable dynamic between the characters, such as jealousy, concern or control</li> <li>• Have a significant end point. Even though this is an extract from a longer work there should be a relevant and clearly identifiable ending to the exchange between the characters</li> <li>• Use the advice expressed to highlight the strength or limitations of the relationship between the characters or to focus more on the strength or limitations of one of the characters.</li> </ul>			
-----	--	--	--	--

**Unit 1 Section B**

Your school or college has decided that there is to be an extra day off each year and that it should be Valentine's Day, so that love can be celebrated. You have been asked to give your views to the rest of your year group.

Write a speech giving your thoughts on this idea and whether you think it is the best choice for the extra day off. This speech is to people of your own age.

**OR,**

Write an extract from a novel in which one character advises another about going on a first date.

Marks available: 15

Band	AO2
5	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"><li>Communication is consistently clear, with confident and persuasive use of language for effect, and evidence of originality of imagination.</li><li>Candidates make well-considered choices of forms, vocabulary and/or techniques, showing sophisticated awareness of audience engagement.</li><li>Candidates consistently and creatively adapt communication, purposefully selecting appropriate register, vocabulary and techniques.</li><li>Communication is consistently coherent, purposefully organised with a wide variety of sophisticated linguistic and structural features.</li><li>Candidates confidently use a wide range of sentence structures, that thoughtfully enhance clarity, and successfully support purpose and create effect.</li><li>Candidates consistently and purposefully use appropriate grammar.</li><li>A wide range of punctuation is used confidently and accurately. Spelling is almost always correct, including that of complex/irregular words.</li></ul>

4	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Communication is clear, with secure use of language for effect and evidence of sustained and interesting imagination.</li> <li>• Candidates use a broad range of well-chosen forms, vocabulary and/or techniques, with secure awareness of audience engagement.</li> <li>• Candidates adapt communication securely, and show some confidence in selecting appropriate register, vocabulary and techniques.</li> <li>• Communication is mostly coherent, effectively organised with a variety of well-chosen linguistic and structural features.</li> <li>• Candidates use a range of sentence structures, that enhance clarity, and are deliberately used for purpose and effect.</li> <li>• Candidates use appropriate grammar.</li> <li>• A range of punctuation is used accurately, and spelling is secure.</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Communication is mostly clear, with appropriate use of language for effect and evidence of engaging imagination.</li> <li>• Candidates use a range of appropriate forms, vocabulary and/or techniques, with clear awareness of audience engagement.</li> <li>• Candidates adapt communication, showing some evidence of selecting appropriate register, vocabulary and techniques.</li> <li>• Communication is generally coherent, organised with some use of linguistic and/or structural features.</li> <li>• Candidates use varied sentence structures, which sometimes enhance clarity, and may be used for specific purpose or effect.</li> <li>• Candidates generally use appropriate grammar.</li> <li>• Punctuation and spelling are generally accurate with occasional errors, which do not impede meaning.</li> </ul>

2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>• Communication shows basic clarity, with some effective use of language and some evidence of imagination emerging.</li> <li>• Candidates use some appropriate forms, vocabulary and/or techniques, which demonstrate some awareness of audience engagement.</li> <li>• Candidates begin to adapt communication, with some basic attempts to select appropriate register, vocabulary and techniques.</li> <li>• Communication shows some coherence with occasional use of basic linguistic and/or structural features.</li> <li>• Candidates use basic sentence structures which do not always enhance clarity, purpose and/ or effect.</li> <li>• Candidates occasionally use appropriate grammar, but it is inconsistent in accuracy.</li> <li>• Punctuation and spelling have frequent errors, but meaning is largely clear.</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• Communication shows limited clarity, with limited effectiveness in use of language and little evidence of imagination.</li> <li>• Forms, vocabulary and/or techniques are often inappropriate, ineffective and inconsistent, and show limited awareness of audience.</li> <li>• Candidates rarely adapt communication; register, vocabulary or techniques may not be appropriate.</li> <li>• Communication shows occasional coherence, but this may be limited by the lack of organisation. Linguistic and structural features are limited and may be inaccurate.</li> <li>• Candidates show limited ability to vary sentence structures.</li> <li>• Candidates rarely use appropriate grammar and errors may impede meaning.</li> <li>• Errors in punctuation and spelling are likely to impede clarity or meaning.</li> </ul>
0	<b>0 marks</b> Nothing worthy of credit.

## Mapping of questions to specification content and assessment objectives: Unit 1

Question		Topic and Section			Total Marks	AO1 Marks	AO2 Marks	
		1.1	1.2	1.3				
1	(a)		1		1	1		
	(b)		4		4	4		
2			1		1	1		
3			1		1	1		
4			1		1	1		
5			2		2	2		
6			5		5	5		
7			5		5	5		
8			25		25	22	3	
9	Learners choose either 9 or 10			15	15		15	
10								
Total marks					42	18		
						60		