

WHAT'S THE EXAM ALL ABOUT?

UNIT 2 (2 hours) 40%

Section A (20%) - Reading (40 marks)

Understanding of at least one description, one narration and one exposition text, including continuous and non-continuous texts, assessed through a range of structured questions. (35 marks)

This section will also include an editing task focusing on understanding short texts at word, sentence and text level (5 marks)

Section B (20%) - Writing (40 marks)

One writing task to be selected from a choice of two that could be description, narration or exposition. (35 marks)

This section will also include one proofreading task focusing on writing accurately (5 marks)

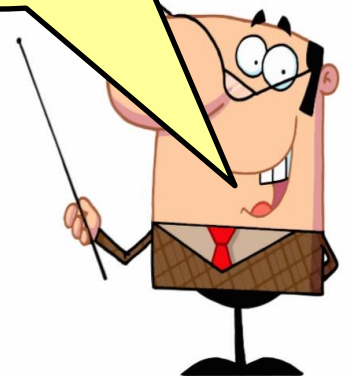
Half of the marks for this section will be awarded for communication and organisation (meaning, purpose, readers and structure) and the other for writing accurately (language, grammar, punctuation and spelling).

What to look out for?

- A non-continuous text
- 5/6 reading texts in Section A
- At least 3 MCQs
- 1 synthesis question
- 1 compare question
- 1 question worth 10 marks

What the WJEC say...?

Remember to prioritise high-tariff questions!



LOCATION, LOCATION, LOCATION SEARCH AND RETRIEVE



- What the WJEC say?**
- Questions are low-tariff
 - Acceptable to copy information from texts
 - No need for complete sentences



How much more money do male football players get than women for a first place bonus at the World Cup?

Why did the N.Y. Times produce the statistics for this infographic?

TEXT PURPOSES

<p>PERSONAL: texts that are intended to satisfy an individual's personal interests. <i>For example:</i> letters, fiction, diary-style blogs</p>	<p>PUBLIC: texts that relate to activities and concerns of the larger society. <i>For example:</i> public notices, news websites</p>	<p>OCCUPATIONAL: related to work. <i>For example:</i> job advertisement in a newspaper or online</p>	<p>EDUCATIONAL: usually designed specifically for the purpose of instruction. <i>For example:</i> text books, interactive learning software).</p>
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TEXT A is a letter from a Headteacher to parents.

Dear Parent / Carer,

As a new school year begins, we would like to remind all parents/carers of the importance of school attendance. Schools are being asked to make a concerted effort to raise pupil awareness of the impact that absences from school can have on their attainment and I would ask that parents/carers support us in our drive to further improve the school's attendance performance.

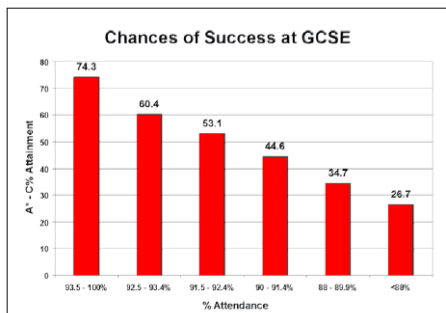
I have attached a table and chart illustrating the relationship between attendance and achievement at school, a copy of which is also on our web site.

The rewards for good attendance are clear: pupils are more likely to enjoy school, achieve their potential and be better prepared for adult life.

We will be updating you about your child's attendance throughout the year and we ask for your continued support in encouraging your child to attend school every day.

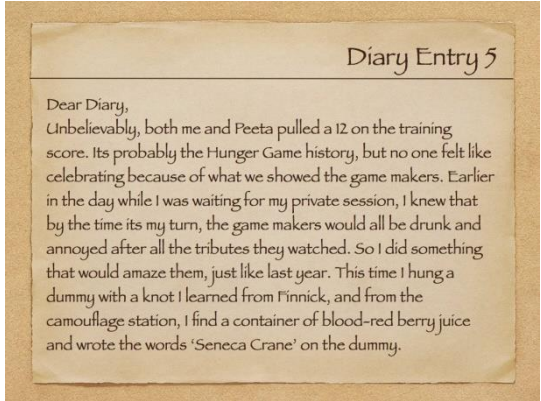
Yours faithfully,

Mrs Elaine Stickler



This text has a PUBLIC purpose as it informs a wider audience of parents at a school.

Identify the purposes of the texts below.

WHAT IMPRESSIONS?



What the WJEC say?

- This type of question requires analytical skill and the ability to support a point of view
- Impressions must be securely rooted in the text
- Sensible interpretations of the text required
- Need a range of valid impressions
- Impressions must cover the set text
- Work through the text chronologically
- Keep the mark tariff /answer space in mind

'Peter Pan' JM Barrie

There was another light in the room now, a thousand times brighter than the night lights, and in the time we have taken to say this, it had excitedly been in all the drawers in the nursery, looking for Peter's shadow, rummaged the wardrobe and turned every pocket inside out. It was not really a light, it made this light by flashing about so quickly, but when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell **exquisitely gowned** in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage. She was slightly inclined to a plump hourglass figure.

A moment after the fairy's entrance the window was blown open by the breathing of the little stars, and Peter dropped in. He had carried Tinker Bell part of the way, and his hand was still messy with the fairy dust.

"Tinker Bell," he called softly, after making sure that the children were asleep, "Tink, where are you?"

She was in a jug for the moment giggling happily, and liking it extremely, she had never been in a jug before.

"Oh, do come out of that jug, and tell me, do you know where you put my shadow?"

The loveliest tinkles as of golden bells answered him. It is fairy language. You ordinary children can never hear it, but if you were to hear it you would know that you had heard it once before.

Tink said that the shadow was in the big box. She meant the chest of drawers, and Peter jumped at the drawers, scattering their contents to the floor with both hands, as kings toss halfpence to the crowd. In a moment he had recovered his shadow, and in his delight he forgot that he had shut Tinker Bell up in the drawer. But she didn't seem to mind as she loved the new adventures in the human world.

SYNTHESISE



What the WJEC say?

- Synthesis is the skill of bringing together information from different sources
 - Clear focus on question is key
- Synthesis does NOT require comparison
 - Avoid generalisations

Synthesise what each text states about male record buyers/fans (5)

Text A: The Guardian Newspaper [theguardian](https://www.theguardian.com)

So Tesco has started stocking vinyl. Let's not get carried away just yet. It will be some months before we find obscure artists nestling next to the baps and tins of beans. A quick perusal of the current list looks more like a stock-take at Oxfam: ELO, the Eagles, Bruce Springsteen, the Rolling Stones, Bob Marley and Elvis Presley.

Admittedly, the sales of vinyl have been growing faster than any other format, though from a very low starting base (last year, it accounted for 2% of music sales, for example). In acknowledgment of this, a vinyl chart has been launched, which tells you all you need to know about whose buying vinyl in large numbers.

One look at the vinyl chart now and all you can smell is M&S cardigans and Saga insurance claims: Led Zeppelin, Pink Floyd, Elvis Presley, Fleetwood Mac and Mumford & Sons.

The profile of the average vinyl buyer is very clear. It's a middle-aged man, possibly bearded (OK, definitely bearded); kids have probably left home, no longer on speaking terms with wife, spare bedroom has become a shrine to his teenage love: the Floyd (their album *The Endless River* was the best-selling vinyl LP in 2014). Essentially it's me.

The vinyl enthusiast likes nothing more than a stroll into town, taking in the charity shops looking for old records and then on to his local record shop. (I know women are huge fans of music, but step into any record store these days and check who's there: it looks like an organised gathering of the socially clueless male.)

Text B is taken from the novel, *'High Fidelity'*, by Nick Hornby. It's about a record shop owner called Rob who spends much of his time talking about music to his employees, Dick and Barry.

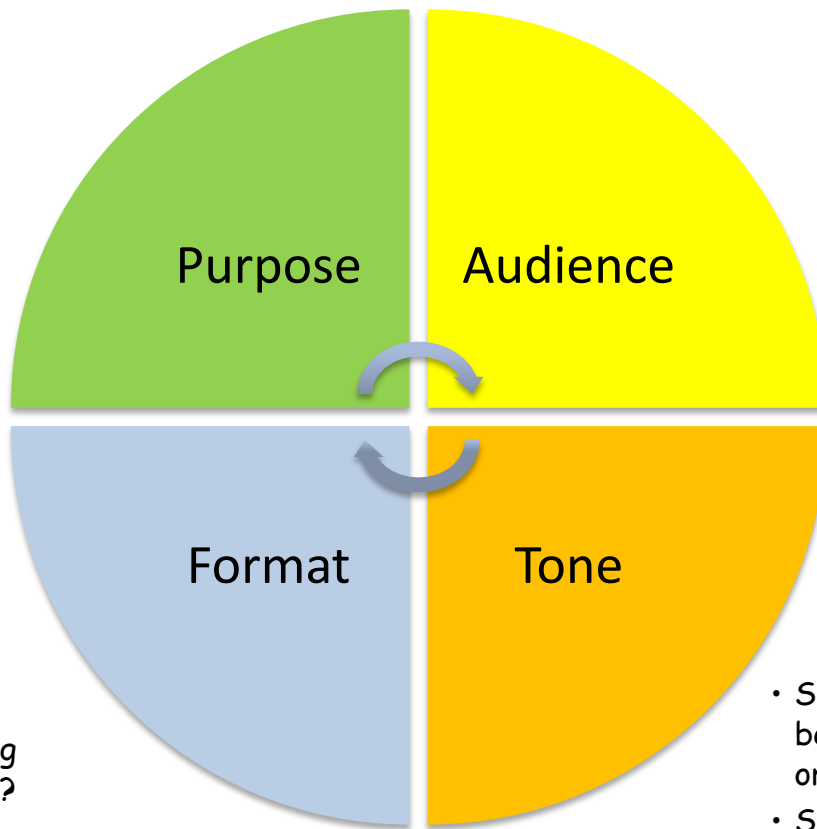
My shop is called Championship Vinyl. I sell punk, blues, soul and R&B. A bit of ska, some indie stuff, some sixties pop – everything for the serious record collector, as the ironically old-fashioned writing in the window says. We're in a quiet street in Holloway, carefully placed to attract the bare minimum of walk-past punter; there's no reason to come here at all, unless you live here, and the people that live here don't seem terribly interested in my Stiff Little Fingers white label (twenty-five quid to you – I paid seventeen for it in 1986) or my rare copy of *Blonde on Blonde*.

I get by because of people who make a special effort to shop here Saturdays – young men, always young men, with John Lennon specs and leather jackets and armfuls of square carrier bags – and because of the mail order: I advertise in the back of glossy rock magazines, and get letters from young men, always young men, in Manchester and Glasgow and Ottawa, young men who seem to spend disproportionate amount of their time looking for deleted Smiths singles...They're as close to being mad as makes no difference.

I'm late to work and when I get there Dick is already leaning against the door reading a book. He's thirty-one years old, with long, greasy black hair; he's wearing a Sonic Youth T-shirt, a black leather jacket that is trying manfully to suggest that is has seen better days, even though he only bought it a year ago, and a Walkman with a pair of ludicrously large headphones which obscure not only his ears but half his face.

Planning My Writing

- Why am I writing this?
- What do I want to achieve?
- What do I want the reader to do as a result of reading my text?



- Who am I writing this for?
- What does the reader need to know?
- How should I address the reader? Direct address or more detached?

- What type of text am I being asked to write?
- What would be the expected features of this kind of text?

- Should my writing be lively, serious or entertaining?
- Should I be writing formally or informally?
- What sort of language should I use?

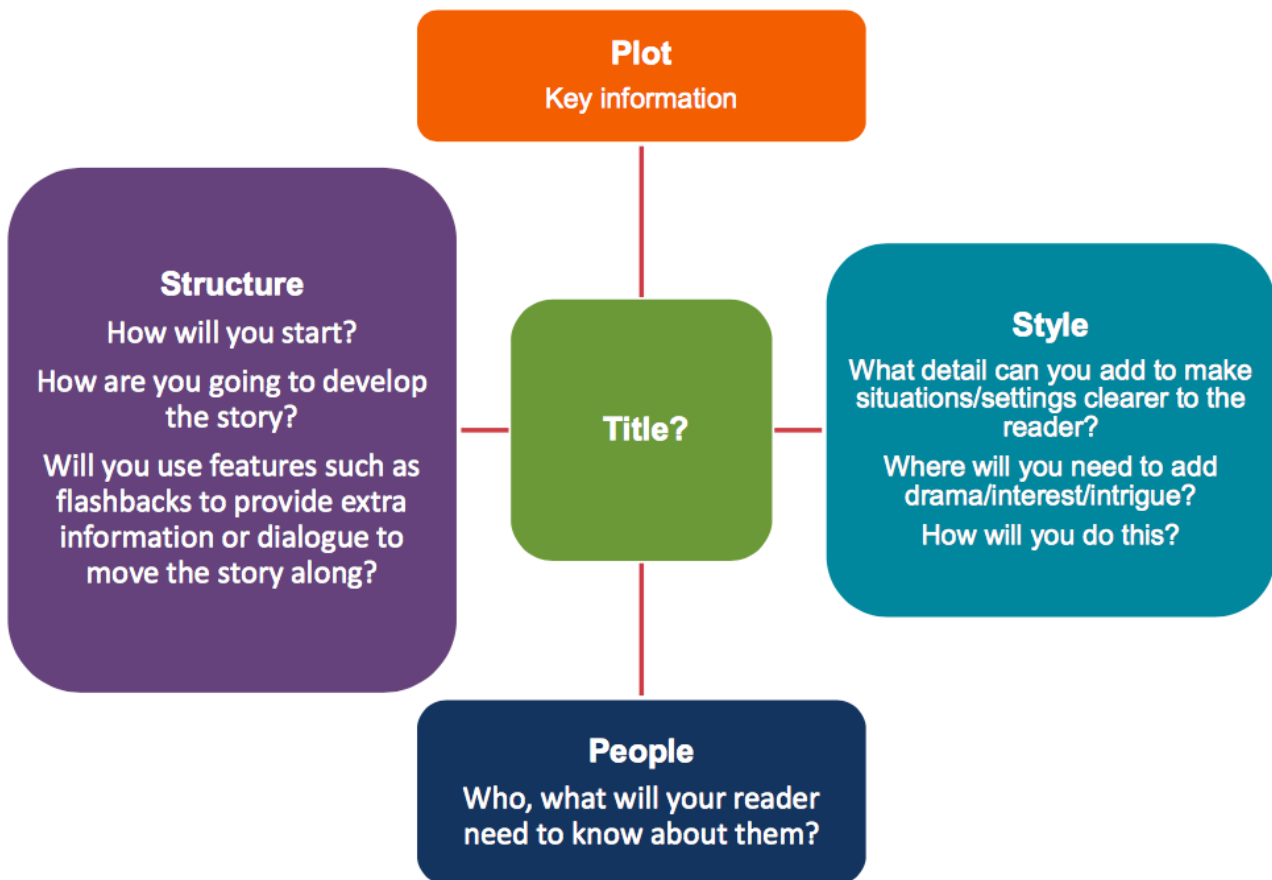
How my writing is assessed?

Band	Writing Accurately
5	<ul style="list-style-type: none"> ✓ A wide range of appropriately ambitious vocabulary used for effect ✓ Effectively varied and accurate sentence structures ✓ Confident use of accurate punctuation throughout ✓ Secure tenses and grammar throughout
4	<ul style="list-style-type: none"> ✓ A wide range of appropriately ambitious vocabulary ✓ Varied and accurate sentence structures ✓ A range of accurate punctuation used ✓ Accurate spellings most of the time ✓ Secure tenses and grammar
3	<ul style="list-style-type: none"> ✓ A good range of appropriate vocabulary, some precision ✓ Varied sentence structures, mostly accurate ✓ A range of punctuation used, mostly accurate ✓ Mostly correct spellings ✓ Mostly secure tenses and grammar

NARRATION

The PISA definition for *narrative writing* is:

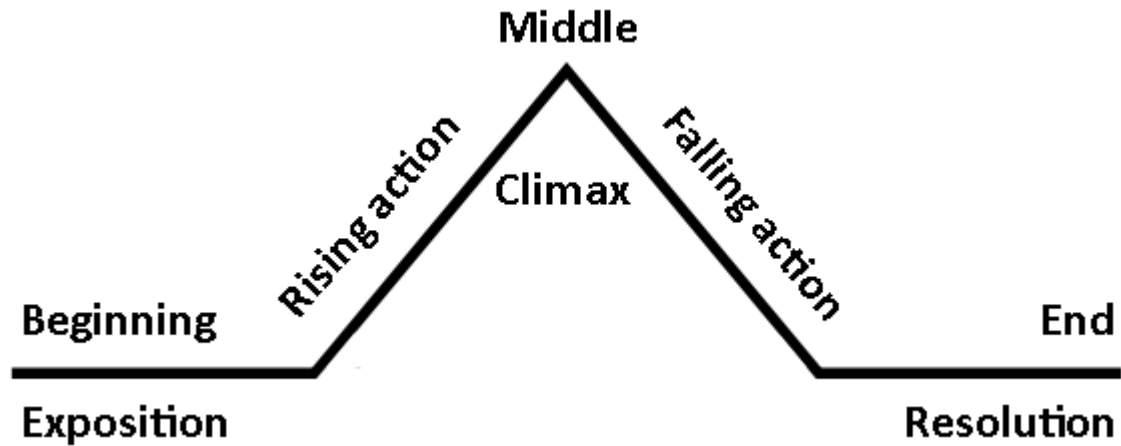
Narratives present change from the point of view of subjective selection and emphasis, recording actions and events from the point of view of subjective impressions in time. Reports present change from the point of view of an objective situational frame, recording actions and events which can be verified by others. News stories intend to enable the reader to form their own independent opinion of facts and events without being influenced by the reporter's references to his own views. Examples of texts in the text type category narration are a novel, a short story, a play, a biography, a comic strip, and a newspaper report of an event.



Narratives can be written in the first or third person. First person narratives allow the reader to understand someone's thoughts and feelings, and empathise with them more easily. Third person narratives allow the reader to see everything that is happening, not just one character's version of events. However, the reader won't know a character's inner thoughts and feelings unless they share them with another character.

In the exam, you will often be asked to write about yourself: for example, a time that you felt nervous or an account of your first day at school. However, you should be prepared to write in the third person too.

Narratives always work best when they follow a structure or plan. The most commonly used structure in story-telling is the five-part plan.



1. Starts with a gripping opening.
2. Then there is the opening to a problem or the action begins to rise.
3. The narrative reaches a climax or the problem reaches a peak.
4. The action begins to fall.
5. The narrative ends with a satisfactory resolution; often the problem is solved.

Possible Titles

- Write about a time when you had an unexpected visitor.
- Write about a time you looked after a pet.
- Write an account of your first day at school.
- Write an account of a time you did something dangerous.
- The Coming Storm
- The Visitor

Narration: Memorable Journey (Boxing up the text)

Produce a version of a narrative which magpies/emulates the techniques used in the effective exemplar.

	Content	What can I magpie/ emulate?
1	The nervous tension seemed to start as soon as I woke from my slumber. This journey was going to be epic. Immense. Terrifying!	
2	Eventually I was calm enough to get my freshly ironed suit on and clutched at my briefcase	

	<p>apprehensively. I tried not to snap at my mother as she nagged, clucked and fussed around me throughout my breakfast. I even ignored the fact that there were no Cheerios in the house and ate my Cornflakes in subdued silence.</p>	
3	<p>Clambering into the back of the red Mini Cooper, I looked anxiously at the house. When would I return? Would I be a changed person? Wiser perhaps, older certainly! The ignition button was pressed and my mother reversed out of the drive with her usual lack of spatial awareness.</p>	
4	<p>This would not be a short journey. The houses started to blur into the green of the countryside but I was not in the mood to take in the scenery. My stomach was churning at the thought of the 'first day of the rest of my life' as my parents enjoyed calling it.</p>	
5	<p>Finally after an eternity the car pulled into the one vacant bay left. I could see the others entering the building and this should have made me feel better. It didn't. They looked so much more experienced.</p>	
6	<p>"Right love," my mother said with a tear in her eye, "I will pick you up in two hours. Don't forget that your snacks are in your lunch box." I eyed the Bob the Builder lunch box and looked up at the sign screaming out 'Little Gems Day Nursery'. At least the journey home would be happier.</p>	

Unit 2 Writing Mark Scheme

Communicating and Organising	Mark /20	Writing Accurately	Mark /15
<ul style="list-style-type: none"> • Basic coherence • Some relevant content but uneven • Simple sequencing of ideas 	1-4	<ul style="list-style-type: none"> • Limited vocabulary • Some attempt to use punctuation • Limited command of grammar 	1-3
<ul style="list-style-type: none"> • Some coherent writing • Develops some ideas with interest • Some attempt at organisation 	5-8	<ul style="list-style-type: none"> • Some range of vocabulary • Some control of punctuation • Spelling usually accurate 	4-6
<ul style="list-style-type: none"> • Writing is mostly controlled • Clear awareness of reader • Some development of ideas 	9-12	<ul style="list-style-type: none"> • Good range of vocabulary • Some variety of sentence structure • Most spelling usually accurate 	7-9
<ul style="list-style-type: none"> • Controlled and secure writing • Engages interest with some techniques • Develops ideas with detail • Writing is clearly organised 	13-16	<ul style="list-style-type: none"> • Wide range of vocabulary • Secure command of grammar • Range of punctuation used accurately • Spelling is secure 	10-12
<ul style="list-style-type: none"> • Mature and fluent writing style • Sustains reader's interest • Confident use of techniques • Ideas convincingly developed with detail 	17-20	<ul style="list-style-type: none"> • Wide range of ambitious vocabulary • Effective variation of sentence structure • Virtually all spelling correct 	13-15
How did I do?		How did I do?	
TOTAL /35			
WHAT WENT WELL?			
