

GCSE



WJEC GCSE in  
**WELSH LITERATURE**

ACCREDITED BY WELSH GOVERNMENT

# SPECIFICATION

Teaching from 2015  
For award from 2017



# WJEC GCSE IN WELSH LITERATURE

## FOR TEACHING FROM 2015 FOR AWARD FROM 2017

This specification meets the GCSE Qualification Principles which set out the requirements for all new or revised GCSE specifications developed to be taught in Wales from September 2015.

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# GCSE WELSH LITERATURE

## SUMMARY OF ASSESSMENT

|   |
|---|
| Unit 1: Poetry (25%)<br>Written Paper: 1¼ hours<br>40 marks (GMU 50)  |
| <b>Poetry</b><br>Candidates will be expected to appreciate and compare one of the set poems and a poem not previously studied.                              |
| Unit 2: Novel (25%)<br>Written Paper: 1¼ hours<br>40 marks (GMU 50)   |
| <b>Novel</b><br>Structured questions on the set texts   |
| Unit 3: Visual Literature<br>Oral Examination (25%) about 20 minutes for each group<br>40 marks (GMU 50)  |
| <b>Visual Literature</b><br>Candidates will be examined in groups of three on visual literature.  |
| Unit 4: Non-examination Assessment: Written Tasks (25%)<br>50 marks (GMU 50)  |
| Candidates will be assessed on two tasks:<br><b>Task 1</b> Short stories – appreciation of prose<br><b>Task 2</b> Drama – creative interpretation of a text |

### ASSESSMENT OPPORTUNITIES

|        | January 2017<br>and each year<br>thereafter | June 2017<br>and each year<br>thereafter |
|--------|---|--|
| Unit 1 | ✓   | ✓  |
| Unit 2 |   | ✓  |
| Unit 3 |   | ✓  |
| Unit 4 |   | ✓  |

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# WELSH LITERATURE

## 1 INTRODUCTION

This specification encourages candidates to enjoy reading widely. An informed personal response to a variety of topics is encouraged as well as the opportunity to study specific pieces of contemporary literature and multimedia materials in detail thereby gaining an appreciation of the cultural heritage of Wales.

In developing this specification, WJEC has been mindful of the following features:

- nurture positive attitude towards the Welsh language, appreciate the language and promote the effective use of the language by the candidates
- develop an interest in and enthusiasm for the Welsh language amongst candidates and equip them to contribute to a bilingual society
- opportunities for flexible teaching methods
- questions and tasks are designed to enable candidates to demonstrate their knowledge, understanding and what they are able to do
- phrase questions clearly and directly
- accessibility of materials
- opportunities for broad study as well as subject-specific knowledge
- use of material not previously studied for analysis in an external assessment
- focusing assessment on specific language skills
- opportunities to produce extended writing
- materials and examinations of a high standard

This qualification has three external assessment units which are equally weighted and one non-examination assessment unit. Two external units are assessed by written assessment and one external unit by oral examination. The non-examination assessment unit includes written tasks.

In planning this specification, careful consideration has been given to the duration of examinations and the number of questions in order to ensure a balance between robust assessment and feasibility. Various types of questions and clear instructions aim to make this tiered assessment accessible to learners of all abilities.

The key aim of this specification is to encourage candidates to produce answers of a high standard when responding in writing. In order to help learners to achieve this, WJEC assessment materials will ensure that written work of a high standard is studied which may be useful as a model for learners as they write.

This specification should be read in conjunction with the JCQ access arrangements and special considerations and for conducting examinations. In addition, a document entitled *Instructions for conducting controlled assessments* (GCSE qualifications) provides advice and guidance for non-examination assessments.

## 1.1 Aims and objectives

This GCSE specification in Welsh Literature should encourage learners to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. It should extend learners' interest in, and enthusiasm for, literature as they develop an understanding of the ways in which literature is rich and influential. It should prepare learners to make informed decisions about further learning opportunities and career choices. Moreover, GCSE Welsh Literature should help foster learners interest in, and enthusiasm for, the Welsh language and prepare learners to contribute to a bilingual society.

The GCSE in Welsh Literature should prepare learners to develop the relevant knowledge, understanding and skills that are needed to study Welsh at Key Stage 5.

The GCSE specification in Welsh Literature must enable learners to:

- understand that texts have been influential and significant over time and explore their meaning today
- explore how texts may reflect or influence values, assumptions and a sense of identity
- connect ideas, themes and issues, drawing on a range of texts
- become critical readers of fictional prose, poetry and drama/literature such as film
- experience different times, cultures, viewpoints and situations as found in literary texts
- respond to the themes, plots, characterization, dialogue, background and the way they are presented through visual literature as well as in a written form.

## 1.2 Prior learning and progression

Although there is no specific requirement for prior learning, this specification builds upon the knowledge, understanding and skills developed at Key Stages 3.

This examination will, along with GCSE Welsh Language, be a sound basis for those applicants who wish to continue their studies in Welsh by following Advanced Subsidiary and Advanced Level courses.

## 1.3 Equality and fair assessment

This specification can be studied by any learner, irrespective of gender, ethnic, religious or cultural background. This specification is not age specific, and as such provides opportunities for candidates to extend their life-long learning. This specification has been designed to avoid, where possible, characteristics which could, without justification, make it more difficult for learners to succeed because they have a particular protected characteristic.

Under the Equality Act the characteristics which are specifically protected are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, gender or sexual orientation.

This specification has been discussed with groups representing the interests of a diverse range of learners, and the specification is reviewed regularly.

Reasonable adjustments are made for certain applicants to enable them to have access to assessments (e.g. requests for extra time for a GCSE subject when extended writing is required). Information on reasonable adjustments is found in the *Joint Council for Qualifications document Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This document is available on the JCQ website. ([www.jcq.org.uk](http://www.jcq.org.uk)).

We will follow the principles set out in the document and, as a result of the provision of reasonable adjustments, very few learners will experience a complete barrier to any part of the assessment.

## 1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Core of the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

## 2 SUBJECT CONTENT

Candidates must study the following aspects of Welsh Literature:

- poetry
- prose
- drama
- literature as film (visual literature)

Applicants are given the opportunity to:

- understand and respond to a variety of literary materials by reading widely, including some key texts and detailed study of examples of literature from different periods, thereby fostering awareness of the literary heritage
- respond to literary presentations produced for the media
- demonstrate an understanding of the ways in which language is used by the authors to create an impact
- demonstrate the ability to respond effectively, using appropriate vocabulary and expression, in a variety of oral and written work

Most of the works studied are literary texts written originally in the Welsh language, although there are some adaptations. Applicants are given the opportunity to learn about the literary heritage of Wales.

Applicants must respond through oral and written tasks in Welsh.

### 2.1 Unit 1

**Written Paper: Poetry 25% (1¼ hours)**

**Two examination papers are set – Higher Tier (A\* - D) and Foundation Tier (C – G).**

A question will be set which will require applicants to compare one of the set poems specified below and one not studied before (unseen text). Candidates will be expected to:

- give a sensitive and detailed response to the poems to appreciate their content and message/theme
- recognize and appreciate the style and metres of the poems
- present a personal response to the poems

In comparing the two poems, applicants should be encouraged to intertwine comments about the poems if appropriate.

There will be a number of poetic forms – strict and free metres and vers libre included among the selected poems.

The set poems are taken from the anthology – *Fesul Gair* (ed. Tudur Dylan Jones). The poem not previously studied may be from this anthology or from other sources.



## Set poems

| Foundation Tier                    |                   | Higher Tier                        |                    |
|------------------------------------|-------------------|------------------------------------|--------------------|
| Rhaid peidio dawnsio...            | Emyr Lewis        | Rhaid peidio dawnsio...            | Emyr Lewis         |
| Y Ferch wrth y Bar yng Nghlwb Ifor | Rhys Iorwerth     | Y Ferch wrth y Bar yng Nghlwb Ifor | Rhys Iorwerth      |
| Gweld y Gorwel                     | Aneirin Karadog   | Gweld y Gorwel                     | Aneirin Karadog    |
| Y Sbectol Hud                      | Mererid Hopwood   | Y Sbectol Hud                      | Mererid Hopwood    |
| Tai Unnos                          | Iwan Llwyd        | Tai Unnos                          | Iwan Llwyd         |
| Walker's Wood                      | Myrddin ap Dafydd | Walker's Wood                      | Myrddin ap Dafydd  |
|                                    |                   | Ofn                                | Hywel Griffiths    |
|                                    |                   | Eifionydd                          | R. Williams Parry  |
|                                    |                   | Y Coed                             | Gwenallt           |
|                                    |                   | Etifeddiaeth                       | Gerallt Lloyd Owen |

The use of dictionaries is not permitted in this examination.

## 2.2 Unit 2

**Written Paper: Prose - Novel 25% (1¼ hours)**

**Two examination papers are set – Higher Tier (A\* - D) and Foundation Tier (C – G).**

A question will be set which will require applicants to:

- give a sensitive and detailed response to a novel to appreciate its content, themes, plot and character development
- recognize and appreciate the author's style, using evidence from the text as appropriate
- present a personal and creative response to the novel.

## Set novels

| Foundation Tier   |   |
|---|---|
| <b>Either:</b> Llinyn Trôns<br><b>Or:</b> Bachgen yn y Môr<br><b>Or:</b> Diffodd y Sêr            | Bethan Gwanas<br>Morris Gleitzman Adaptation by Elin Meek<br>Haf Llewelyn |
| Higher Tier   |   |
| <b>Either:</b> Y Stafell Ddirgel<br><b>Or:</b> Yn y Gwaed<br><b>Or:</b> O Ran                     | Marion Eames<br>Geraint Vaughan Jones<br>Mererid Hopwood                  |
| Novels suitable to the entire range of abilities  |   |
| <b>Either:</b> Ac Yna Clywodd Sŵn y Môr<br><b>Or:</b> I Ble'r Aeth Haul y Bore?<br><b>Or:</b> Dim | Alun Jones<br>Eirug Wyn<br>Dafydd Chilton                                 |

The use of copies of the set texts or dictionaries is not permitted in this examination.

## 2.3 Unit 3

### Oral Examination: Visual Literature (up to 20 minutes per group)

Two examination papers are set – Higher Tier (A\* - D) and Foundation Tier (C – G).

Applicants are expected to respond to the subject studied on DVD and reinforced by a study of the corresponding printed text. This means considering elements such as themes, plot development, characterization, dialogue, background and the presentation of these through the medium of film.

#### Set Texts

| Foundation Tier   |                                      |
|---|--------------------------------------|
| Dihirod Dyfed – <i>Pechod Mary Prout; Wil Cefncoch; Cythraul Cwrw</i><br>Candidates are expected to study <u>two</u> of the above films | <i>Dihirod Dyfed</i> Bethan Phillips |
| Higher Tier   |                                      |
| Tylluan Wen   | <i>Y Dylluan Wen</i> Angharad Jones  |
| Text suitable to the entire range of abilities  |                                      |
| Y Mynydd Grug   | <i>Te yn y Grug</i> Kate Roberts     |

The use of copies of the set texts or dictionaries is not permitted in this examination.

## 2.4 Unit 4

### Non-examination Tasks – Written Tasks 25%

#### Task 1: Short Stories 15%

Applicants are expected to study **2 short stories** on a specific theme from the volumes *20 Stori Fer Cyfrol 1* and *20 Stori Fer Cyfrol 2* (ed. Emyr Llywelyn). WJEC will select two themes and these are changed every two years. Information regarding the themes studied will be shared by means of a circular to centres. Centres should set tasks that will require candidates to appreciate the short stories. Some sample tasks are shown below but further theme-specific examples are set on the WJEC secure website and these will change every two years as the themes change. Centres may adapt the examples given by WJEC or plan similar tasks themselves.

**When the theme of ‘Siom a Dadrithiad’ is selected by WJEC, the use of the story ‘Te yn y Grug’ is not permitted if candidates are studying *Y Mynydd Grug* for Unit 3 – Visual Literature Oral Examination**

- Discuss how the theme(s) develop in the two stories you read.  
Remember to mention how they use form and style to convey this theme for you.
- In the two stories you have studied, show how the author discusses the theme(s).  
What stylistic features are effectively used in the stories?  
Is the form of the stories suitable for portraying these theme(s)?

- Describe the main characters in the stories. How do they develop?  
What stylistic features have the authors used to depict these characters?

### Task 2: Drama 10%

Applicants are expected to study a printed play or production seen in a theatre or watched on television or on a DVD. Centres should set tasks that will require candidates to interpret the text creatively.

#### EXAMPLES OF SUITABLE TEXTS

(These examples of texts are reviewed every two years)

Ar Ddu a Gwyn – Huw Lloyd Edwards  
 Blodeuwedd – Saunders Lewis  
 Codi'r Llenni Series - Martha Jac a Sianco: Script and Activities – Caryl Lewis, Catrin Jones  
 Cysgod y Cryman: Stage Adaptation – Siôn Eirian  
 Esther – Saunders Lewis  
 Gymerwch chi Sigaret? – Saunders Lewis  
 Sal – Gwenlyn Parry  
 Tair – Meic Povey  
 Y Tad a'r Mab – John Gwilym Jones  
 Traed mewn Cyffion (Television adaptation)  
 Y Graith (Television adaptation)  
 Y Wisg Sidan (Television adaptation)  
 Solomon a Gaenor  
 Cariad Creulon – Richard Bryn Williams  
 Chwe Drama Fer – Emyr Edwards  
 Codi'r Llenni Series - Hi Yw Fy Ffrind: Script and Activities – Dafydd Llywelyn, Lowri Cynan  
 Codi'r Llenni Series - I Dir Neb: Script and Activities – Rhiannon Wyn, Catrin Jones  
 Dan y Wenallt – Welsh adaptation T. James Jones  
 Leni – Dewi Wyn Williams  
 Panto – Gwenlyn Parry  
 Shirley Valentine – Welsh adaptation Manon Eames  
 Y Ffin – Gwenlyn Parry  
 Crash – Sera Moore Williams  
 Copa Series: Waliau – Bedwyr Rees  
 Anne Frank – Iola Ynyr  
 Ar Goll – Welsh adaptation Sharon Morgan  
 Ma' Bili'n Bwrw'r Bronco – Welsh adaptation Jeremi Cockram  
 Lois  
 William Jones (Television adaptation)  
 Agi! Agi! Agi! – Urien William  
 Cyfres Codi'r Llenni - Mewn Limbo: Script and Activities – Gwyneth Glyn, Lowri Cynan  
 Lleisiau Series  
 Dramâu'r Drain  
 Copa Series: Hap a... – Rhian Staples  
 Copa Series: Gŵyl – Peter Davies  
 Copa Series: Gwastraff Catrin Jones Hughes  
 Love Hearts i Bosnia - Gwen Lasarus  
 Man Gwyn Man Draw – Gwenno Hywyn  
 Y Sosban – Myrddin ap Dafydd  
 Gêm o Ddau Hanner – Adaptation Siôn Eirian  
 Dirgelwch yr Ogorf (Television adaptation)  
 Chwilio am y Nefoedd

Applicants should have the opportunity to submit tasks similar to the suggestions below:

**POSSIBLE TASKS**

(Examples of tasks are reviewed every two years.)

- \*The main character / one of the characters' monologue
- A series of monologues by the characters at particular times e.g. *Leni*
- Create an ending / new scene e.g. *Y Ffin*
- A new scene as an epilogue
- \*Diary / Blog of the main character / one of the characters
- \*Extracts from the diary of one or more of the characters e.g. *Panto*
- A conversation between two neighbours about the events in the play e.g. *Shirley Valentine*
- A letter e.g. *Love Hearts i Bosnia* – Wayne's letter to his girlfriend Linda from Sarajevo; *Shirley Valentine* – a friend's letter to Shirley
- A series of letters
- A conversation between the characters when they meet up again some time later e.g. *Agi! Agi! Agi!*
- A series of emails between characters

**\* If the play includes monologues by character(s), then the task of writing a monologue by this/these character(s) should be avoided. This also applies if a character's diary is included in the text, the task of writing a diary for that character should not be set.**

## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

|            |   |     |
|------------|---|-----|
| <b>AA1</b> | Identify and appreciate the content, themes and characters in a variety of texts referring to the text as appropriate.  | 50% |
| <b>AA2</b> | Identify and appreciate the style, the metre / form and the language used by writers / producers to create an effect, referring to the evidence in the text as appropriate. | 30% |
| <b>AA3</b> | Respond on a personal level to a variety of literary and/or visual texts.   | 20% |

The weighting of assessment objectives across the components is as follows:

|  | <b>AA1</b>    | <b>AA2</b>   | <b>AA3</b> | <b>Total</b> |
|--|---------------|--------------|------------|--------------|
| <b>Unit 1<br/>Written Paper<br/>Poetry</b>                         | <b>13.75%</b> | <b>6.25%</b> | <b>5%</b>  | <b>25%</b>   |
| <b>Unit 2<br/>Written Paper<br/>Novel</b>                          | <b>13.75%</b> | <b>6.25%</b> | <b>5%</b>  | <b>25%</b>   |
| <b>Unit 3<br/>Oral Examination<br/>Visual Literature</b>           | <b>12.5%</b>  | <b>12.5%</b> |            | <b>25%</b>   |
| <b>Unit 4<br/>Non-examination<br/>Assessment<br/>Written Tasks</b> | <b>10%</b>    | <b>5%</b>    | <b>10%</b> | <b>25%</b>   |
| <b>Weighting Total</b>   | <b>50%</b>    | <b>30%</b>   | <b>20%</b> | <b>100%</b>  |

### 3.2 Assessment of writing

For units that include extended writing (Unit 1 - Poetry, Unit 2 - Novel, Unit 4 - Non-examination Assessment - Written Tasks), the candidates' written work will be assessed within the overall assessment of that unit.

The marking schemes for these units include the following specific criteria to assess writing:

- communication and organization (meaning, purposes, readers and structure)
- writing correctly (language, grammar, punctuation and spelling)

### 3.3 Administration and assessment of oral examination

Full details of the oral examination including dates, the preparation of candidates, arrangements on the day of the examination, recording, moderating and assessment are in a separate document and will be available on the WJEC website.

#### (a) Administration of oral examination

- Candidates are assessed by formal examination held before or after Easter.
- Each centre is asked to **record the examinations of each group**.
- **Two specific days** are set aside for the Welsh Literature Oral Examination - one for the Higher Tier and the other for the Foundation Tier.
- The tasks are set externally by WJEC to be completed in groups led by the teacher. The questions will test the candidate's ability to appreciate the background, scheme and plot, characters, themes and style.
- Dictionaries or the printed text are prohibited in the external oral assessment.
- Notes prepared in advance of the preparation period are not permitted but candidates are permitted to make brief notes or bullet points themselves during the preparation period.
- Based on teachers' knowledge of candidates, groups should be formed with no more than 3 candidates. Teachers should try to ensure that their potential group members, if they do not represent exactly the same marks, should at least represent a band of marks. If a group of 3 cannot be formed then it is suggested that they should be assessed in pairs (groups of 4 are permitted under exceptional circumstances).
- The task should be presented on the appropriate tier (Foundation/Higher) for the group.
- 25 minutes preparation time is permitted.
- The examination should begin by stating the name and number of the centre and asking the candidates to introduce themselves.
- Applicants should be asked to **discuss the questions set for them by WJEC** and should be allowed to do so relatively independently, although intervention could be appropriate at times to move the discussion forward.
- The discussion should take up to 20 minutes.
- On the day of the examination a mark out of 40 must be awarded for each candidate.

Candidates are given the opportunity to discuss topics/questions/sub-questions similar to those below. The question(s) will ensure adequate opportunities to discuss the Appropriate Assessment Objectives. In both tiers, AA1 - content, themes and characters and AA2 - recognize and appreciate style, will need to be discussed.

- To appreciate the film(s) and compare them with the printed text, referencing methods used to convey intent and the effects of the work.
- Discussion of the structure of the film(s) in comparison with the printed text referring to the characters, the themes and background of the work.
- Focus on one particular scene and discuss the use made of that scene.
- Discuss the themes of the film(s).
- Respond to a statement such as "This is the character I like best and this is the one I least like and why."
- How has the producer managed to create effective scenes?

## THE ROLE OF THE TEACHER

### The teacher should:

- (i) present the task to start the debate
- (ii) ensure that the group starts and continues the discussion
- (iii) promote change of direction according to the group's ability, ensuring that the candidates discuss all the sub-questions
- (iv) intervene when necessary, particularly when the conversation lacks purpose and masks a lack of information or where the information or evidence that they have is not relevant to the question
- (v) be flexible and change and accept every idea where there is evidence for it
- (vi) end the discussion after 20 minutes

## Moderation

Moderation should occur on two levels.

- (i) Robust internal moderation within the centre is essential to ensure that the standard of assessment is consistent across the learning groups.

**Centres must moderate assessments across different teachers and teaching groups.** One person must be responsible for internal moderation at the centre. The internal assessment must take place before the marks are submitted to WJEC.

- (ii) A centre must send a sample of tasks to the external moderator by a specified date in May. The marks given to each candidate included in the sample should be recorded on the appropriate mark sheets and the names of candidates, the marks and the centre should be clearly marked on each CD.

### The moderation sample

A sample of the work externally moderated is chosen by WJEC. The sample will reflect the full range of abilities.

Further guidance is provided to teachers or individual centres when they fail to fulfil WJEC requirements. If necessary, a further sample can be requested by the moderator. If a serious problem arises, WJEC may recommend monitoring the work of the centre and the moderation process for as long as deemed necessary.

### Submission of marks

The marks for all candidates are submitted to WJEC by a specified date in May.

## 3.4 Arrangements for Non-examination Assessment

The non-examination assessment regulations have been defined for the three stages of assessment:

- setting the task
- undertaking the task
- marking the task

For each stage, a certain level of control has been set to ensure validity and reliability.

There are no tiers for the non-examination assessment and differentiation is achieved by results. Candidates may complete the assessment at any time during the course.

### Unit 4 – Task 1: Short Stories

#### Setting a task

Medium level of control

Applicants are expected to study **2 short stories** on a specific theme from the volumes *20 Stori Fer Cyfrol 1* and *20 Stori Fer Cyfrol 2* (ed. Emyr Llywelyn). WJEC will select two themes and these are changed every two years. Information regarding the themes studied will be shared by means of a circular to centres. Centres should set tasks that will require candidates to appreciate the short stories. Some sample tasks are shown in section 2.4 but further theme-specific examples are set on the WJEC secure website and these will change every two years as the themes change. Centres may adapt the examples given by WJEC or plan similar tasks themselves.

**When the theme of ‘Siom a Dadrithiad’ is selected by WJEC, the use of the story ‘Te yn y Grug’ is not permitted if candidates are studying *Y Mynydd Grug* for Unit 2 – Oral Examination.**

Teachers should give the task to the candidates around two weeks before they are expected to perform the task. This does not include the time required to prepare the texts with the candidates.

During the two weeks prior to the task candidates can work under limited supervision. Teachers can discuss and provide **general advice** to candidates. **Short exercises/tasks** can be set, either oral or written, for completion by candidates in the classroom in order to become familiar with the texts or to assist them to understand the nature of the task. Candidates may work individually or jointly on these exercises.

Any guidance given to the candidates should be recorded on the individual mark sheets when the sample is submitted for moderation.

#### Undertaking the task

High level of control

The final task must be undertaken under **formal supervision at the centre**.

The text, the task and the date of the task should be noted on the work submitted for assessment.



Candidates are permitted to refer to the texts during the writing period. Those should not include any notes and quotations of those texts should not be underlined.

Candidates are permitted to use **one side of an A4 page of short notes** they have prepared in advance and **this page should be submitted with the completed task. The candidate must not use extended work that has been prepared in advance e.g. full paragraphs/full sentences on this sheet. Short bullet points** that include examples and relevant quotes for the task are permitted. Applicants should be allowed to use dictionaries/thesaurus when completing the task.

Applicants may not consult with each other. **2½ hours** are allocated to complete the task. More time is allocated to pupils with special needs.

Duration of the task: A minimum of 500 words and a maximum of 1500 words is suggested.

Once the work is submitted to the teacher it cannot be amended any further. If the task is administered during periods shorter than two and a half hours, then work should be collected at the end of each period and kept securely within the centre. Teachers should not make any comments on the work in the interim periods.

IT may not be used to perform this task. **The candidate must not review and redraft the work.**

### **Marking the task**

Medium level of control

Teachers will mark the task in accordance with the criteria in the specification.

The teacher will be expected to mark the task out of a total of **30**: AA1 – 20 and AA2 – 10.

## **Unit 4 – Task 2: Drama**

### **Setting a task**

Medium level of control

The play studied can be a printed version or a production seen in a theatre or watched on television or on a DVD.

When undertaking this task the candidate should interpret the text creatively. Through the task the candidate can demonstrate understanding and appreciation of the text and awareness of tone, style and context. The definition of the creative interpretation of a text in this context is work that combines the factual and imaginary, that is, it uses facts or interpretations inherent in the drama/film, but through them creates something that is not directly available in the original.

**This task must be firmly based on the text or be an obvious development from it, that is, the text must have a definite, central place in the task presented.**

The texts and tasks set should be appropriate to the candidate's ability. Centres may choose other appropriate texts and adapt or design tasks similar to those in section 2.4.

Teachers should give the task to the candidates allowing around two weeks before they are expected to perform the task. This does not include the time required to prepare the text with the applicants.

During the preparation stage candidates can work under limited supervision. Teachers can discuss and provide **general advice** to candidates. **Short exercises/tasks** can be set, either oral or written, for completion by candidates in the classroom in order to become familiar with the texts or to assist them to understand the nature of the task. Candidates may work individually or jointly on these exercises.

Any guidance given to the candidates should be recorded on the individual mark sheets when the sample is submitted for moderation.

### **Undertaking the task**

Medium level of control

Applicants will need to perform this task independently **under informal supervision at the centre**. It will be necessary to ensure that supervision is adequate to ensure that the work can be verified and that it is the individual candidate's work that is submitted for assessment.

The text, the task and the date of the task should be identified on the work submitted for assessment.

Candidates may use the text, notes and dictionaries when completing the task. They can use IT using online resources such as online dictionaries and grammar and spellcheckers. If candidates complete the task in electronic form, the work must be kept securely between task sessions (e.g. collecting the memory stick containing the work). A teacher is permitted to review the work of candidates and advise them on the **overall** level. Candidates are permitted to review and redraft work. Up to **3 hours** to be allocated to complete the task.

Duration of the task: A minimum of 500 words and a maximum of 1500 words is suggested.

**Candidate should not rewrite or correct a task after the teacher has corrected it i.e. marks should not be given under any circumstances for work which has been corrected in earlier drafts.**

### **Marking the task**

Medium level of control

A teacher will assess the coursework internally in accordance with the criteria in the specification.

The teacher will be expected to mark the task out of a total of **20**: AA3 – 20.

### **Moderation of the two tasks**

Moderation should occur at two levels.

- (iii) To ensure that the standard of assessment is consistent across the learning groups, thorough internal moderation should be undertaken within a centre.

**It must be ensured that there are opportunities to exchange work and discuss criteria on a regular basis. Centres must moderate assessments across different teachers and teaching groups.** One person must be responsible for internal moderation at the centre. The internal assessment must occur before the marks are submitted to WJEC.

- (iv) A centre must send a sample of tasks to the moderator by a specific date in May.

Centres should fill individual mark sheet for each candidate selected for external moderation (available from the WJEC website), which should specify:

- the titles of tasks
- any preparation by the candidates and any help/guidance given by the teacher
- any relevant notes/comments for the moderator such as how the tasks were undertaken

Moderation will occur on two levels.

1. Centres are required to ensure that internal moderation occurs before submitting the final marks, so that the standards used are consistent with those found in the sample materials, in order to establish a reliable rank order within the centre. Suitable methods can be achieved depending on the policy and procedures of individual centres. **However a sample of the candidates of each teacher must be assessed by another teacher.**
2. Sample assessment materials are produced regularly. **Every teacher teaching GCSE Welsh Literature must meet to discuss the sample materials** as an aid to setting the task, assessing and moderating the marking.

### The moderation sample

A sample of the work externally moderated is chosen by WJEC. The sample will reflect the full range of abilities.

Further guidance is provided to teachers or individual centres when they fail to fulfil WJEC requirements. If necessary, a further sample can be requested by the moderator. If a serious problem arises, WJEC may recommend monitoring the work of the centre and the moderation process for as long as deemed necessary.

### Submission of marks

The marks for all candidates are submitted to WJEC by a specified date in May.

## FURTHER GUIDANCE

At the end of the assessment, the work will be marked as usual. Candidates can receive feedback on their assessment and it is important that the work and a record of the marks are kept safely in the possession of the teacher. However it should be explained to candidates that marks may change following a process of external moderation.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Unit 1 will be available in January (2017 and each year thereafter) and June (2017 and each year thereafter). Units 2, 3 and 4 will be available in June only (2017 and each year thereafter).

Units may only be retaken once (with the better result being counted) before aggregation for the subject award. At least 40% of the assessment must be taken at the end of the course, to fulfil the requirement for a final assessment, and the results of that final assessment must contribute to the subject award. Therefore, any previous results for the unit(s) that are used to fulfil the requirement for a final assessment of 40% cannot contribute to the subject award, even if they are better than the results achieved at the end of the course.

The entry codes appear below.

|                            | <b>Title</b>                              | <b>Entry codes</b> |
|----------------------------|---|--------------------|
| Unit 1                     | Poetry (Foundation Tier)                  | 3010N1             |
|                            | Poetry (Higher Tier)                      | 3010NA             |
| Unit 2                     | Novel (Foundation Tier)                   | 3010N2             |
|                            | Novel (Higher Tier)                       | 3010NB             |
| Unit 3                     | Visual Literature (Foundation Tier)       | 3010N3             |
|                            | Visual Literature (Higher Tier)           | 3010NC             |
| Unit 4                     | Non-examination Assessment: Written Tasks | 3010N4             |
| GCSE Qualification cash-in |   | 3010CS             |

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

## 4.2 Grading, awarding and reporting

GCSE qualifications are reported on an eight-point scale from A\* to G, where A\* is the highest grade. The attainment of learners who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

Unit results have a lifespan limited only by the lifetime of the specification. A candidate may retake the whole qualification more than once.

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

| <b>GRADE</b>         | <b>MAX.</b> | <b>A*</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E</b> | <b>F</b> | <b>G</b> |
|----------------------|-------------|-----------|----------|----------|----------|----------|----------|----------|----------|
| <b>Unit 1</b>        | 50          | 45        | 40       | 35       | 30       | 25       | 20       | 15       | 10       |
| <b>Unit 2</b>        | 50          | 45        | 40       | 35       | 30       | 25       | 20       | 15       | 10       |
| <b>Unit 3</b>        | 50          | 45        | 40       | 35       | 30       | 25       | 20       | 15       | 10       |
| <b>Unit 4</b>        | 50          | 45        | 40       | 35       | 30       | 25       | 20       | 15       | 10       |
| <b>Subject Award</b> | 200         | 180       | 160      | 140      | 120      | 100      | 80       | 60       | 40       |

# APPENDIX A

## Unit 3 Criteria (Oral Examination)

### HIGHER TIER

Candidates should interact as a group when discussing the questions.

|     |  |         |
|-----|--|---------|
|     | <b>36 - 40</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating a thorough knowledge about the film and presenting evidence excellently to confirm the point of view with reference to relevant scenes and use of appropriate quotations</li> <li>discussing the plot and construction perceptively</li> <li>analysing and demonstrating an insightful understanding of the characters and the relationships between them</li> <li>demonstrating a penetrative understanding of the themes and their development in the text</li> </ul> | 18 – 20 |
| AA2 | <ul style="list-style-type: none"> <li>showing initiative and maturity when referring to the printed source and the film</li> <li>using terms relating to the appreciation of visual literature/literature perceptively</li> <li>insightful discussion of the suitability of the style, technique and the use of language by considering their effectiveness</li> </ul>  | 18 – 20 |
|     | <b>28 – 35</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating detailed information about the film and present evidence to confirm a point of view well with reference to relevant scenes and use of appropriate quotations</li> <li>discussing plot and structure very well</li> <li>analysing and showing a very good understanding of the characters and the relationships between them</li> <li>demonstrating a good understanding of the themes and their development in the text</li> </ul>                                      | 14 – 17 |
| AA2 | <ul style="list-style-type: none"> <li>showing maturity when referring to a printed source and film</li> <li>using terms relating to the appreciation of visual literature/literature very well</li> <li>discussing in detail the suitability of style, technique and the use of language and considering their effectiveness e.g. lighting / music</li> </ul>   | 14 – 17 |
|     | <b>22 – 27</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating a good knowledge of the film and presenting evidence with reference to relevant scenes</li> <li>discussing plot and construction well</li> <li>analysing and demonstrating a good understanding of the characters and the relationships between them</li> <li>demonstrating an understanding of the themes and their development in the text</li> </ul>   | 11 – 13 |
| AA2 | <ul style="list-style-type: none"> <li>meaningful reference to the printed source and the film</li> <li>using terms relating to the appreciation of visual literature/literature well</li> <li>discussing the suitability of style, technique and the use of language by making appropriate comments</li> </ul>  | 11 – 13 |
|     | <b>16 – 21</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the film with detailed reference where appropriate to the situation and the story</li> <li>discussing the plot and construction in a satisfactory manner</li> <li>demonstrating a good understanding of the characters</li> <li>beginning to show awareness of the themes and their development in the text</li> </ul>   | 8 – 10  |
| AA2 | <ul style="list-style-type: none"> <li>ability to refer to the printed source and the film</li> <li>using some terms relating to the appreciation of visual literature/literature</li> <li>identifying and discussing style, technique and the use of language</li> </ul>  | 8 – 10  |
|     | <b>8 – 15</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the film presenting relevant facts correctly and referring where appropriate to the situation and the story</li> <li>discussing the story and how it develops</li> <li>discussing the characters fairly sufficiently giving relevant details about them</li> <li>beginning to show some awareness of the main themes of the film</li> </ul>  | 4 – 7   |
| AA2 | <ul style="list-style-type: none"> <li>using some terms relating to the appreciation of visual literature/literature</li> <li>showing some understanding of style, technique and the use of language</li> </ul>  | 4 – 7   |
|     | <b>0 – 7</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the content of the film by introducing some relevant facts and referring to the story and the situation</li> <li>tendency to repeat parts of the story</li> <li>discussing the characters and giving details about them</li> </ul>   | 0 – 3   |
| AA2 | <ul style="list-style-type: none"> <li>referring to certain elements relating to style, techniques or use of language</li> </ul>   | 0 – 3   |

## FOUNDATION TIER

Candidates should interact as a group when discussing the questions.

|     |   |         |
|-----|---|---------|
|     | <b>36 - 40</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the film with detailed reference where appropriate to the situation and the story</li> <li>discussing the plot and construction in a satisfactory manner</li> <li>demonstrating a good understanding of the characters</li> <li>beginning to show awareness of the themes and their development in the text</li> </ul>                      | 18 – 20 |
| AA2 | <ul style="list-style-type: none"> <li>ability to refer to the printed source and the film</li> <li>using some terms relating to the appreciation of visual literature/literature</li> <li>identifying and discussing the style and technique, and the use of language</li> </ul>   | 18 – 20 |
|     | <b>28 – 35</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the film presenting relevant facts correctly and referring where appropriate to the situation and the story</li> <li>discussing the story and how it develops</li> <li>discussing the characters fairly sufficiently giving relevant details about them</li> <li>beginning to show some awareness of the main themes of the film</li> </ul> | 14 – 17 |
| AA2 | <ul style="list-style-type: none"> <li>use some terms relating to the appreciation of visual literature/literature</li> <li>show some understanding of style, technique and the use of language</li> </ul>  | 14 – 17 |
|     | <b>22 – 27</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>demonstrating knowledge of the content of the film by introducing some relevant facts and referring to the story and the situation</li> <li>tendency to repeat parts of the story</li> <li>discussing the characters and giving details about them</li> </ul>  | 11 - 13 |
| AA2 | <ul style="list-style-type: none"> <li>referring to certain elements relating to style, techniques or use of language</li> </ul>  | 11 – 13 |
|     | <b>16 – 21</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>conveying the content of the film in terms of the story and the situation</li> <li>repeating some parts of the story</li> <li>presenting the characters with some detail</li> </ul>  | 8 – 10  |
| AA2 | <ul style="list-style-type: none"> <li>identifying some prominent features of the style, techniques or the use of language</li> </ul>   | 8 – 10  |
|     | <b>8 – 15</b>   |         |
| AA1 | <ul style="list-style-type: none"> <li>some information only about the film</li> <li>ability to convey some of the story</li> <li>superficial discussion of some characters</li> </ul>  | 4 – 7   |
| AA2 | <ul style="list-style-type: none"> <li>an attempt to identify some elements of style, technique or use of language</li> </ul>   | 4 – 7   |
|     | <b>0 – 7</b>  |         |
| AA1 | <ul style="list-style-type: none"> <li>ability to convey a very short piece of film</li> <li>very superficial discussion of some characters</li> </ul>  | 0 – 3   |
| AA2 | <ul style="list-style-type: none"> <li>very superficial response to some very prominent elements of style, techniques or the use of language</li> </ul>   | 0 – 3   |

For the Foundation Tier and the Higher Tier the questions set for the oral examination will focus on at least **two of the points** in AA1 as well as all points in AA2.

# APPENDIX B

## Unit 4 Criteria (Non-examination Assessment)

### Assessment Criteria for Non-examination Tasks

| Task 1 Assessment Criteria – Short Stories – Appreciation of Prose |                       |   |   |  |
|--|-----------------------|---|---|--|
| Total marks for task   | Marks                 |   | This column applies to both assessment aims   |  |
|  |                       | <b>AA1 – 20 marks</b>   |   | <b>AA2 – 10 marks</b>  |
| 28 - 30  | AA1 19-20<br>AA2 9-10 | <ul style="list-style-type: none"> <li>discussing perceptively challenging topics in an organized manner and demonstrate a good understanding of the author's viewpoint</li> <li>analysis and demonstrating a perceptive understanding of the characters and the relationships between them</li> <li>demonstrating a perceptive understanding of the themes and their development in the texts</li> </ul>   | <ul style="list-style-type: none"> <li><i>excellent presentation of evidence to confirm point of view with reference to relevant parts of the texts and the appropriate use of quotations</i></li> <li><i>comparing texts skilfully where appropriate</i></li> <li><i>sound and cohesive structure</i></li> <li><i>very sound grasp of spelling, punctuation and grammar</i></li> </ul>         | <ul style="list-style-type: none"> <li>perceptive analysis of features such as form, plot and comment on their appropriateness including relevant reasons</li> <li>insightful discussion of the suitability of style / technique / use of language in texts and evaluating their effectiveness</li> <li>masterful use of literary criticism terminology</li> </ul> |
| 25 - 27  | AA1 17-18<br>AA2 8    | <ul style="list-style-type: none"> <li>discussion of challenging topics in detail and in an organized manner and demonstrate a good understanding of the author's viewpoint</li> <li>analysis and demonstrating a very good understanding of the characters and the relationships between them</li> <li>demonstrating a very good understanding of the themes and their development in the texts</li> </ul> | <ul style="list-style-type: none"> <li><i>good presentation of evidence to confirm point of view with reference to relevant parts of the texts and the use of appropriate quotations</i></li> <li><i>comparing texts meaningfully where appropriate</i></li> <li><i>presenting work clearly and cohesively</i></li> <li><i>very sound grasp of spelling, punctuation and grammar</i></li> </ul> | <ul style="list-style-type: none"> <li>focussing on features such as form, plot and comment on their appropriateness including relevant reasons</li> <li>focussing on the suitability of style / technique / use of language in texts and evaluating their effectiveness</li> <li>very good use of literary criticism terminology</li> </ul>                       |
| 22 - 24  | AA1 15-16<br>AA2 7    | <ul style="list-style-type: none"> <li>demonstrating a good knowledge of the content</li> <li>analysis and demonstrating a good understanding of the characters and the relationships between them</li> <li>demonstrating an understanding of the themes and their development in the texts</li> </ul>  | <ul style="list-style-type: none"> <li><i>presentation of evidence to confirm point of view with reference to relevant parts of the texts and the use of a few appropriate quotations</i></li> <li><i>comparing texts fairly well where appropriate</i></li> <li><i>presenting work clearly and cohesively</i></li> <li><i>sound grasp of spelling, punctuation and grammar</i></li> </ul>      | <ul style="list-style-type: none"> <li>discussion of features such as plot, design and comment on their appropriateness and giving some reasons</li> <li>discussion of the suitability of style / technique / use of language and commenting appropriately</li> <li>good use of literary criticism terminology</li> </ul>  |
| 18 - 21  | AA1 12-14<br>AA2 6    | <ul style="list-style-type: none"> <li>demonstrating knowledge of literary texts with detailed reference where appropriate to the situation and the story</li> <li>demonstrating a good understanding of the characters</li> <li>beginning to show awareness of themes</li> </ul>   | <ul style="list-style-type: none"> <li><i>presenting some reasons to support their views and use a few quotations</i></li> <li><i>an attempt to compare texts</i></li> <li><i>organized presentation of work</i></li> <li><i>a sound grasp of spelling, punctuation and grammar</i></li> </ul>  | <ul style="list-style-type: none"> <li>description of the characteristics such as form, plot and comment on their appropriateness</li> <li>recognition and discussion of style/technique and the use of language</li> <li>use of some literary criticism terminology</li> </ul>  |
| 14 - 17  | AA1 9-11<br>AA2 5     | <ul style="list-style-type: none"> <li>demonstrating knowledge of the texts and presenting relevant facts correctly with reference where appropriate to the situation and the story</li> <li>describing characters relatively sufficiently giving relevant details about them</li> <li>beginning to show some awareness of the main themes of the texts</li> </ul>  | <ul style="list-style-type: none"> <li><i>presenting a few reasons to support a view</i></li> <li><i>relatively organized presentation of work</i></li> <li><i>consistent grasp of spelling, punctuation and grammar</i></li> </ul>   | <ul style="list-style-type: none"> <li>description of the characteristics of form, plot and an attempt to comment on their appropriateness</li> <li>demonstration of some understanding of style/technique and the use of language</li> <li>use of a few literary criticism terminology</li> </ul>   |



|                |                    |   |   |  |
|----------------|--------------------|---|---|--|
| <b>11 - 13</b> | AO1 7-8<br>AO2 4   | <ul style="list-style-type: none"> <li>demonstrate information about the contents of the text by presenting some relevant facts, referring to the story and the setting</li> <li>describe characters and provide relevant details about them</li> </ul> | <ul style="list-style-type: none"> <li><i>demonstrate organisation in parts of the work</i></li> <li><i>a sound general understanding of spelling, punctuation and grammar</i></li> </ul> | <ul style="list-style-type: none"> <li>attempt to describe some features such as format and plan</li> <li>refer to some aspects of style, technique and use of language</li> </ul> |
| <b>8 - 10</b>  | AO1 5-6<br>AO2 3   | <ul style="list-style-type: none"> <li>demonstrate information about the contents of the text referring to the story and the setting</li> <li>introduce characters and provide some details about them</li> </ul>                                       | <ul style="list-style-type: none"> <li><i>some attempt to organise the work</i></li> <li><i>inconsistent understanding of spelling, punctuation and grammar</i></li> </ul>                | <ul style="list-style-type: none"> <li>identify a few obvious features of how authors write</li> </ul>   |
| <b>5 - 7</b>   | AO1 3-4<br>AO2 2   | <ul style="list-style-type: none"> <li>only limited information about the text</li> <li>able to relate some of the story</li> <li>superficial reference to a few characters</li> </ul>  | <ul style="list-style-type: none"> <li><i>attempt at progression</i></li> <li><i>limited understanding of spelling, punctuation and grammar</i></li> </ul>                                | <ul style="list-style-type: none"> <li>attempt to identify a few obvious features of how authors write</li> </ul>  |
| <b>0 - 4</b>   | AO1 0-2<br>AO2 0-1 | <ul style="list-style-type: none"> <li>able to relate a very short part of the contents</li> <li>very superficial reference to a few characters</li> </ul>  | <ul style="list-style-type: none"> <li><i>very limited understanding of spelling, punctuation and grammar</i></li> </ul>  | <ul style="list-style-type: none"> <li>respond in a very superficial manner to a few aspects of style, technique or use of language</li> </ul>                                     |

This task is a writing assessment. However, a candidate's ability to demonstrate his/her information and understanding of the text together with his/her ability to analyse will largely determine which mark band best describes the work. For this task, organising information clearly and logically and using specialist vocabulary such as literary criticism terminology, together with accurate writing, are all vital aspects when determining a final mark for the task.

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| Marks | Assessment Criteria Task 2: Drama – Creative interpretation of a text AO3  |
|-------|--|
| 19-20 | <ul style="list-style-type: none"> <li>a complete creative composition which interprets a challenging text in a perceptive and organised manner</li> <li>comprehensively and successfully reflect the central features of the original text in terms of tone and atmosphere</li> <li>deal with characters in a mature and sensitive manner</li> <li>comprehensive information about the original text – characters and events</li> <li><i>confident and effective use of format and a sensitive writing style appropriate to the purpose</i></li> <li><i>sound and coherent structure</i></li> <li><i>very sound understanding of spelling, punctuation and grammar</i></li> </ul>   |
| 17-18 | <ul style="list-style-type: none"> <li>creative work with depth which interprets an extended text in a detailed and organised manner</li> <li>successfully reflect the central features of the original text in terms of tone and atmosphere</li> <li>demonstrate sensitivity and maturity when dealing with characters</li> <li>detailed information about the original text – characters and events</li> <li><i>confident use of format and an effective writing style appropriate to the purpose</i></li> <li><i>present the work clearly and coherently</i></li> <li><i>very sound understanding of spelling, punctuation and grammar</i></li> </ul>   |
| 15-16 | <ul style="list-style-type: none"> <li>engaging creative work which responds to the text in a lively and organised manner</li> <li>relative success in following the central features of the original text in terms of tone and atmosphere</li> <li>good awareness of the characters' features and feelings</li> <li>demonstrate good information about the original text – characters and events</li> <li><i>good understanding of format and a good writing style appropriate to the purpose</i></li> <li><i>present the work in a clear and organised manner</i></li> <li><i>sound understanding of spelling, punctuation and grammar</i></li> </ul>  |
| 12-14 | <ul style="list-style-type: none"> <li>relatively interesting creative work which responds intelligently to the text, showing some detail and organisation</li> <li>demonstrate an awareness of the main features of the original text in terms of tone and atmosphere</li> <li>awareness of characters' features and feelings</li> <li>quite good information about the original text – characters and events</li> <li><i>quite a good awareness of the format, and a relatively good writing style appropriate to the purpose</i></li> <li><i>present the work in an organised manner</i></li> <li><i>sound understanding of spelling, punctuation and grammar</i></li> </ul>  |
| 9-11  | <ul style="list-style-type: none"> <li>semi-organised creative work with interesting touches when responding to the text</li> <li>demonstrate some awareness of the main features of the original text in terms of tone and atmosphere</li> <li>demonstrate an understanding of characters' features</li> <li>demonstrate information about the original text and present facts about characters and events which are relevant to the task where appropriate</li> <li><i>quite a good awareness of the format and an effort to write appropriately and purposefully</i></li> <li><i>present the work in a semi-organised manner</i></li> <li><i>sound understanding of spelling, punctuation and grammar</i></li> </ul>    |
| 7-8   | <ul style="list-style-type: none"> <li>creative work which attempts to respond in an interesting way to the text and demonstrates organisation in parts of the work</li> <li>attempt to reflect the original text in terms of tone and atmosphere</li> <li>demonstrate some understanding of the characters</li> <li>demonstrate information about the original text – by presenting some facts about characters and events relevant to the task</li> <li><i>basic awareness of format and some effort made to write appropriately and purposefully</i></li> <li><i>demonstrate organisation in some parts of the work</i></li> <li><i>generally a sound understanding of spelling, punctuation and grammar</i></li> </ul> |
| 5-6   | <ul style="list-style-type: none"> <li>attempt to present creative work based on a simple text and some attempt to organise the work</li> <li>simple response to the original text</li> <li>some details demonstrate partial understanding of the characters</li> <li>demonstrate some understanding of the original text – characters and events</li> <li><i>demonstrate awareness of the format and the need to write appropriately and purposefully</i></li> <li><i>some attempt to organise the work</i></li> <li><i>inconsistent understanding of spelling, punctuation and grammar</i></li> </ul>  |
| 3-4   | <ul style="list-style-type: none"> <li>some attempt to present creative work based on a simple text – attempt at progression</li> <li>limited understanding of the original text</li> <li>a few details about characters and events</li> <li><i>some awareness of the format and an attempt to write appropriately and purposefully</i></li> <li><i>attempt at progression</i></li> <li><i>limited understanding of spelling, punctuation and grammar</i></li> </ul>   |
| 0-2   | <ul style="list-style-type: none"> <li>limited attempt to present creative work based on a simple text</li> <li>very little information about the original text</li> <li>very few details about characters and events</li> <li><i>some elements of the format</i></li> <li><i>very limited understanding of spelling, punctuation and grammar</i></li> </ul>   |

This task is a writing assessment. However, a candidate's ability to demonstrate his/her information and understanding of the text together with his/her ability to interpret it will largely determine which mark band best describes the work. For this task, presenting the work in an organised way, choosing a writing style which is appropriate to the purpose, together with accurate writing, are all vital aspects when determining a final mark for the task.

## Validating the Non-examination Assessments

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form will be provided by WJEC, which is part of the cover form for each candidate. It is important to note that **all** candidates are required to sign this form, and not just those whose work makes up the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authenticity need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Non-examination Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. There is a link to the notice in the document entitled *Instructions for Conducting Controlled Assessments* on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).