

Developing higher-order literacy skills across the curriculum



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Cymry Ifanc
Young Wales

www.cymru.gov.uk



Developing higher-order literacy skills across the curriculum

Audience	Secondary school teachers and senior managers; local authorities; and national bodies with an interest in education.
Overview	<p>This document is designed to assist teachers to recognise and promote higher-order reading and writing across the curriculum within Key Stages 3 and 4. It provides examples of learners' work showing characteristics of Level 7 to Exceptional Performance (EP) within the national curriculum subjects art and design, design and technology, geography and history. Subject-specific commentary is provided for the examples along with commentary that identifies the characteristics of higher-order literacy skills within the work.</p> <p>The resources are based on best practice in art and design, design and technology, geography and history departments across Wales. They will support learning, teaching and the assessment of literacy across the curriculum.</p>
Action required	Schools' senior managers and subject leaders, and local authority advisers, are requested to raise awareness of this new resource within their school departments, and to encourage teachers to use the materials to support their focus on securing and improving learners' literacy skills.
Further information	<p>Enquiries about this document should be directed to: Curriculum and Assessment Division Department for Children, Education, Lifelong Learning and Skills Welsh Assembly Government Government Buildings Cathays Park Cardiff CF10 3NQ</p> <p>Tel: 0800 083 6003 e-mail: C&A3-14.C&A3-14@wales.gsi.gov.uk</p>
Additional copies	<p>Can be obtained from: Tel: 0845 603 1108 (English medium) 0870 242 3206 (Welsh medium) Fax: 01767 375920 e-mail: dcells1@prolog.uk.com</p> <p>Or by visiting the Welsh Assembly Government's website www.wales.gov.uk/educationandskills</p>
Related documents	<i>Supporting learners' higher-order literacy skills</i> (Welsh Assembly Government, 2009)

Contents

Foreword	2
Introduction	3
Why has this guidance been produced?	3
How does this guidance support teachers of all subjects?	3
What characterises high-level reading and writing?	5
How does this guidance help teachers to prepare learners for the demands of Key Stage 4?	7
The role of the literacy coordinator	8
Section 1	11
Summary information on aspects of literacy	
Section 2	25
Subject-specific examples	
Art and design	26
1. 'Landscape' – a study of the work of various landscape artists	26
2. 'Identity' – a study of the work of the artist Kara Walker	34
3. 'Fantasy' – a critical study of the picture <i>Arafel's Saga</i> by Rowena Morrill	41
Design and technology	51
1. Belt and buckle	51
2. Tea light holder	59
Geography	64
1. What shall we do with Llantwit Major?	64
2. Why was Pedro Gomez building his own house?	74
3. The Kobe earthquake	80
History	86
1. How does warfare in the nineteenth century compare to that of the twentieth century?	86
2. How far can a comedy such as <i>Blackadder Goes Forth</i> be a valid interpretation of life on the Western Front?	92
3. Why is it so difficult to find out about children's working conditions in the nineteenth century?	101
Useful references	107
Acknowledgements	112

Foreword

Good literacy skills underpin effective learning for all learners, whatever they are studying. These skills support effective communication, and equip learners for achievement and success within education, life in the wider community and the world of work.

In the most effective schools, developing improved literacy skills is integral to all teaching. Estyn's inspection evidence, however, indicates that too few Welsh pupils are achieving the highest standards. Results of national and international assessments – GCSE and PISA in particular – identify scope for more-able learners in Wales to benefit further from the application of stronger reading and writing skills in all subjects.

This guidance is intended to support subject teachers working with able learners in Key Stages 3 and 4, to help them to achieve better results across the range of subjects at the end of Year 9 and at GCSE and beyond.

These materials have been developed in collaboration with coordinators and subject specialists. Feedback from schools and local authorities confirms that this focused guidance is both timely and appropriate. I am delighted to commend this booklet to all schools and local authorities and to confirm our support for higher-order literacy across the curriculum as part of the wider focus on effective schools.



David Hawker
Director General
Department for Children, Education, Lifelong Learning
and Skills

Introduction

Why has this guidance been produced?

The Welsh Assembly Government (WAG) is committed to supporting schools to raise standards of literacy for all learners. Support is provided for basic skills. This new guidance focuses on raising the standard of literacy across the curriculum for the most-able learners during Key Stages 3 and 4.

Estyn's annual report 2007–08 drew attention to underachievement where the most-able learners do not reach their full potential. Teachers tend to praise learners who produce work at high levels (for example, work that shows characteristics of Level 7) with comments such as 'Excellent' or 'Very mature work', but do not necessarily identify areas for refinement or suggest the best ways to improve further. However, these learners are most likely to be able to respond to diagnostic comments and implement them.

This guidance provides examples and commentaries to exemplify what learners working at the highest levels can achieve for subjects across the curriculum. The commentaries guide teachers to identify the:

- high-level characteristics for the subject
- aspects of reading and writing that might be focused on in order to develop higher-order literacy skills.

They are intended to encourage all teachers to see the development of learners' literacy as an integral part of teaching and assessment within their subject.

How does this guidance support teachers of all subjects?

This guidance is relevant to all teachers in secondary schools, whatever their subject specialism, since all teachers need to be teachers of literacy skills. Learners' achievement and enjoyment of all subjects are likely to be enhanced if they are confident and competent in their literacy skills.

The development of literacy skills is a major focus of teaching in English and Welsh. However, teachers of all subjects should use a range of tasks and contexts that allow learners to develop their literacy skills in a meaningful way. This might include research work, considering the ideas of others, and recording learners' own ideas and conclusions.

The communication skills of reading and writing, along with oracy, are essential to learners' understanding of written, electronic and graphic resources, as well as to their ability to express ideas and conclusions with clarity and accuracy in written work. When learners learn how to demonstrate high levels of reading and writing skills consistently, they are able to transfer these skills and apply them to all their work. This effect will be enhanced if all subject teachers are aware of the characteristics of high-level reading and writing and have appropriately high expectations.

Good literacy skills are necessary in all subjects for:

- finding meaning, and understanding texts that are read
- writing to convey clear and accurate expression of meaning.

These statements are supported by the strands of the 'Developing communication across the curriculum' section of the *Skills framework for 3 to 19-year-olds in Wales* (Welsh Assembly Government, 2008):

Reading: Locating, selecting and using information using reading strategies
 Responding to what has been read

Writing: Organising ideas and information
 Writing accurately.

For all teachers to develop learners' literacy skills they need to be confident and knowledgeable about ways to teach and improve reading and writing within the context of their own subject.

An important step towards achieving higher-order literacy skills is higher-order speaking and listening through which learners can:

- discuss what they have read and come to a full understanding of a text
- rehearse and refine ideas before they write
- make use of assessment for learning techniques that require them to evaluate their own and each other's work and make suggestions for improvement.

Progression in these skills is outlined in the Oracy element of the 'Developing communication across the curriculum' section of the skills framework.

What characterises high-level reading and writing?

Reading

Effective reading is concerned with a search for meaning within an increasingly challenging range of texts. Learners need to be aware that their reading may serve a range of purposes, including for pleasure, information and instruction.

When reading for different purposes, the fluent and effective reader will develop and refine different strategies that allow them to:

- read closely, as when absorbing information
- read thoughtfully, as when considering an argument
- read aloud for others and themselves
- skim a text to gain an overall impression
- scan to find a particular item of information
- read imaginatively, as when visualising or recreating things or situations described
- read responsively and actively, as when following or predicting the course of a narrative or report
- read critically, as when assessing the force of an opinion or argument
- read analytically
- read appreciatively, recognising the writer's skill in using ideas, techniques and effects
- read with an awareness of the writer's viewpoint
- realise that a text does not always mean what it says, understanding the nature of irony and ambiguity as well as accepting the existence of multiple levels of meaning in a text
- make selections and read in order to elicit information from a number of texts, identifying key points, collating information, making comparisons and synthesising material from different sources
- evaluate what they read in terms of quality, effect and reliability.

Writing

Effective writing is concerned with expressing information, ideas, thoughts and emotions with clarity, coherence and fluency in a wide range of forms and styles. It is adapted to suit its audience and purpose, and is accurate in terms of spelling, punctuation and grammar.

When writing for different purposes, the fluent and effective writer will develop and refine different strategies that allow them to:

- write confidently and with control, showing flair and originality
- adapt their writing to suit the audience and purpose of the piece, making choices in formality of style and appropriate vocabulary
- choose the appropriate form for the task, realising that some writing must be concise and that some needs to be extended and sustained
- experiment with language, form and structure to achieve a particular effect
- sustain an argument and offer convincing evidence to support their opinion
- analyse and evaluate their own and others' writing
- write coherent, grammatically accurate texts, using a wide range of sentence structures to enhance the fluency, as well as using paragraphs effectively to organise the content
- use the full range of punctuation to clarify meaning and create effect
- spell accurately
- reflect on what they have written, drafting, editing and finding ways to improve their writing
- present writing in the way that best suits the task, using appropriate features of layout and presentation including information and communication technology (ICT).

How does this guidance help teachers to prepare learners for the demands of Key Stage 4?

The guidance is aimed at teachers in Key Stage 3 but it looks forward to the demands of Key Stage 4 and the requirements of external examinations, as well as the demands of the world of work. If learners are to cope with future GCSE requirements, they need to be taught the principles behind them. For example, they need to understand the difference between carrying out research (an important higher-order reading skill) and plagiarism (where portions of text are 'lifted' from unidentified texts and presented as the learners' own work). In this situation, the learner is merely demonstrating the ability to locate and select information – both skills are at the lower end of the hierarchy of reading skills. In the revised specifications for GCSE the previous coursework element is replaced by Controlled Assessment, a system where learners must complete tasks under supervision and without access to most pre-prepared notes and information, though not in formal examination conditions. It is therefore crucial that they have opportunities to develop the skills to understand and assimilate information. Such opportunities need to be a major part of teaching and learning in Key Stage 3.

Research is, of course, a proper method of finding out facts, but it is only when a learner demonstrates understanding of those facts by using them appropriately and expressing them in his/her own words that this understanding can be assessed. Question and task setting are crucial elements in this respect and the onus is on teachers to generate questions and tasks that require a learner to use the facts identified in a way that shows understanding. In some cases it will be necessary to quote certain facts to make a specific point in an argument, but learners must then learn to acknowledge the source of these facts in a bibliography attached to their work.

There will be situations where a learner might read material in one language – perhaps English – but respond in another, such as Welsh, conveying its content and general impact as appropriate to the task; or where a learner might write something in one language and then present it in another. This involves translation skills undertaken almost subconsciously by the able learner, but which need to be fostered among all learners, whatever their ability.

Another important characteristic of GCSE examination criteria is that some extended writing is now required in all subjects and that the quality of written expression has to be assessed specifically in all GCSE examinations. The handbook for awarding bodies states that the assessment arrangements in GCSEs must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

If learners are expected and encouraged to meet these requirements in all their work across the curriculum in Key Stage 3, it will quite clearly benefit them as they move into Key Stage 4 and beyond.

The role of the literacy coordinator

The role of the school literacy coordinator is crucially important if all teachers are to become confident about ways to improve their learners' literacy skills.

Schools' senior management should ensure that the literacy coordinator has sufficient status, experience and resources to:

- audit existing examples of good practice in literacy across the curriculum
- identify opportunities to develop and apply literacy skills within subjects and across the curriculum
- advise all departments on how good standards of literacy help to improve standards across the curriculum, as well as how to introduce and consolidate the teaching of literacy skills
- produce a school policy for developing literacy across the curriculum
- ensure consistency of approach across the subjects
- oversee the development of liaison between subject departments and support departments in order to coordinate programmes of work to achieve best effect
- identify areas of literacy that subject teachers are least confident of teaching within the context of their own subject
- facilitate school-based in-service training (either as a whole school or with a group of departments) on aspects of literacy.

This guidance reiterates the need for a well-developed literacy policy, led by a coordinator who is viewed as a senior member of staff.

Section 2 contains selected examples of learners' work for art and design, design and technology, geography and history from schools across Wales. The examples have been chosen because they show characteristics of attainment within Levels 7, 8 or EP for the relevant subject, and also offer opportunities for teachers to guide the learners in developing further their reading and writing skills.

Each example includes bullet-pointed commentaries that identify its strengths and areas for development. These commentaries guide teachers as to how they might respond to a piece of work, in terms of both subject-specific and literacy skills, in order to identify skills that should be developed to produce an even more effective outcome.

All teachers are encouraged to develop this approach within their own lessons as part of their ongoing 'assessment conversations' with learners. This is not a recommendation for 'double marking'. Rather, it promotes an approach based upon all teachers integrating comments on literacy skills into their day-to-day discussion and feedback to learners.

While the focus here is on reading and writing, this does not reduce the need for teachers to plan lessons that integrate the teaching of oracy, reading and writing since the three modes of language are interconnected.

Section

1

Summary information on aspects of literacy

This section provides information on what subject teachers could expect to see within learners' work. The guidance refers to the six main types of non-fiction text. For each type, the same framework of subheadings is used to assist teachers to plan for the consideration of literacy aspects and to identify success criteria.

The main types of non-fiction text are:

- recount
- instruction
- non-chronological reports
- explanation
- persuasion
- discussion.

Recount (to retell events)

Language features:

- written in the past tense
- written in chronological order
- uses temporal connectives, e.g. 'then', 'next', 'afterwards', 'later'
- focuses on individuals or a group, e.g. 'I', 'we', 'the women/men', 'the inhabitants'.

Generic structure:

- orientation – scene setting, opening
- events – a recount of the events as they happened
- reorientation – a closing statement.

Possible contexts:

- a biography, autobiography or true story
- a recount of an event/events, e.g. the Aberfan tragedy.

Ways to prepare/plan:

- the teacher models writing a recount/narrative as a shared writing activity
- learners read widely, both literary and non-literary recounts, e.g. biographies, autobiographies, stories
- learners take part in oral activities to clarify the order of events, e.g. hot-seating a character, fictional or real; preparing a news bulletin for TV or radio
- learners identify the sequence of events in a narrative/an event in note form, e.g. how stacks or spits are formed in coastal regions
- learners place what has happened in chronological order using a timeline or similar graphic device.

Success criteria:

- Are all the relevant details of the happening included?
- Are the events in their correct sequence?
- Does the recount have a logical structure with an appropriate beginning and ending?
- Does the writing engage the reader?

Instruction

Purpose: to describe how something is done through a series of sequenced steps

Language features:

- written in the imperative or the present tense as an instruction/direction, e.g. 'Sift the flour' or 'First you sift the flour'
- written in chronological order
- uses temporal connectives, e.g. 'next', 'finally'
- uses adjectives and adverbs for precision (not description)
- contains:
 - a statement of what is to be achieved
 - list of items/ingredients required
 - sequential steps showing the process
 - optional diagram or illustration.

Possible contexts:

- making an artefact in design and technology
- how to operate the computer in ICT
- how to carry out a science investigation
- describing a Jewish feast in religious education
- how to play football or other games
- describing procedures in mathematics.

Ways to prepare/plan:

- the teacher models writing a set of instructions as a shared writing activity
- learners gain first-hand experience of the process involved
- learners prepare notes in a flow chart or timeline showing required stages
- learners make decisions about layout.

Success criteria:

- Are all the steps clearly stated?
- Are all the necessary items/ingredients listed?
- Is any part of the sequence left out?
- Is there enough detailed information?
- Is the language appropriate for the audience?
- Can another person complete the task successfully?

Non-chronological reports

Purpose: to describe characteristics; the way things are; to give information

Language features:

- written in the present tense
- organised 'thematically' rather than chronologically
- focus on general participants
- uses an impersonal style
- uses organisational devices such as paragraphs, numbered lists, subheadings
- might use diagrams or illustrations.

Possible contexts:

- section for a class reference book outlining the characteristics, general life patterns and habitats of plants or animals
- aspects of daily life in a historical period
- description of localities and geographical features
- comparison of 'then' and 'now', e.g. methods of transport
- information leaflets linked to work in any curriculum area
- descriptions of the features of a world religion
- posters about future events, e.g. a school drama performance or a money-raising event for charity.

Ways to prepare/plan:

- the teacher models how to research facts, select and categorise them into a logical order
- learners look at reference sources or examples of the kind of writing they are about to undertake
- learners take part in oral activities to clarify understanding
- learners gather and share information and organise facts into clusters using a spidergram, a comparison grid, a Venn diagram, a labelled map, picture, plan or mindmap
- learners make decisions about the most logical way to present the facts.

Success criteria:

- Does the writing provide the necessary information?
- Is the information clear and accurate?
- Is there a logical sequence to the writing?
- Is the tone of the writing appropriate for a general unknown audience?
- Is there a record of the sources used to accumulate the information, e.g. a bibliography, when appropriate?

Explanation

Purpose: to explain a process or how something works; to explain cause and effect

Language features:

- written in the present tense, e.g. 'the car requires...'
- uses temporal connectives, e.g. 'then', 'next' and/or causal connectives, e.g. 'because', 'so', 'therefore'
- uses technical terms when appropriate
- organised as a general statement followed by a series of logical steps until the explanation is complete
- benefits from diagrams and flow charts integrated into the writing.

Possible contexts:

Explanations to answer questions such as:

- How does insulation work?
- What causes the seasons?
- How does the water cycle work?
- How did the Industrial Revolution affect Wales?
- How does a battery-powered torch work?
- What caused the First World War?
- Why do coasts erode?
- What happens when a volcano erupts?
- Why do we need school rules?

Ways to prepare/plan:

- the teacher models writing an explanation as a shared writing activity
- learners research facts and make notes, creating diagrams and/or flow charts to illustrate the process, e.g. a diagram showing a circuit training exercise
- learners rehearse explanations orally to an audience, e.g. a group or class
- learners use drama approaches to consolidate learning, e.g. cyberbullying.

Success criteria:

- Is the explanation clear?
- Has any stage been left out?
- Has the necessary technical language been used effectively?
- Is there a logical sequence?
- Are there diagrams to support the explanation?

Persuasion

Purpose: to persuade the reader to agree; to argue the case for a single point of view

Language features:

- written in the present tense
- might use emotive language, rhetorical devices, anecdote or a direct approach to the reader ('Do you know that...?') to strengthen the persuasive element
- mainly logical rather than temporal connectives/conjunctions, e.g. 'however', 'because', 'this shows'
- usually has an opening statement setting out the main idea, then a series of points to support the argument with a final summary and repeat of the opening statement
- might use subheadings, different fonts and other features of layout to create effect.

Possible contexts:

- a publicity campaign for a school performance
- a brochure about a local museum or place of interest
- a speech expressing one side of an argument/debate
- a health promotion leaflet
- a campaign about road safety or to support a charity
- an article outlining a point of view, e.g. about a local issue
- a letter to a newspaper expressing an opinion on a current area of news.

Ways to prepare/plan:

- the teacher models writing persuasive texts highlighting possible structures
- role-play/simulations of events where people discuss issues, e.g. a public meeting, a council debate, a criminal court
- research on the issue in question, with the learner making and organising notes showing main points, each with subsidiary points of elaboration/evidence – this could be through a grid, spidergram or mindmap
- decisions about the form of writing best suited to the audience and purpose.

Success criteria:

- Does the writing engage the reader?
- Do the facts build up into a powerful argument?
- Is the writer's point of view totally clear and convincing?
- Is there sufficient evidence to back up the argument?
- Is it likely to persuade the reader to agree/to act?

Discussion

Purpose: to present arguments and information from differing viewpoints

Language features:

- written in the present tense
- uses logical connectives/conjunctions, e.g. 'therefore', 'however', 'on the contrary', 'nevertheless', 'on the other hand', 'alternatively'
- contains:
 - statement of the issue, often with a preview of the main arguments
 - arguments in favour, plus supporting evidence
 - arguments against, plus supporting evidence

or

- argument/counter-argument, one point at a time
- summary and conclusion, maybe personal, having weighed the arguments and come down on one side
- should use objective, impersonal language, except perhaps in the conclusion where a personal viewpoint might be expressed as a final comment.

Possible contexts:

Issues arise in all subjects of the curriculum where learners need to be aware that there is more than one valid viewpoint. They need to learn to avoid making rapid, uninformed judgements, to appreciate the views of others and to make a balanced assessment of the matter in hand. They might write about the pros and cons of:

- the effects of urban development in geography
- recycling in science
- a particular picture in art and design
- buying cheap goods from developing countries
- mobile phones and their use in schools in PSE
- the healthy food debate in design and technology

or about

- different interpretations/representations of the same event or person in history.

Ways to prepare/plan:

- the teacher models the structure(s) for writing a discursive essay
- learners read examples of discursive writing
- learners compile a for-and-against grid for each major point, expressing arguments succinctly and objectively as well as providing evidence to support points
- learners take part in debates or simulations to allow them to articulate their arguments and hear those of others with opposing views.

Success criteria:

- Is the writing structured effectively?
- Does the writing present a balanced assessment of the issue?
- Are the arguments valid and clear?
- Is the tone and use of language appropriate for purpose and audience?
- Is the conclusion logical and based largely on evidence and fact?

Contexts from subjects across the curriculum

Learners need to practise their writing and effective reading strategies in all subjects of the curriculum for this is where they will find real contexts through which to develop and apply their literacy skills. The following list suggests some of the opportunities available.

In English, Welsh, modern foreign languages	All forms of fiction and non-fiction texts
Mathematics	explanations of solutions glossary of terms
Science	reports recounts instructions explanations
History	analysis of evidence explanations biographies discussion summaries descriptions
Geography	reports recounts explanations descriptions annotated maps annotated diagrams discussion of issues
Art and design	biographies description instructions reports explanations
Physical education	instructions reports explanations rules
Design and technology	explanations instructions annotations evaluations

ICT	manipulation of text e-mails websites
Religious education	narratives explanations arguments recounts reports descriptions
PSE	reports journals/diaries recounts information writing discussions about issues text of speeches
Music	In music, learners communicate through performing and composing, and develop and apply the skills of speaking and listening through appraising their own and others' work. While some learners may find it helpful to make notes while listening to music, there is no requirement for extended writing. Music is essentially non-verbal so, in most cases, practical work will be the principal source of evidence of musical understanding.

Writing across the curriculum: a grid for whole-school use

Purpose/kind of text	English/ Cymraeg	Modern foreign languages	Mathematics	Science	History	Geography	Art and design	Physical education	Design and technology	Information and communication technology	PSE	Religious education
information												
instruction												
persuasion												
description												
comparison/ discussion												
entertainment												
reporting events or 'how things are'												

Section

2

Subject-specific examples

Art and design

1. 'Landscape' – a study of the work of various landscape artists







Context

Direct observation of natural forms, experimenting with materials and a study of the work of various landscape artists informed this project on the environment.

Learner's written work

I have studied the theme 'Environment'. I have visited the 'Llantarnam Grange', I bought postcards of Roger Cecil's work. I took photographs of Roger Cecil's work. The artist's work was about using layers to create an effect. I was influenced by his work as I found it very interesting to look at and see how he used layers to create an effect. I researched my project by seeking out examples of artists pieces that contained wild images or object. I have collected photo-graphs of wild flowers, bark, fungus and objects which I then went on to paint and included some of the images in my final piece. I have observed flowers, bark and shells and then drawn from direct observation on different materials for a wild effect. My work is about close ups of wild objects in images and painting. I loved doing close ups of shells and leafs as I found the patterns were very detailed and interesting. It was useful to refer to research I completed because it helped me to visualise a final piece and it gave me ideas of what techniques to include in my work.

For my preparation I tested different materials to see which gave the best effect when painted on and drew finger nails of my ideas for a final piece. In my sketchbook I experimented with different material, cardboard, tissue paper and clothing. For my final outcome I wanted to create a final piece made out of material (cloth) which contained my paintings from direct observation. I have made my final piece. The material I most enjoyed using was cloth as it gave a good effect when painted on. It connects to the artist because it contained wild paintings. My personal response is that it turned out just how I wanted it to. Looking back over what I have done so far I can see that I have improved as I have used different materials for needed effects. Overall I am pleased with my final piece of work because it contained my painting skills and the effect I wanted was there.

Art commentary

This response demonstrates features characteristic of Level 7.

Understanding

The learner makes considered comparison between her own work and the work of Roger Cecil and other landscape painters, and demonstrates a clear understanding of the variety and methods used. Through her own work she is able to respond practically and imaginatively to a range of landscape interpretations.

Investigating

She explores, selects and records natural materials such as barks and shells, organising them as stimulus and reference materials when planning and developing her practical outcomes. Her investigations are developed through direct observations, photographs and collages of natural materials.

Making

She experiments confidently with a broad range of media tools and techniques to achieve a variety of images based on landscape. Through her use of natural materials she demonstrates an understanding of the visual, tactile and sensory language of art, craft and design.

Literacy considerations

Commentary

- A personal response to research reading/viewing of a range of texts is given.
- The writing here is informative and mostly clear about the process undertaken.
- Sentences are usually used accurately and almost all spellings are correct.
- Vocabulary used is appropriate to the subject and employed with some confidence.
- The tone adopted is appropriate for explaining the sequence of work as well as conveying the writer's enthusiasm for the topic.
- It appears that prompts have been used to provide a framework, and these have mostly been assimilated into the writing.

Ways forward

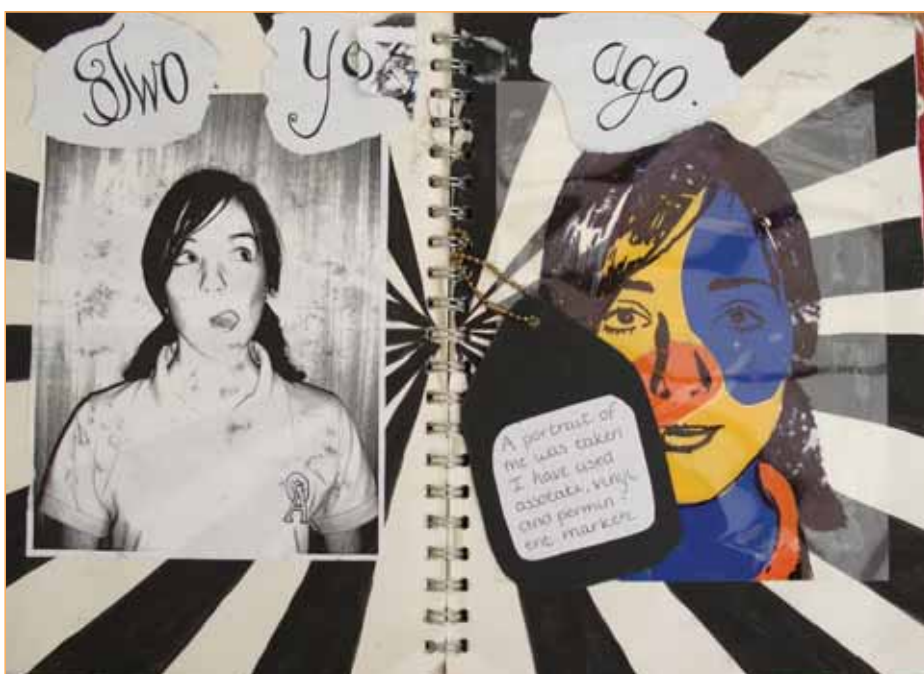
- More conscious shaping of the writing would be appropriate, either through paragraphs (there are only two apparent in the whole piece) or, perhaps, organising the work with subheadings.
- There is something of an over-dependence on simple sentences ('I took photographs of Roger Cecil's work. The artist's work was about using layers to create an effect'). Linking these together using connectives, for example 'I took photographs of Roger Cecil's work, which was about using layers...' would result in a less staccato effect.
- On occasion sentences show some lack of confidence in punctuation, such as the first sentence: 'I have visited... of Roger Cecil's work.' This is, in fact, two sentences that have been linked using a comma. The use of a connective (e.g. '...where I bought postcards...') would be advantageous here.

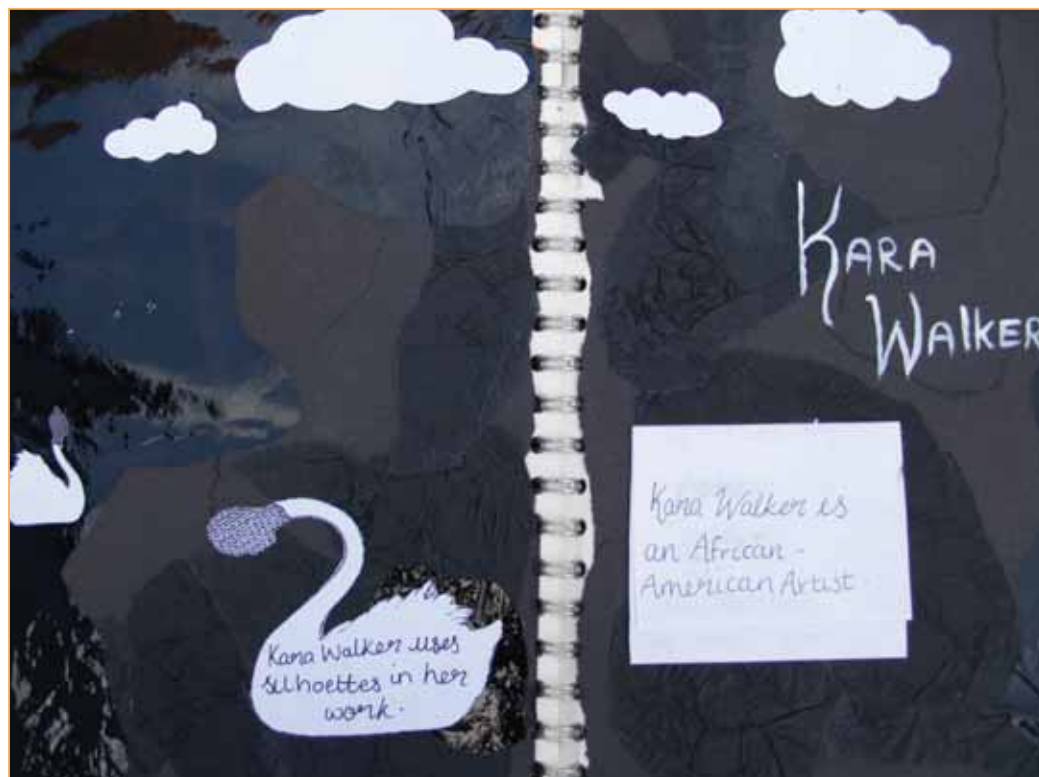
- Starting sentences in different ways (a large number of sentences begin with 'I', as in 'I have', 'I researched', 'I loved') would be helpful in making the writing more fluent.
- There are slips in accuracy that close proofreading could eradicate – 'close ups...of leafs', 'artists pieces' and 'I experimented with different material, cardboard, tissue paper and clothing' are examples where the meaning is slightly unclear, the last owing to the use of the comma after 'material'.

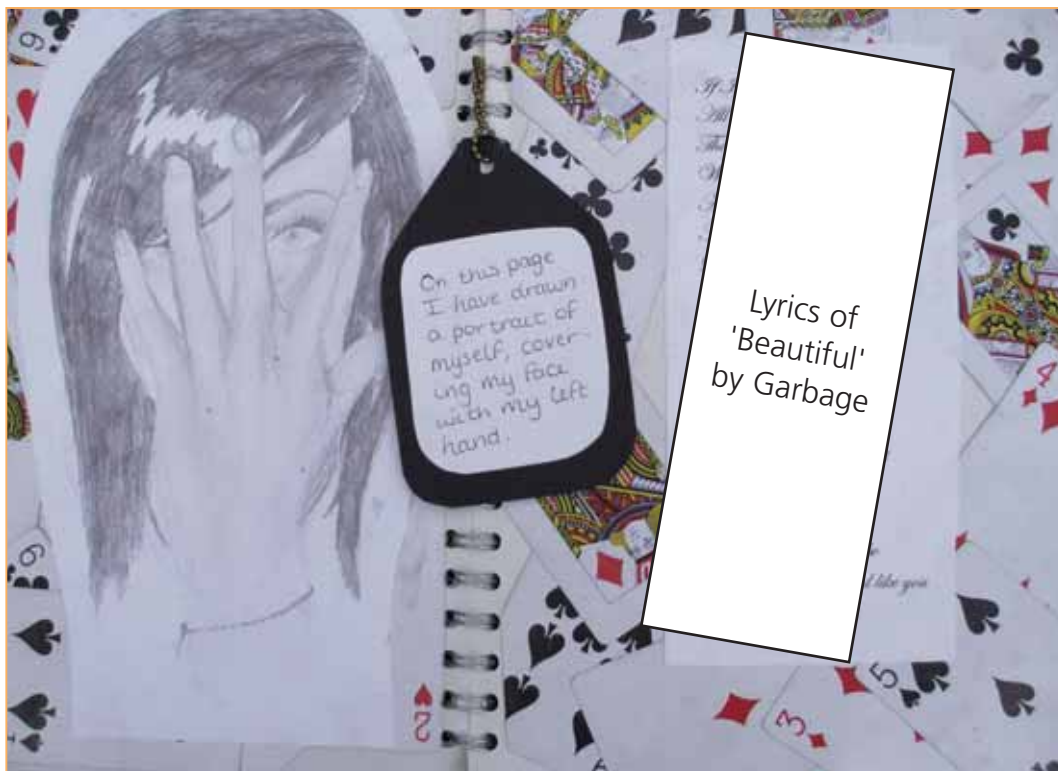
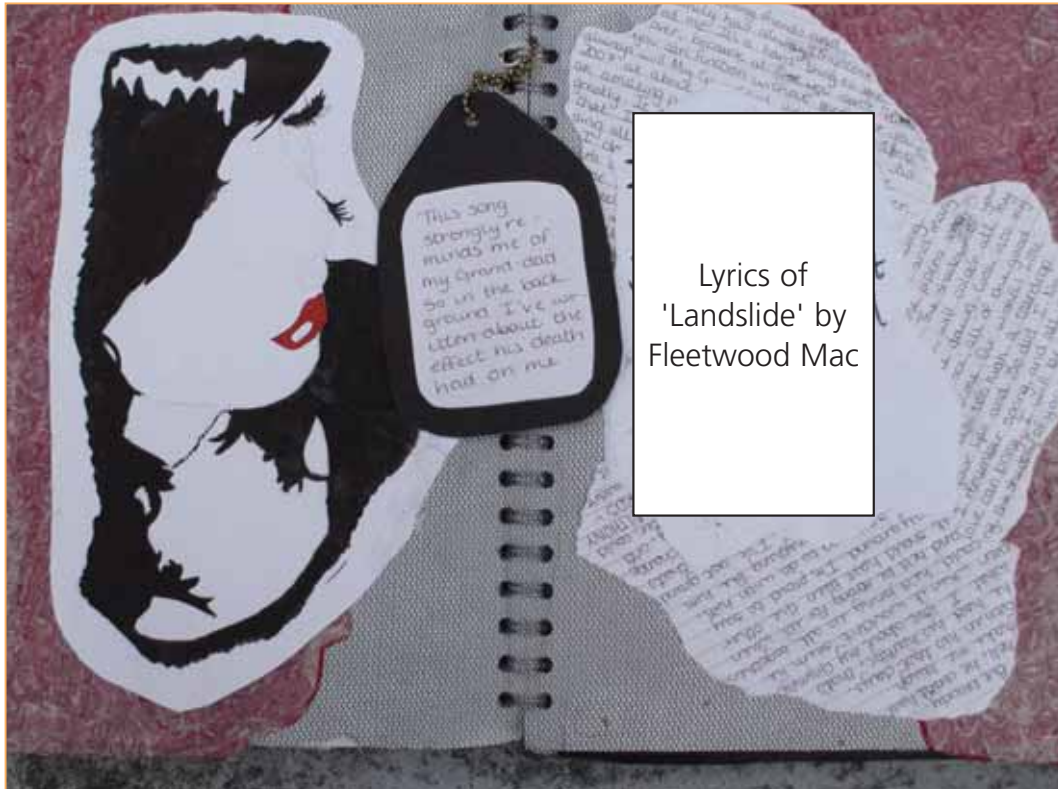
2. 'Identity' – a study of the work of the artist Kara Walker

Context

This selection of coursework material is based on the theme of 'identity' and was influenced by a study of the work of artist Kara Walker.







Learner's evaluation

I have studied the theme 'identity' for this unit of coursework. I took photographs of myself and collected personal as well as common items. Through out my book I've also tried to include as much personal information as I can, such as hobbies, opinions, memories and lyrics from my favourite songs.

I was influenced by the work of Kara Walker as she explores, among other things, identity. Using paper she creates silhouettes. I have tried to use this technique throughout my book and have also used the same concept with other materials such as acrylic paints. For example, I have painted silhouettes of the contents of my bag such as my hair slides, bracelets and mini Buddha statue. These items are those which are with me a lot of the time, so I thought that by including them in my book, it would again, make my work more personal.

In my book I have drawn and painted portraits of myself from photographs I have taken. Alongside one of these portraits I have typed the lyrics to 'Beautiful' by Garbage. I relate to this song quite a lot as it speaks about not seeing yourself as what other people would class as beautiful. 'I'm not beautiful like you, I'm beautiful like me.'

Alongside another of my portraits are the lyrics of 'Landslide' by Fleetwood Mac. 'I've been afraid of changing because I've build my life around you.' I relate to this song as I remember my mother playing Fleetwood Mac albums while on car journeys. I relate to these lyrics a lot, as it reminds me of my Grand-dad, as I heard it first around the time of his death. Throughout the song, the lyrics 'Can I handle the seasons of my life?' are also sung. I relate this to dealing with grief and bereavement, which again reminds me of my Grand-dad. So behind these lyrics, in my book, I have written about him. I feel that his death had great impact on my family and I, so I felt that it was important to include him in my coursework.

Toward the front of my book there is a queen of hearts palying card which has been torn into two pieces. I did this to symbolise not being someone being someone that is loved and adored by everyone. Having used this card so early in my book, I decided to use playing cards throughout my book. Having done so, I then decided that I would include a playing card in my final piece.

Originally, I decided that my final piece would be single silhouette of my portrait, on canvas, with playing cards around the exterior. However, while painting my portrait onto the canvas I decided to paint tow silhouettes and rotate one silhouette one-hundred and eighty degrees (upside down), rather like the image on a playing card. Also on my canvas I have painted hearts and stitched into them, this symbolises not being instantly favoured by everyone, which relates to the torn queen of hearts that is in my book. I also included the lyrics of 'Landslide' by Fleetwood Mac, as it was a song that I listened to a lot around the time that I created my final piece, and as mentioned earlier, I feel it is of great significance.

Overall I am very pleased with my final piece and I think that I relates well to my coursework.

Art commentary

This response demonstrates features characteristic of Level 8.

Understanding

The evidence shows exploration and analysis of the methods and techniques used by the artist Kara Walker. The work demonstrates an insight into the relationship of silhouette shapes with the learner's own work, such as silhouettes of personal items such as hairslides, bracelets and a miniature Buddha statue. These images have been evaluated and ideas, feelings and meanings have been conveyed and communicated in relation to her personal identity. The learner's practical responses are imaginative and respond to a range of different stimuli including songs, playing cards and her own photographs.

Investigating

The evidence displays the learner's ability to explore, select, record and communicate her ideas. This is achieved through self-portraits and lyrics of favourite songs. She uses collage, paint and a range of appropriate methods effectively to interpret very personal perceptions and experiences of her own family memories. In planning the development of her investigations she identifies, assembles and organises all of these stimulus and reference materials in order to consider methods and outcomes.

Making

The evidence demonstrates the learner's ability to select and use appropriate media, tools and techniques confidently. She develops methods to create images and artefacts informed by her broad knowledge of the visual, tactile and sensory language of art, craft and design. She reviews her work as it develops in a constructive way.

Literacy considerations

Commentary

- The writing here is focused, coherent and purposeful, explaining quite complex and personal ideas, such as the inspiration behind the work, with precision and clarity.
- There is a sensible use of paragraphs to organise, and the work is clearly structured to lead the reader through the process undertaken.
- Complex sentences are employed confidently, with mostly effective use of punctuation.

Ways forward

- Occasional slips and clumsy expression could have been ironed out during proofreading (e.g. 'through out' and 'on my family and I', as well as use of the lower case in 'queen of hearts').
- On occasions, punctuation could have been adjusted to make the meaning even more clear, such as commas after 'Kara Walker' and between the words 'would' and 'again' in the second paragraph.

3. 'Fantasy' – a critical study of the picture *Arafel's Saga* by Rowena Morrill

Context

A critical study of the picture *Arafel's Saga* by American artist Rowena Morrill inspired the work produced by this Year 9 learner. The original picture can be seen by visiting the artist's website at www.rowenaart.com









Learner's written work

Critical study

I have decided to study a picture, which was painted by Rowena Morrill. She started her artistic career in New York City in the 1960's. I do not know the correct name for the piece of art, but I myself like to call it the running woman. I believe that watercolours have been used in this particular painting, as all the colours seem to blend in with one another. The painting also has a light, delicate quality the texture gives out the impression that a lot of paint might have been added. I think that this picture has taken a great amount of time to paint. My art teacher has told me me that watercolour is called translucent colour. I have looked up this term and have found out that translucent means 'see through'. Therefore, Rowena would have applied the paints in lots of different see through layers of tone and colour.

When I look at this painting I remember when my mum and nana use to take my sister and me for a walk we were looking for horse chestnuts. We went to a woods in Summerhill it was really spooky. I remember hearing spooky noises and it send a cold shiver down my spine, I shouted my mum and when she came, she said that the noise was just the wind whistling tin the trees. I was terrified I thought someone or something was watching me and waiting to jump out and grab hold of me. The densely packed trees made me feel as if I was standing amongst a huge army just waiting to attack me. When we had finished looking for my horse chestnuts I remember my sister shouting that she had seen a house through the trees, so we thought it would be a good idea to go and get a closer look. As we got closer to the house, I remember getting goose bumps on my arms, we peered through the dirty windows I couldn't see nothing through it was too dark even though it was light outside. At this time I was really scarred I kept on nagging my mum to take me home and in the end she gave in. As we started to walk back through the forest the sun came out and as I looked up I could see all the different colours of the leaves, oranges, yellows browns and greens. I couldn't believe how beautiful they all looked and how scared I was of it. The forest didn't seem to scare me anymore.

As I was searching for information about Rowena, I discovered that she was Saddam Hussein's favourite artist. Saddam Hussein was a dictator who in the Second Gulf War was on the run from allied troops from America and this country. I think that Saddam could relate to the picture that I am studying. He was thought of as being a monstrous, ruthless dictator in Jesuit countries like are own. You can just imagine him being the monster chasing the girl in the picture, he could have had his spies hiding and listening to what people in his country said and did. They could or would have been

tortured, imprisoned or maybe even killed for saying or doing wrong things. In my picture there are symbols that suggest that no one is safe, the enchanted wood is a place where the girl is clearly scared of. The idea of people being killed or tortured has given me an idea for my design. I would like to create a painting that has a fantasy feel to it. I would like to include a mischievous or evil fairy creature in my picture. This fairy might be telling me something that could get me into trouble, hurt or even imprisoned. Or maybe they want someone else killed. Saddam Hussien has given me this idea for this painting as he was an evil dictator.

I believe there are two focal points in my picture they are the women's hair and face. It is as if my eyes are first drawn to the hair against the dark background. My eyes then notice that she is worried and scared as I see the expression on her face. I want to think about the expressions and how to use them in my work to create a situation, or if you are looking into the moment between two people. I would like my Hannah to be the first focal point because she will be unusual and detailed, she will be sat in my hand as she speaks into my ear. I will be the focal second focal point, as I listen to her with her interest. The main colour in my final design will be dark and gloomy such as blacks and browns. I have chosen these colours to symbolise myself being betrayed by the evil fairy. The web in my background is going to be really bright, but there will be darkness behind it, as if something could be waiting to spring out at me at any moment. In my design I would like to wear a gypsy dress (which comes off the shoulders) and I would also like the dress to be tattered and torn. Much like the one painted by Rowenna. As for the colour of the dress I have chose a bright pink, as I think it will brighten up my picture. The web could be as part of my hair, or as if by listening to the fairy I becoming apart of the web itself. My face have interesting and friendly look as she talks to me as I trust her and I don't know that she is tricking me and I don't know that she is evil.

Rowena's style of painting is very but also very colourful. Although her paintings are still being bought today, there is something about her work that reminds me of the 1980'S. Perhaps it is the clothes or some of the figures in the painting, it is more than likely the hairstyles however, especially in the pictures I have chosen. It is really big 1970's –1980's hairstyles with big waves in it and unusual light colour that would look really weird today on a person. Rowena's illustration's is to use many bright, brilliant colours. It was very popular back in the 1980's because the air brush was used and super realistic painting was really popular, where people use to paint really detailed and smooth pictures of fantasy pictures, scenes

objects and things that where in the real world, like technical drawing/paintings machinery and vehicles etc. I have decided to paint my visual study using gouache paint because I feel I can achieve a bright, brilliant and colourful affect with these. I might however paint my final design using watercolour pencils however because I feel these would give me better detail, still be smooth although I will need to get hold of some watercolour paper so that my colours stay vibrant.

The reasons why I chose this picture

I chose this picture because I thought it has a lot of detail and looked very peaceful especially the sparkling stream flowing through the forest. I had a feeling that the woman in this picture was trying to escape from someone or something the dress suggested this thought to me.

When I saw the picture, I thought it has a lot of potential and could design it to my own satisfaction. What I would like to change in this picture would be the woman I would like myself to be in this picture, I would also like to brighten up the colours in this picture to make the forest more warm and bright.

Art commentary

This response demonstrates features characteristic of Exceptional Performance.

Understanding

The evidence shows the learner exploring and analysing layering methods and watercolour techniques based upon the work of Rowena Morrill, and demonstrates a clear understanding of the relationship between these and the gouache techniques she has used within her own painting. The learner is able to evaluate images critically and constructively, and can explain how her own ideas, memories, feelings of suspense and fear are conveyed and have various interpretations. She has responded practically and imaginatively, showing her ability to synthesise a range of contextual and cultural conventions within her final painting.

Investigating

The evidence shows the learner's ability to explore, select, record and communicate her ideas and feelings. She effectively interprets personal perceptions using photography and a range of observational drawings. In planning the development of her own investigations she identifies, assembles and organises stimulus and reference material, and analyses methods and outcomes through ICT and experimentation.

Making

The evidence shows that the learner has thoughtfully selected and skilfully used appropriate media tools and techniques to confidently develop methods of creating images related to her theme. These are informed by the broad understanding and sensitive application of watercolour, texture and mood to show personal memories and feelings. She has demonstrated competence with ICT to show critical and constructive review of her painting.

Literacy considerations

Commentary

- The image presented in *Arafel's Saga* has been interpreted critically, analytically and appreciatively (as noted under 'Art Commentary – Understanding').
- There is a clear statement of purpose, and the writing is engaging and interesting – the enthusiasm and knowledge of the learner is evident throughout.
- The writing is extended and well developed, and leads to a clear conclusion.
- The researched biographical details about the artist are mainly integrated into the learner's work.

Ways forward

- The learner's obvious enthusiasm has resulted in some lack of coherence. There are few paragraphs and the writing is not clearly sequenced. With such an extended piece of writing the use of subheadings to divide it into sections would have helped aid organisation, as would, perhaps, the use of a key to link illustration references to the text.
- There is also a lack of control of sentences, with sentences either joined by a comma, or being run together as in the sentence in the first paragraph beginning 'The painting also has a light, delicate quality' and the first sentence of the second paragraph – this has resulted in the clarity of meaning being impeded. The use of connectives such as 'because', 'while', etc., or the development of the use of devices such as colons and semicolons to control longer sentences, would be appropriate and helpful.
- Another example of this lack of control is towards the end of the second paragraph ('I couldn't believe how beautiful they all looked and how scared I was of it') where the inappropriate tenses used mask the intended meaning ('...how scared I had been of it before' would have been clearer).

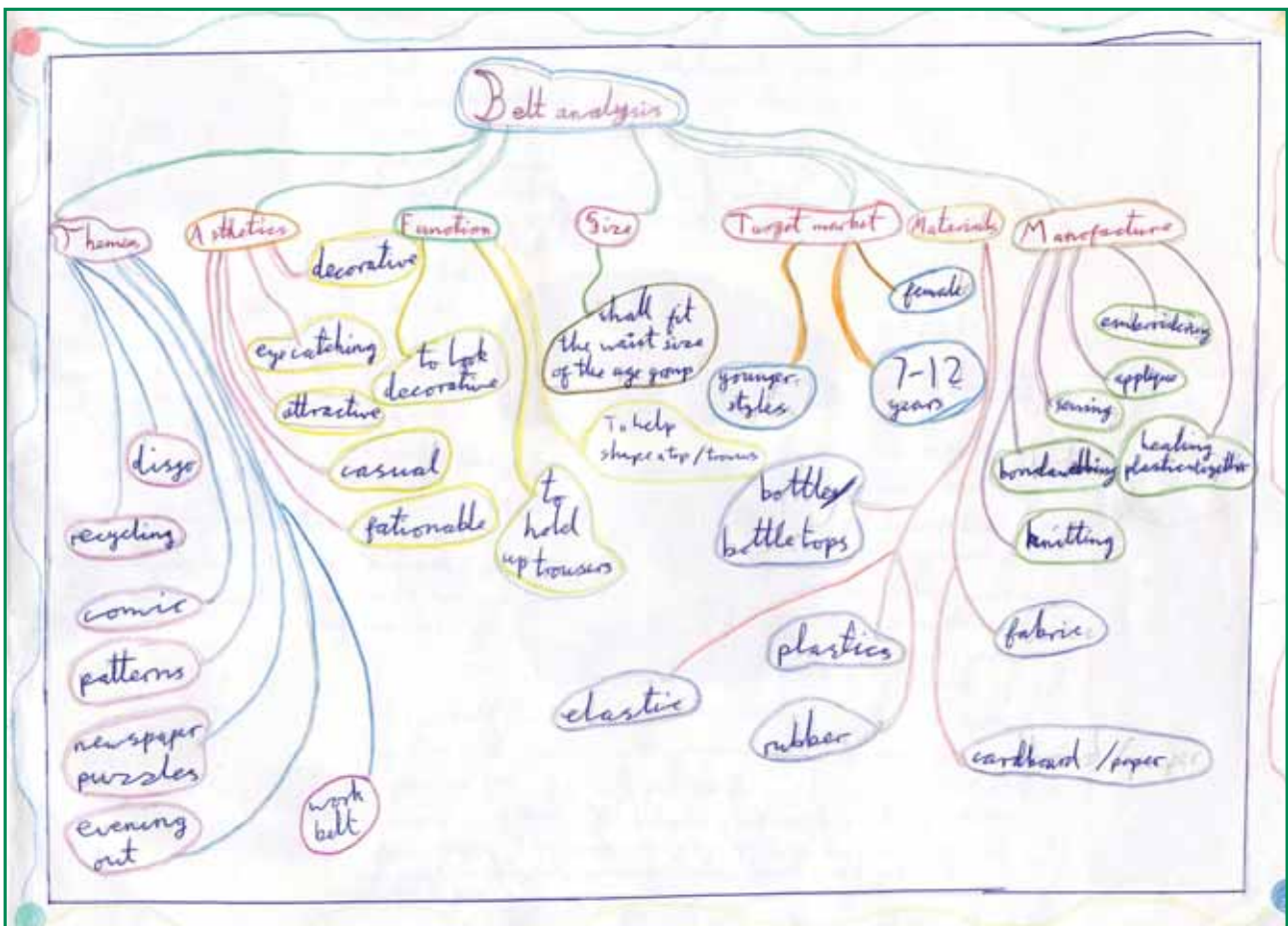
- There are slips in accuracy that more thorough proofreading might have eradicated, for example 'my mum and nana use to...', 'I shouted my mum...', 'I couldn't see nothing', 'Jesuit [sic] countries like are own', 'a place were...', 'she will be sat...', as well as the misuse of apostrophes in dates.
- Factual references taken directly from sources, such as those concerning Rowena Morrill, should be acknowledged. In addition there is further scope for practising the integration of such materials into the learner's own work.

Design and technology

1. Belt and buckle

Context and design brief

- Design and make a belt using recycled materials, and then evaluate it.
- Design for a specific target market and research a variety of themes.
- Experiment with a variety of possible recycling solutions to a problem.



Learner's written work

Function

My belt does everything intended. It looks decorative, shapes an outfit and holds up trousers if you fasten it around the waist. The buckle is held in place partly by the buttons.

Aesthetics

My belt looks colourful, bright, attractive, aesthetically pleasing and matches a range of outfits. I had to change the buckle from the original design to save time but it still looks as good as intended.

Safety

I worked safely and efficiently and my belt has no pins or needles left in.

Economics

It's designed to fit quite slim women and goes around the waist. It decorates and shapes most any outfit.

Market

My belt would be sold to teenagers or adults (from 13 years–30 years).

Ergonomics

It's designed to fit quite slim women and goes around the waist. It decorates and shapes most any outfit.

Size

The belt is 125 cms long and about 10 cm's high.

Materials

It's made of yellow fabric, 10 buttons, fabric paint and plastic along with embroidery thread for some decoration.

Durability

It will last a long time, roughly 10–15 years. The buttons are well sewn on and everything is secure and so in my opinion its good value for money.

Finish

The belt has a quality finish and is bright and durable. I had to change the original design to save some time the finished product's overall look is not affected.

Final evaluation

What do you like about your product?

It's bright, decorative, asthetically pleasing, strong, durable, fashionable and safe. I also like it because it was made to my design and it suits my taste.

Were the materials you used suitable? Give reasons for your answer.

The materials I used weren't entirely suitable because the theme was recycling and not everything on my belt was recycled.

Were the methods you used to make the product suitable? Give reasons for your answer.

The methods I used to make this product were suitable because they produced a good quality product and were safe and efficient.

If you made the product again, what improvements would you make?

I would make the base yellow fabric a bit brighter and the green a bit richer. I would also like to add in some red and blue to further decorate it.

Did you use your time well? Give reasons for your answer.

Yes I did use my time well because I made my belt fairly quickly and the folder work was completed on time.

The closer the resulting shape represents a star, the better the quality of your product. Discuss the strengths and weakness below:

Strengths: – It's attractive, strong, durable, does it's function well, can be wrapped up very small for easy storage, it's safe, the buttons won't come off easily, the yellow fabric reacted well to the green paint and it's decorative.

Weaknesses: – The colour is a bit dingy, the thread's make the back of the belt look a bit messy, the paint could have been applied a bit neater, the thread on the tips of the belt could be neater and the yellow fabric could be brighter.

What problems did you encounter and how did you deal with them?

I didn't have enough time to make the reverse appliqued buckle so I switched it for a normal orange buckle.

What skills need more practice?

My folderwork presentation needs more practice as well as my machine work skills.

Evaluate your folder work?

The belt does it's function well, looks attractive with most any outfit, is big enough for an overlap as well as the belt itself, is made of quite a few recycled materials and has a quality finish.

What do other people think of your product?

People said my belt looked: 'nice, funky'. Mrs Jones said she liked it because it used a variety of techniques such as the buttons, fabric paint and hand embroidery. She said they all combined for a really successful finish.

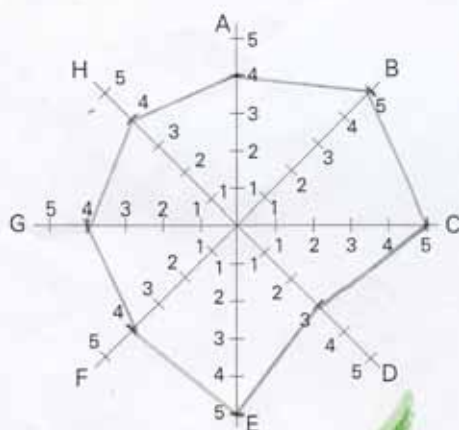


PRODUCT EVALUATION USING A STAR DIAGRAM

MARK YOUR PRODUCT OUT OF 5 USING THE CRITERIA SET OUT BELOW.

- A – SUITABILITY FOR TARGET MARKET.
- B – CHOICE OF COLOURS.
- C – HOW DURABLE IS IT.
- D – USE OF RECYCLED, RE-USED AND RECLAIMED ITEMS.
- E – SUCCESS OF CONSTRUCTION METHODS.
- F – SUITABILITY OF CHOSEN MATERIALS.
- G – OVERALL APPEARANCE/QUALITY.
- H – FITNESS FOR PURPOSE.

KEY: 1 = Worst/not successful
5 = Best/extremely successful



The closer the resulting shape represents a star, the better the quality of your product. Discuss the strengths and weaknesses below.

Strengths :- It's attractive, strong, durable, does its function well, can be wrapped up very small for easy storage, it's safe, the buttons won't come off easily, the yellow fabric reacted well to the green paint and its decorative.

Weaknesses :- The colour is a bit dingy, the thread's make the back of the belt look a bit messy, the paint could have been applied a bit neater, the thread on the tips of the belt could be neater, and the yellow fabric could be brighter.

Design and technology commentary

These initial ideas for a novelty belt and buckle demonstrate features characteristic of performance at Level 7.

- The ideas are quick imaginative sketches that are well annotated.
- The work shows *creativity, innovation and originality*.
- The work shows a range of communication skills fully appropriate to this stage of the design process.
- The learner has produced novel but still functional concepts.
- These early ideas are annotated on the basis of relevant and realistic aesthetic, technical and constructional detail.

Ways forward

- The use of a ranking system such as 6/10 only has value if it is criteria based and precisely cross-referenced to the specification.
- Cross-referencing to the specification should include reference to cost limitations.
- The learner should *successfully combine design ideas and concepts from research*.
- The learner should respond increasingly to the limitations of *sustainability and user needs*.

Literacy considerations

Commentary

- The tone throughout is appropriately informative, with written text helpfully linked to illustrations.
- Technical vocabulary is used appropriately and accurately.
- Sentences are usually well controlled (as in the correct use of the colon in the section headed 'Development': '...links made in the same way: tissue paper sewn up inside a poly-pocket...').
- The star diagram used as part of the product evaluation is clearly explained, and supported by similarly clear written explanations.
- In the section headed 'Evaluation', apt use is made of subheadings to organise the text.
- Responses to the framework-supported 'Final evaluation' are succinct and informative.

Ways forward

- Where diagrams are linked to associated text, numbering the sequence would make the process easier for a reader to follow.
- More thorough proofreading could eliminate some spelling errors, for example 'paticular', 'attatch', 'ankor', 'acessory', 'aplique', 'modeled', 'wrapec', 'bottem', 'astheticaly', 'origional', 'eficient', 'fassionable'.
- Although punctuation is mostly controlled, there is some lack of confidence in the correct use of the apostrophe, for example 'it's function', 'the thread's make...' and 'cm's' (in the section 'Evaluation').

- There is an occasional lack of clarity, such as in the section headed 'Evaluation': 'It decorates and shapes most any outfit'. In addition, in the final sentence of the same section, the running together of the two sentences 'I had to change the original design' and '...overall look is not affected' could have been prevented by the use of the connective 'but', for example.

2. Tea light holder

Context and design brief

Design, make and evaluate an 'organic' tea light holder/candlestick, and specify your target market.

• RESEARCH - tea light holders.



This is an attractive design with some nice 'scrollwork' in an 's' shape. This design is simple but very effective. The dish that holds the tea light on this particular design is too big, as it has been designed for a candle but could be adapted to fit a tea light. The use of the colour black on the frame compliments the white candle to create a very sophisticated look. I like this effect and would consider using it during the designing of my product. If I was to improve this design I would try to avoid the sharp edges at the ends of the scrollwork, as this could be a safety hazard and would make my product unsafe for children.

During this project, I have to interpret an 'organic' theme, and therefore I have chosen this design. It has been inspired by willow. This gives the product a natural feel, although it isn't as classy as other products on the market. It would be difficult to ensure the ends would be safe for children as they could be very sharp, but filing them wouldn't give it the same 'natural' feel. It would also be difficult to include scrollwork in a similar design. The dishes that hold the tea lights would also have to be designed to meet the brief of this project.



If I wanted to create a design inspired by nature, a flower or a leaf shape I could replace the dishes to make the design more interesting. Although if I used the flower design, the number of petals would have to be reduced in order to simplify it.





These are wall-mounted candle holders, but have scrollwork included in their design. I love this design because it is symmetrical, and very effective. The size of the dishes on this design are again, suitable for candles. There is more than one kind of shape included in this design. If I did a similar design to this I would have to make sure that the edges are safe for young children.

This is a simple design that is very effective. The dishes are suitable for candles but the design could be adapted to include tea light holders instead and different kinds of scrollwork rather than just one type. It would be possible to interpret the scrollwork used in this design into bases for the product, they would make a good base for a free-standing version and would make the design more interesting and elegant. This product has a very plain base, but one which works very well. So a flat base would be worth considering in the designing process.



This is a free-standing design. It is another simple but effective design. It has a strong base that works well. Although, the join between the base and the body of the shape is very narrow and there is only a small bit of steel connecting the two. There is only one kind of shape used in this design; the same design is used throughout, it is just flipped and moved around to create a very symmetrical shape. Again, the dish for holding the tea-light is too big as it is only suitable for a candle.



Evaluation

I am very pleased with the outcome of my product because it looks stylish, and it looks exactly as I designed it. My design is attractive and I think it looks great up on the wall. My whole family thinks it looks very professional and couldn't believe that I had made it! My product is suitable for sale in a gift shop as it is cheap and would make a great present for almost anyone, therefore, it would probably be a popular item. My product does have a high quality finish, but, to make it better I could have sanded the bowls more to make them smoother. It is stable but it is a wall hanging candle holder instead of a free standing candle holder it doesn't need to be. The overall candle holder is very hardwearing as the brazing joints are very strong and will last for a very long time. To improve the appearance of my product I could have taken more care when brazing the bowls on so that they were exactly parallel to each other and that they were at exactly the right angle. I don't think that I could improve the function of my candle holder as it does exactly what it's meant to do. The only problems that I overcame in this project were making the hooks (to hang up my candle holder) tight enough and brazing my bowls on. This was rather difficult as the bowls kept coming off the poles; it was made more difficult by the fact that the bowls had to be at a specific angle. I didn't have to make any modifications to my design as it was quite a simple design. I learned lots of new skills during this project including how to braze, how to create scrolls, and how to overcome problems when designing and making. If I repeated this project I would take more time and care over sanding and making. If I repeated this project I would take more time and care over sanding and filing the candle holder and I would be a little bit faster on some parts of the project as I took some time on parts of the making. I really enjoyed this project; my favourite part was the designing. I especially liked when I had to research other existing candle holders.

Design and technology commentary

This evaluation of the learner's 'tea light holder' demonstrates features characteristic of performance at Level 7.

- The evaluation is not only of the final product but also of the work as it progressed, identifying weaknesses in the manufacturing processes.
- The final product is *evaluated by comparing it to the original design specification*.
- Problems were identified in the final manufactured outcome and possible solutions were suggested.

Ways forward

- *A range of evaluation strategies* could have been used, such as field testing, end-user views, peer assessment and expert views.
- Future developments could have been based on the results of all the evaluation strategies used.

Literacy considerations

Commentary

- The writing throughout is well controlled, clear, and fit for its purpose.
- The text is clearly linked to the accompanying illustrations.
- Complex sentences are mostly used with confidence and control, and the relatively sophisticated device of the semicolon is used appropriately (for example in the section 'Evaluation').
- The extended writing in the section headed 'Evaluation' clearly conveys the writer's engagement and enthusiasm, without losing its clarity of meaning.

Ways forward

- There are oversights in proofreading, such as 'compliments' for 'complements' and 'I love this design because it symmetrical.'
- In one instance, sentences have been inappropriately linked with a comma ('It would be possible to interpret...elegant'), where a connective would have been apt. Similarly, there is some awkwardness in the use of sentences in the paragraph beginning 'This is a free-standing design', where the word 'although' has resulted in a lack of overall clarity of meaning.
- In the 'Evaluation' section, paragraphs would have helped with the organisation of ideas.

Geography

1. 'What shall we do with Llantwit Major?'

Context

Selected extract from a learner's investigation, including a fieldwork site visit, and a land use decision-making exercise. Preparatory research reading included a non-literary information booklet provided by the teacher as well as independent research using maps on the internet.

Learner's written work

Introduction

On Wednesday 5 November, we went to a small coastal town called Llantwit Major (Welsh-Llanilltud Fawr meaning "Great Church" and the Saint Illtud) near the Vale of Glamorgan. We went to see some of the coastal processes that happen in the area and to enhance our geographical skills and knowledge.

Background Information

Llantwit Major is a small coastal town in the Vale of Glamorgan in South East Wales which lays on the Bristol Channel coast. It is near to areas such as Rhoose, St. Athan, Southerndown and Ogmores-by-sea. It has a population of 13,366. It is a popular destination for surfers and is known as one of the best places to surf along the Welsh coast. The area is also popular with people coming for walks as there is spectacular views. There is a small beach with a café which is quite popular with tourists. Llantwit Major has a large comprehensive school and three primary schools. The area has a leisure centre serving the local rugby/football team. Llantwit Major has its own railway station. There is a famous church and monastery called St. Illtyd's named after the Saint from which the town is named after in Welsh. The monastery is often called "the oldest university in the world" as many Saints are said to have studied there. The town is also very close to Cardiff International Airport which is around 15 minutes drive by car from Basseleg and 40 minutes from Cardiff. Llantwit Major is not easily accessible as it can only be accessed through narrow lanes from the B4265 road from the A48. The beach can only be accessed by a narrow single lane access road. Llantwit Major is twinned with Le Pouliguen,



Our Visit to Llantwit Major

When we arrived at Llantwit Major, we got off the bus and went straight down to the beach and sat on the wave-cut platform. We collected a clipboard and pieces of sketch paper. Mr Smith explained to us about the cliffs and the layers of shale and limestone. We learnt that shale erodes very quickly but limestone is more resistant. We sketched the cliff in the distance and labelled it. We then walked about 1 kilometre west over the cliff top from the car park towards Tresilian Cove. We did a sketch of the caves and labelled it. We then walked about 1 kilometre west over the cliff top from the car park towards Tresilian Cove. When we reached Tresilian Cove, we sat down near the edge of the cliff looking towards the caves in Tresilian Cove. We did a sketch of the caves and labelled it. We then walked down the cliff and onto Storm pebble beach in Tresilian Cove. We had our lunch and looked around the caves and the sea. Later, we walked back up onto the cliff top and sat down again. We were told about the ideas for the future developments at Llantwit Major. We then started to think about the plans for area C where hotels were proposed. We had to write positive and negative changes that would happen if the hotels were to be built. We also had to write the impacts it would have on the local area. Also, we did this for area B, a golf course and A, a caravan site. Later, we walked back over the cliff top and back at the car park. We went into the café area and sat down in groups on the benches. Here we were told about the work where we had to decide which plan (A, B or C) would have the most benefits if it was to be built at Llantwit Major. Then we had to think of our own idea of what we think should be built. We also had to write the positive and negative changes and the impacts that our chosen development would make. We also drew a diagram of our development. We then visited the café in groups, collected our work, and went back to school on the bus.

What shall we do with Llantwit Major?

Plan A – Caravan Park

This proposal is to build a caravan park on the coast of Llantwit Major. Tourists would be able to stay in a caravan on the coast.

Positive	Negative
The area does not need to be changed much to develop a caravan park as there is already a large empty space of land where the caravan park would be built.	The area erodes very quickly as a large amount of the area is built on shale. Already the beach car park has had to be relocated due to erosion. This would mean that the caravan site would have to relocate often, as it is proposed to be built on the coastline.
There is a shop nearby which would be ideal for tourists to buy a few things like souvenirs and groceries.	The area floods regularly meaning expensive drainage systems would need to be installed to maintain the flow of water.
Building a caravan park would also mean a shopping area would be developed which would provide a place for tourists to shop.	The whole development would cost at least £500,000 to build.
The local economy will grow due to more tourists visiting the area as they now have somewhere to stay.	The locally-run shop would have to close down to allow the new shopping area to be built.
More surfers may come to visit Llantwit Major for a few days as they have a place to stay which would help increase the area's reputation for surfing.	The minor access road connecting the coastline to Llantwit Major would need to be extended to cope with the larger volumes of traffic. There are already problems there today.
A new lifeguard station to accommodate more visitors to the coast would be built providing around 10 jobs.	Plantations and vegetation would need to be removed for shopping and food facilities to be built close to the caravan park.
Overall tourism for the area would improve.	Local wildlife would be removed and habitats destroyed to create space for the development. There are no plans to provide a place for the wildlife.
A new restaurant complex would be built to provide an area for tourists to eat and drink.	The jobs that are created would be very low pay therefore the new jobs would not increase the economy much.
Many jobs would be created during the construction and the final development of the caravan site, restaurant complex and lifeguard station. Maintenance jobs would also be created after the construction.	There is already a caravan park about 2km away from Llantwit Major beach.
	The main routes into Llantwit Major are all minor roads that would not be able to cope with more traffic. For example, the B4265.

Plan B – Golf Course

This proposal is to build a golf course on the cliff top on the coast of Llantwit Major. Tourists would be able to come and play golf with spectacular views on the coast.

Positive	Negative
Many jobs would be created for the construction of the golf course and clubhouse. Jobs include managers, bar tenders, builders and caddies.	Huge amounts of money would be required in grants from the local government and council which could be better spent on other things, e.g. education.
It would be the nearest golf course for around 10 miles. There is no golf course in Llantwit Major currently.	Animals such as sheep and rabbits will have to be relocated to similar habitats.
There would be amazing views for golfers and visitors out towards the Bristol Channel and the English coast.	The local farmers will be out of job as their farms would have to be closed to make way for development.
There would be newly built retail services within walking distance.	The overall development would require a lot of money.
It would improve the already large amount of tourist facilities in the local area.	The minor access road would not be able to cope with the larger amounts of traffic. It would therefore need to be extended which would cost even more money.
The economy will grow from the extra tourism the course would create to golfers and hobbyists.	Walkers along the coastal pathways will be at risk from golf balls as the golf course is in close proximity to the pathway.
More people will be attracted to the area as more facilities are built.	
The land needs little change for development. There is already uneven land and bunkers ideal for a golf course.	

Plan C – Hotels

This proposal is to build around 10 hotels on the cliff top on the coast of Llantwit Major. Tourists would be able to stay in a luxurious hotel with spectacular views looking out to the Bristol Channel.

Positive	Negative
Around 100 jobs would be created with many more temporary jobs made during construction.	A lot of vegetation will be cut down as there are lots of trees in the area where the hotels would be built.
The local farmer could supply food and drink to the hotels meaning that food will be locally sourced and have a smaller impact on the environment.	The small locally-run Llantwit Major hotel may go out of business as more people will go to the cheaper, new hotels. The owners of the new hotels will be able to rent rooms cheaper than the current hotel as they have built many rooms.
People staying at the hotel would be encouraged to visit all of the facilities Llantwit Major has to offer, boosting the overall tourism economy.	There will be more pollution to the local environment from waste from the hotel. Most of this is likely to be dumped in the sea or on nearby ground.
The local shop and beach café would benefit from the larger amounts of people visiting the area visiting their businesses.	Erosion will affect the development in the long term as the hotels will be situated quite close to the edge of the cliff.
Local homeowners could make profits by selling local land to builders to build the hotel on.	More habitats of wildlife would be destroyed to make way for the new development.
There will be more visitors overall to Llantwit Major.	No more Geography trips.
Area may be sustained and cared for with extra funding from the developers.	The beach area at Tresilian Cove will be blocked by tall, narrow hotels.
	Natural beauty will be lost as tall buildings will be an eyesore on the edge of the coast.

Conclusion

I conclude that the plan that has the most positive and least negative effects on the environment and therefore the most suitable to build is Plan A, which is to build a caravan park. The plan that has the most negative and least positive effects on the environment is Plan C which is to build 10 hotels on the cliff top of Tresilian Cove.

I would recommend building a golf course because little needs to be changed to accommodate it. The land is already suitable for the project to be built on. It would also attract visitors to the area whilst also maintaining the area's natural beauty. It would create new jobs, boost the local tourism, gain money for the area, provide more local facilities and be near to retail services for visitors. Plan C doesn't provide enough positive effects to be economical to build. Plan B is sufficient but the project would ruin the natural beauty at the beach and café area which may turn away some types of visitors.

My Plan – Golf Course

My plan would be to build an Animal and Wildlife Centre for visitors to come and see all of the well-cared for animals and creatures that live around the coast at Llantwit Major. There would also be retail facilities including a café and a souvenir shop for the visitors. Visitors would get to visit the animals in their habitats. There would also be guided walks across the cliff tops of Llantwit Major.

Positive	Negative
40 jobs would be created with 20 on-site. 30 jobs would be created during the construction. This would help employment rates in the area.	Buildings will look ugly on the coast. The project will cause an eyesore to regular visitors like walkers.
The main building would be built using wood as its primary material. This wood would come from sustainable sources.	A lot of money and energy will be used to make the centre as natural as possible for the animals. E.g. heating etc.
The surrounding area would be improved with money from the development.	Animals will not be in their natural habitats. This may create problems in the short term.
The café will benefit with improved visitor numbers.	The whole development costs £1million. Most of the funding will be from government grants.
Jobs will not be minimum wage.	The minor access road will not be able to cope with heavier traffic.
Most waste from the development will be recycled.	The area is not easily accessible.
There will be a classroom for children and teachers on school trips to use.	Some habitats in the building area will have to be demolished. These animals will not be able to move to the centre. They will have to be moved elsewhere.
It is expected that around 5,000 people will visit in the first year.	

Geography commentary

This response shows characteristics of Levels 7 and 8 within it.

The learner studied, photographed and sketched the coastal landscape before considering the land use choices. Throughout the whole investigation it shows how the learner *selects and uses precisely a range of geographical terminology and appropriate techniques to effectively present information e.g. text, annotated field sketches, sketch maps, labelled aerial photograph, superimposed diagrams on satellite images* (characteristic of Level 8).

As demonstrated in the extracts 'Plan A – Caravan Park', 'Plan B – Golf Course', 'Plan C – Hotels', the learner *analysed evidence to construct and justify valid explanations* when considering the positive and negative effects of proposed developments in this location (characteristic of Level 7). The learner describes how people could have different impacts on the environments (characteristic of Level 7).

He uses his own ideas, and considers *conflicting views and opinions* for the alternatives and draws upon these in his 'Conclusion' to *understand how change can be managed sustainably* (characteristic of Level 7) and to draw *conclusions... and makes informed decisions* about land use choices in Llantwit Major (characteristics of Level 8).

He goes further by 'independently' suggesting an alternative choice of his own.

Literacy considerations

Commentary

- In these extracts from an extended investigation, the earlier drafts and frameworks show how the initial ideas were developed.
- The introduction is clear and purposeful.
- The section headed 'Background Information' is written in an aptly informative tone.
- The account 'Our Visit to Llantwit Major' is clear and detailed, and in a more informal tone assumes some prior knowledge of the audience ('Mr. Smith explained to us...').
- The 'What Shall We Do with Llantwit Major?' sections (Plans A, B and C) are attractively and appropriately presented. The layout in table form of positive and negative points is readily followed, and the points made are specific and focused, with an assured use of appropriate vocabulary.
- The conclusion provides a clear, summative account.
- The section 'My Plan' is coherent, and the tabular layout is again helpful.

Ways forward

- The section 'Background Information' reads rather disjointedly, and the text seems dense – the use of paragraphs to organise would have been advisable here, or subheadings could have been used to divide the information into sections such as location, facilities, accessibility and so on.
- In the section 'Our Visit to Llantwit Major', a rather more informal, personal tone is appropriate, but again it lacks paragraphs to organise the writer's ideas.
- Starting sentences in different ways (the majority start with 'we') would have improved the fluency of the account. Judicious selection of information necessary to the audience would have made this account more focused.
- In the section 'Plan B – Golf Course' there are slight slips in expression: 'There is no golf course in Llantwit Major currently' ('currently' would be better placed earlier in the sentence) and 'There is already uneven land and bunkers ideal for a golf course' (the addition of a phrase such as 'which would make it ideal...' would make the sense clearer here).

2. Why was Pedro Gomez building his own house?

Context

Learner response to a Thinking Skills Mystery. The question is posed and learners are provided with a number of cards with text/image/facts as stimulus materials to prompt the response to their reading of the given information about Pedro Gomez and his life in Brazil.

Learner's written work

Why was Pedro Gomez building his own house?

Pedro was building his own house because his job doesn't pay well enough for him to keep up with his rent payments, he is from a poorer and LEDC which shows us that he doesn't have the facilities nor the luxuries that he needs to live a good lifestyle and be able to buy not only the things that he needs, but also the things that he and his family need. He works in a car factory, and other than his son working as a shoe cleaner no other member of his family has income strong enough to provide for the whole family

The family has few possessions, which implies that they cannot afford many items, this tells us that they are not a wealthy family, far from it actually and it seems to me that they are in fact, quite poor, despite Pedro working in one of the car factories, it is not enough to maintain a good quality of life for him and his family.

Brazil maintains an average population of around two million; it is a densely populated country, and one of the largest countries in the whole world. Sau Paulo is probably one of the most wealthy countries, and it is a place where you can be most likely to find a good job and have a good, stable lifestyle. This however, can not be said for the whole of Brazil; meaning that the country is not equal from one area to the next, unfortunately when a country gets almost over populated, as this one has done – then it can be very difficult and a huge struggle to ensure that everyone has the same standard of living, and the same overall quality of life. As a result of this inequality Pedro and his family are the unlucky as their area suffers from severe droughts, making it very hard to live in. North East Brazil is a very hot and dry part of the country, meaning that supplies of water dwindle constantly, as well as business opportunities, the overall working industry and this means that it is increasingly difficult to get jobs, therefore even harder to have stable income – this is a push factor. The gap that lies between south and north Brazil is growing further and further apart as each

day passes, this is a perfect example of Inequality and how varied the poorer and richer standards of life truly are in this particular area.

The south-east of Brazil has lots of industries, and people can earn good money, it maintains warm temperatures and a pleasant climate, and the major difference that separates it from north Brazil is that it has a good, reliable amount of rainfall; so there is a very low risk of a drought occurring in this area of Brazil.

Brazil is a very populated country, and has a birth rate of 26 babies for every 1000 people in the total population, so the population is constantly developing economically as more children go to school, get good jobs – and bring home income in many parts of the country. But we must consider, that as some people are reeling in the money – others are losing out on it as they do in North East Brazil, as more and more people are brought into the world, more and more are dying and suffering in the less luxurious conditions, as if they have no job, they have no money, if they have no money then that disables them from buying things – necessities even, such as food – and without food, there is no hope for the people in the less economically developed parts of Brazil. The country's death rate is eleven people for every 1000 people in the total population, and with the population at a growing rate of 1.94 every year, the country shows no signs of condensing into a smaller and reduced amount of people – after all, looking at these figures and the overall data for Brazil, the country can only get larger and even more crowded at this rate. Brazil also shares a border with most other South American Countries.

Pedro was given no other choice but to move to Sao Paulo because he was intensely influenced by the push factors that the country he was previously situated in, and the pull factors of the area he desired to move to, and is currently living in at the moment. He thought that he could provide a better quality of life for himself and his family, as his neighbours had already done as they all were moving to the area he was considering to relocate to. Pedro built his house in one day, out of scrap materials taken from a dump and Favela is the name given to this house that he built within the slums. He built his own house on land that is not his to own, therefore forbidden to even go on, let alone live on – but he was left with no other option as it is all he has unfortunately, and it shall get on better than this, so he must break the rules in order to have a roof to put over him and his family's heads. There is no electricity supply, nor sewage where Pedro now lives, and the water supply is also limited so they struggle with that also. The house that he built is very simple and uninteresting, with four walls and roof for shelter,

he, his wife and their six children all crowd within those four walls – so as you can probably imagine it must get very claustrophobic as space is limited and every inch of the room is taken up by the members of the family. He moved his family to Sao Paulo in search of work and better pay, this however didn't go to plan, although the soils are good for growing crops in the area around the place. It is just very disappointing that he is now stuck in that situation; he cannot move and therefore must stay in the same living conditions until who knows when. Due to the reasons I have stated above, I think in conclusion that Pedro had no other option but to build his own house as the push and pull factors I have listed clearly led him on to make the difficult decision about where he should live for the remainder of his life, possibly unless he again chose's to consider another area to move to. So, unless conditions improve, it seems to me that he will have to remain in Sao Paulo, struggling to keep up with payments in order to provide for his family, he will also have to continue to struggle to get any money that he can to provide anything he can for his family. All of this, in my opinion is due to the fact that Brazil is a very unequal country, giving families like Pedro's no other option but to move in the search of a better standard of living, which unfortunately he didn't get – but hopefully maybe one day his children will be able to get, if they are lucky...



Geography commentary

This response shows characteristics of Level 7, Level 8 and Exceptional Performance within it.

Throughout the whole text a *wide range of geographical terminology* is effectively and accurately used to communicate information, and express the point of view of 'Pedro Gomez' and the decisions 'he' made (characteristics of EP).

In the first and second paragraphs the learner responds to the stimulus materials using his knowledge and understanding of places and issues to analyse and interpret them to provide *logical explanations and present a conclusion consistent with the evidence* (characteristic of Level 6)

In the third paragraph, the learner *identifies and explains geographical patterns* of climate variations in different locations within Brazil (characteristic of Level 7). However, he extends this in paragraph 4 by *recognising and offering explanations for the complex interactions within and between physical and human processes between people and their environment* (characteristic of EP), relating climate and drought and linking this to the level of economic development. In paragraphs 5 and 6 the learner *explains how places change, identifies trends and future implications* (characteristic of Level 8) as he identifies push/pull factors underlying Pedro's decision to migrate. The *complexity of the interactions explained* gives further characteristics of EP when, for example, he discusses the conditions Pedro faced on arrival in Sao Paulo and his restricted choices and decisions regarding building his own house.

The learner shows an understanding in paragraph 5 that *processes and patterns operate at different scales*, for example in this case regions of Brazil, and have *complex causes and effects* (characteristic of EP), for example changes in birth and death rates resulting in a 'population explosion', lack of employment opportunities and poverty.

This is followed in the last paragraph by an *explanation and prediction of change over time and an understanding that change can take place in the short and long term* (characteristic of EP) when discussing the reasons why Pedro decided to move to Sao Paulo and then had no option but to remain there (despite the poor quality of life) in the hope that his children might be able to break out of the cycle of poverty.

Literacy considerations

Commentary

- There is some awareness of apt tone.
- Spelling is usually accurate.

Ways forward

- The opening to this piece of work is somewhat abrupt. Aiming to 'set out the stall' by providing a clear focus and an overview of the main argument would make for a more purposeful start.
- There is a general lack of control throughout, which makes the train of argument difficult to follow. More care in the paragraphing, and, perhaps, subheadings to organise the sequence of ideas would be appropriate.
- Sentence structure is insecure, with sentences run together with commas to an unwieldy length. For example, in the sentence beginning 'But we must consider, that as some people are reeling in the money...' control of meaning is lost.
- Similarly, punctuation could be used to better effect, as commas have been used inappropriately between sentences, but not to aid meaning within sentences, for example as parenthesis: '...and other than his son working as a shoe cleaner no other member of his family...' – commas after 'and' and 'cleaner' would have made the sense clearer here. Furthermore, in the second paragraph ('...which implies that they cannot afford many items, this tells us...') a semicolon after 'many items' (or the word 'which' to replace 'this') would have made it clear that an explanation was to follow.
- There is a tension between the informative and formal tone used, appropriately, for the majority of the writing, and the more anecdotal style which is occasionally evident ('far from it actually', 'it seems to me', 'so as you can probably imagine'). Similarly, the use of ellipsis at the end ('if they are lucky...') is rather informal for this type of writing, as is the overuse of hyphens evident throughout.

- There are some slips in accuracy which could have been eradicated by more thorough proofreading, such as the inappropriate use of the uppercase in 'Inequality' and (the 'C') in 'South American Countries', as well as the inappropriate use of the plural and the apostrophes for example 'countries' for 'The country's death rate' and 'unless he again chose's to consider...'
- In the final summary, there is some lack of clarity as to how the text relates to the pictures/illustrations. The summative statement, like the main body of text, is difficult to follow owing to inadequate punctuation and weak sentence structure.
- A clear focus here would be to promote coherence, cohesion and control through careful and accurate use of appropriate punctuation, clearly structured sentences, and subheadings to organise the sequence of ideas.

3. The Kobe earthquake

Context

To stimulate a written response to video clips showing the causes and effects of the Kobe earthquake in 1995. Learners were asked to research the event and produce transactional writing in the form of a newspaper report based on their individual research on the internet and from watching the stimulus video clips.

Learner's written work

Kobe Earthquake Causes Commotion!

On the 7th January 1995, at exactly 5:46, the Kobe earthquake took place lasting for 20 seconds. Its results were devastating, costing thousands of people their lives, and many more were made homeless.

Kobe was the worst damaged area of Japan although Osaka and Kyoto were also badly hit. The earthquake measured 7.2 on the Richter scale being the biggest to hit Japan for 47 years.

The ground moved 18cm horizontally and 12cm vertically causing chaos. This was due to the earthquakes focus being so near to the surface and its epicentre being so close to Kobe.

This short but destructive hazard had many bad effects on Japan. Some of the primary effects it had were causing nearly 200,000 buildings to collapse and destroying 120–150 quays in the port of Kobe. It also made a 1km stretch of the elevated Hanshin Expressway collapse and numerous bridges along a 130km

section of the bullet train route. Several trains on minor lines were derailed as well to add to the disaster.

The secondary effects were much more numerous than the primary. They included many supplies of electricity, gas and water being disrupted or shut down, fires caused by broken gas pipes and ruptured electricity mains spread through the city destroying a further 7500 houses, and at one point the fire was so great that it extended over 400 metres! Also, roads were blocked by debris and people trying to get out of the city, which delayed ambulances and fire engines. Other effects included an estimate of 230,000 people made homeless by the disaster, which resulted in them living in shelters, school gyms, and even parks! The number of people camping out didn't decrease by much for weeks because people were afraid to go home because of the 716 recorded aftershocks. The final secondary effect of this major

hazard was the effect on industries such as Panasonic and Mitsubishi which were forced to close down. Effects on the earth from the quake

were that after the main earthquake, seismic shaking and after-shocks that took place causing more damage. It also caused landslides which blocked roads and liquefaction which is when after an earthquake the water pressure increases so foundations are more likely to give way. The result of liquefaction in Kobe was thousands of buildings collapsed because they were not able to withstand the intensity. Many fires broke out and cracks and divides in the earth (fissuring) were dangerous causing even more havoc. So as you can see with even a rich country like Japan natural hazards can cause huge amounts of chaos.

Many countries worldwide wrote front page stories on the disaster and offered their help to Japan although at first they would not accept help from countries such as UK, USA, South Korea and Mongolia. Approx. 1.2 million volunteers were involved in relief efforts during the first few months after the earthquake.

So in the months that followed, Kobe picked itself up and began to recover again. To help speed the recovery effort, the government closed most of the Hanshin Expressway network to private vehicles from 6:00am to 8:00 pm daily and limited traffic to buses, taxis and other designated vehicles. This proved to be a good idea because it prevented roads getting blocked by traffic, so emergency services could get through quicker. Many of the public systems such as telephones, gas,

electricity and plumbing soon got fixed and were up and running by July. All the train services were working again by August. By this stage all the rubble had been cleared. Also the main business buildings in the centre had been fixed and industries re-opened. After a year the port of Kobe was 80% functional, however the Hanshin Expressway was still closed.

Japan dealt with the damage after the earthquake rapidly and effectively allowing things to get back to normal quickly.

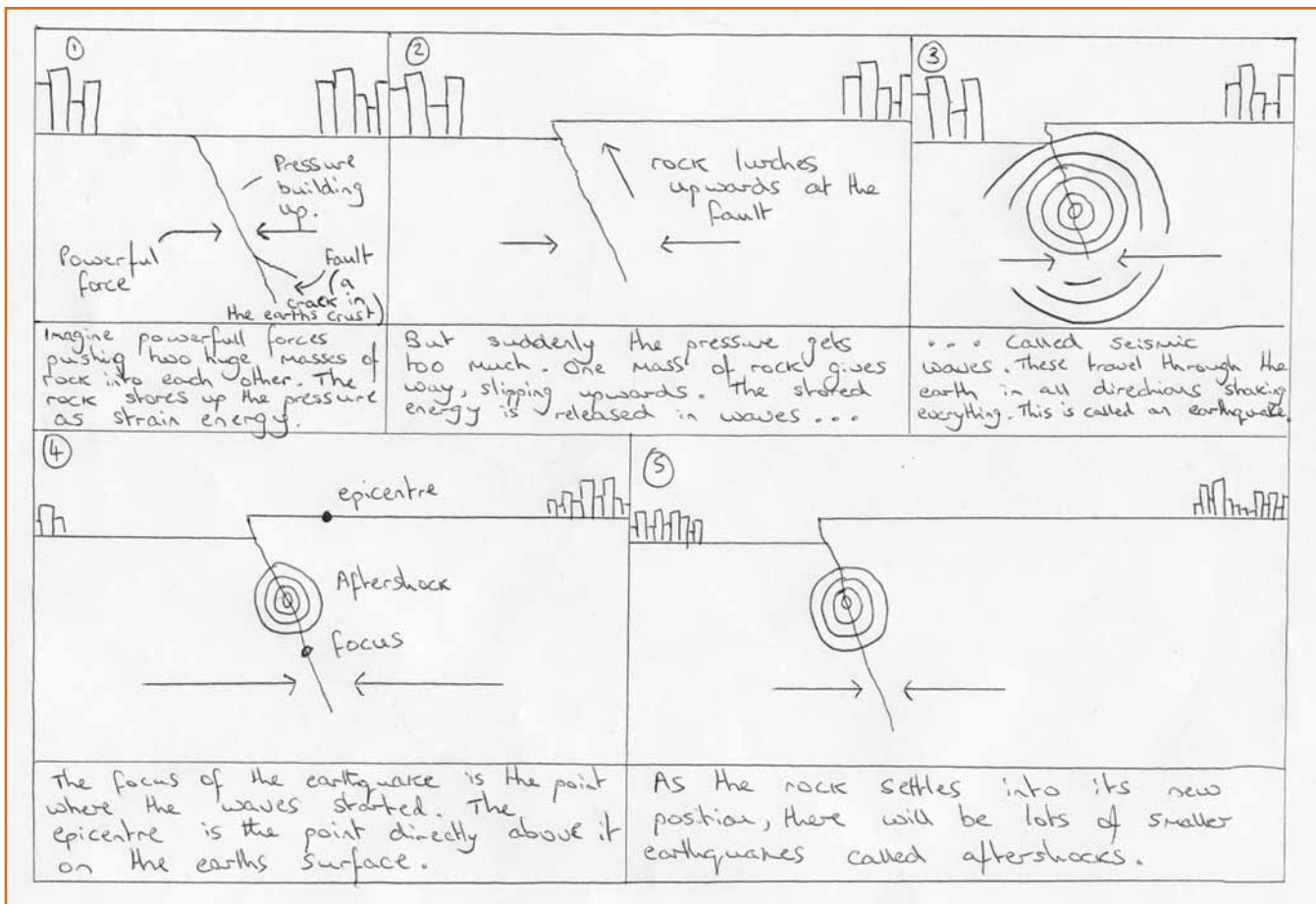
The earthquake in Kobe took place because it is situated on a destructive margin. This is when two plates are moving together so one is being pushed beneath the other so it is destroying land. Because of this the land shifts a lot so causes earthquakes. In this case the denser oceanic Philippines Plate is disappearing beneath the lighter continental Eurasian Plate.

The reason why the Kobe earthquake was as big as it was, is because the depth of the focus was very close to the earth's surface and the epicentre occurred very close to a largely populated area. This also caused the earthquake to hit a large area.

The Kobe earthquake was recorded as 7.2 on the Richter scale which is pretty big. Earthquakes are measured using machines called seismometers, they record the vibrations from an earthquake. A seismograph is the

graph that a seismometer draws. From the graphs you can tell how much energy is given out, this is called magnitude, (7.2).

Unfortunately because the earth still shifts a lot, Japan is constantly threatened by severe earthquakes.



Geography commentary

This response shows characteristics of Level 8 and Exceptional Performance within it.

Throughout the whole text a *wide range of geographical terminology is effectively and accurately used to communicate information* (characteristic of EP) and the learner shows *knowledge and understanding* of Kobe and earthquakes and their effects (characteristic of Level 8).

In her detailed discourse on the causes and effects of the Kobe earthquake she *recognises and offers explanations for the complex interactions within and between physical and human processes and between people and their environment* (characteristics of EP) and *explains the relationships between cause and effects* (characteristic of Level 8), for example linking the liquefaction to the collapse of buildings.

Towards the end of the article, where she addresses the actions taken after the earthquake to improve the handling of a natural disaster and the preparations to make in case another earthquake occurs, she *recognises and offers explanations for... managing sustainable change* in different ways (characteristic of EP).

Literacy considerations

Commentary

- The newspaper report has provided a useful focus in eliciting facts and figures, showing close and selective reading has taken place in preparation for completing the written task.
- The alliterative headline sums up some of the key ideas.
- The introductory paragraphs appropriately deal with the most important information right from the start.
- Paragraphs are used to organise the text.
- Technical vocabulary is used appropriately and apt use is made of facts and figures.
- The tone throughout is informative.
- Text is appropriately linked to illustrations and diagrams.

Ways forward

- After the first few paragraphs, the sense of a newspaper report has effectively been lost. It must be considered how appropriate a newspaper report is for a retrospective account as this turns out to be. There is conflict here between the report format and the article format, which has led to some repetition and lack of focus.
- The use of subheadings would not only be appropriate within the context of a newspaper, but would also help lead the reader through the text.
- Although information from a range of sources has been synthesised to an extent, there is still some repetition here, which judicious editing could have rectified.
- There are occasional lapses in tone (for example 'So as you can see...'), and the abbreviation 'approx.' for approximate is inappropriate in this context.

- There is some lack of security in the use of punctuation. For example, the apostrophe of possession, as in 'the earthquakes focus' and 'the earths surface', and in the use of commas. These were sometimes used inappropriately to separate sentences, as in, for example, 'Earthquakes are measured using machines called seismometers, they record the vibrations from an earthquake'.
- More thorough proofreading would eradicate slips such as 'powerfull' and 'Leave for a safe are' (for 'area'), in the section 'Earthquake Tips'.

History

1. How does warfare in the nineteenth century compare to that of the twentieth century?

Context

This essay was written as part of a whole class investigation into the way in which British attitudes to warfare changed in the twentieth century. School-based activities were followed by a visit to the Imperial War Museum, which included an opportunity to interview actors playing the roles of a First World War soldier and a nurse.

Learner's written work

One historian called the twentieth century; "The century of total war." This means that compared with the nineteenth century wars usually fought between two countries, the First and Second World War consisted of global conflict and higher death rates, with new and improved weapons of mass destruction.

In the nineteenth century the only big wars for Britain were the Napoleonic Wars which as a series of small wars fought between Britain and France lasting several months each, from 1793 and ending in Waterloo in 1815. Other small wars fought by Britain were, the Boer war, the Zulu war, and the Crimean War. These were all linked to the British Empire, and lasted several months each. However, in the twentieth century, there were two major wars; World War 1 and World War 2. The differences with these two wars, compared with nineteenth century wars were that they lasted a lot longer, (e.g. WW1 – 4 years and WW2 – 6 years) and they were global conflicts.

One weapon that was used in the nineteenth century was a musket, which fired a lead ball that covered an 80 metre range, and could be fired three times a minute. The problem with this was that it could only be reloaded when the person was standing up. The equivalent of the musket in the twentieth century was a Lee Enfield rifle which was given to every Tommy in WW1 and WW2. This could be reloaded and fired when the person was lying down, and could be fired at a rate of about a round every three or four seconds. This proved to be much more effective. Also the machine gun. Cannons were also used in the nineteenth century, these fired balls of solid iron weighing 5.6 Kgs (12 lbs). These balls had an effective range of 1500 metres (1 mile). The flaw with this was that the ball only killed those in its path, it didn't explode and affect people around it. The new and improved version of the nineteenth century cannon in the twentieth century was the enormous howitzer, a monster of a killing machine that fired gas and

shrapnel shells weighing 45 Kgs each over a 9km range. The good point with it however compared to the nineteenth century cannon was that the shells exploded and so not only killed people that were in its path but also those in the surrounding area. Although, with this new improvement came another new problem to match. This was that when the howitzer fired gas shells, the effect depended on the direction of the wind. If the wind was behind them, then when the gas shell exploded, the gas would carry on towards the enemy and fall, but if the wind was against them, the shell would explode and the gas would come towards them. Gases included chlorine, phosgene (smelled of rotten fish) and mustard (smelled of perfumed soap). Mustard gas gave the victim coloured blisters that wept pus and blinded soldiers. These gases could choke victims to death slowly, soldiers panicked as they felt their throats closing up though it could sometimes take 4 or 5 painful weeks to die. Gas masks brought down deaths of the enemy and themselves by 97%. Under 3000 troops died in 1918 so gas wasn't a very important or practical weapon altogether.

In the nineteenth century cavalry were used for attacks. The dilemma with men on horseback was that they were easily taken down and overall, were not very workable. Cavalry were used in the first two years of WW1, and this time their enemies, the Germans had many more huge guns and other weapons which the cavalry were no match for, so in 1916 in the Battle of the Somme, tanks were introduced into the atrocity of warfare. The first time they were used, 49 tanks were on the battlefield. Different types of tanks carried different numbers and types of guns, but they were all covered in heavy steel plate that made them almost impossible to destroy. They were used by all armies in World War 2.

Looking at the information brought together in this essay, nineteenth and twentieth century compared, fighting methods did not change at all. In both centuries the method was to use whatever means possible to kill as many of the enemy as you could without killing yourself, which didn't always work.

Obviously, as the twentieth century wars were global conflicts, there were many more casualties than the nineteenth century wars. Here are some figures – some of which are difficult to visualize because of their scale.

- Crimean War, Boer War, Zulu War, Napoleonic Wars
 - Several thousand casualties per war (approx)
- WW1, WW2
 - WW1 – 16 million casualties (approx)
 - WW2 – 73 million casualties (approx)

Overall, the biggest difference between the nineteenth and twentieth century wars is the number of countries involved. In the nineteenth century, wars were mainly fought between two countries. Now imagine the situation in the twentieth century, with not one, but two major wars involving the whole world. There would be nowhere to escape to, or anywhere where you would be 100% safe. You would either be fighting for your country, or living in fear everyday. You were part of it no matter where you went or what you did. War was being fought on a scale no-one has ever expected or experienced before. Everyone was the enemy.

History commentary

This response features characteristics of performance at Levels 7 and 8.

Level 7

- Links are made between outline and detailed knowledge and understanding of the history of Wales, Britain and other areas of content, for example 'The equivalent of the musket in the twentieth century was a Lee Enfield rifle which was given to every Tommy in WW1 and WW2'.
- Relevant information has been selected, organised and deployed to produce a well-structured comparison between warfare in different periods: 'In the nineteenth century cavalry were used for attacks. The dilemma with men on horseback was that they were easily taken down and overall, were not very workable. Cavalry were used in the first two years of WW1, and this time their enemies, the Germans had many more huge guns and other weapons which the cavalry were no match for, so in 1916 in the Battle of the Somme, tanks were introduced...'
- A substantiated conclusion has been reached independently: 'Looking at the information brought together...fighting methods did not change at all...Overall, the biggest difference between the nineteenth and twentieth century wars is the number of countries involved...'

Level 8

- Appropriate use of dates and specialist terms, for example 'Napoleonic Wars', 'Zulu War', 'Lee Enfield rifle', 'howitzer', '1916 in the Battle of the Somme'.

Ways forward

- To develop similar well-substantiated explanations for, and analyses of, the causes and consequences of events and changes in a wider context, referring to different countries and different periods.
- To use their extensive knowledge and understanding of the history of Wales, Britain and other areas of content to analyse relationships between a wider range of events and changes.

Literacy considerations

Commentary

- Comparison is a demanding task, and this is well handled, sustaining the comparison throughout.
- Complex ideas are dealt with confidently, and research is incorporated within the text.
- Technical vocabulary is used to good effect.
- Spelling is accurate, and punctuation is usually used to aid understanding.
- Paragraphs are usually used to good effect in order to organise the points made.
- The writing is sequenced appropriately, with a clear introduction and conclusion.

Ways forward

- More use of connectives of comparison and contrasting, such as 'whereas', 'on the other hand', 'however', 'similarly', 'likewise', and so on, would have served to highlight the points being made.
- There is some lack of security in sentence structure, such as a loss of control of complex sentences, for example the first sentence of the second paragraph. There is also an example of a minor sentence (without a verb) being used inappropriately: 'Also the machine gun.'
- Commas are sometimes used to separate sentences, where something stronger (semicolon, colon, connective or full stop) would be more appropriate. For example, 'Cannons were also used in the nineteenth century, these fired balls of solid iron...', where a slight reorganisation of the sentence, as in 'In the nineteenth century cannons were used, which fired balls...', would have improved its clarity.

- Similarly, there is an occasional misuse of the comma, linked with some awkwardness of expression, which can get in the way of clear comprehension. An example would be 'The dilemma with men on horseback was that they were easily taken down and overall, were not very workable.' In this instance, the comma after 'overall' seems misplaced, and it would be better to either have no commas at all or to also have a comma after the word 'and'. There is a similar instance a little further down the page: '...and this time their enemies, the Germans had many more...', where another comma after the word 'Germans' would be appropriate.
- Proofreading could have picked up occasional slips in clarity, such as, 'Gas masks brought down deaths of the enemy and themselves by 97%'.
- The third paragraph would have benefitted from being broken down into more paragraphs, as it seems particularly dense on the page.
- Sources used should be clearly cited, either in the body of the text, or as footnotes.

2. How far can a comedy such as *Blackadder Goes Forth* be a valid interpretation of life on the Western Front?

Context

This extract is taken from a longer piece of independent research which focused on life on the Western Front during the First World War. The learner had a particular interest in cinematic and televisual interpretations of war.

Learner's written work

To What Extent Does the Comedy Series "Blackadder" Represent an Accurate Interpretation of Life on the Western Front?

The First World War began in 1914 when Franz Ferdinand was murdered by a terrorist in the town of Sarajevo in Bosnian province. Another cause of Britain's entry into the war was the failure of the Schlieffen Plan – set up by Alfred Von Schlieffen. The plan was that Germany was to invade through Belgium and defeat France, and then turn to the Eastern Front for a major offensive on Russia. Germany used this method to avoid war on two fronts. Schlieffen thought that whilst Russia was preparing for war, Germany had enough time to invade France. Unfortunately for Germany, Russia prepared for war quicker than Schlieffen had expected therefore Germany was being attacked from both sides. Many countries became involved with this war due to the alliance system that meant countries had agreements with one another, in the event of a country being under attack, they helped defend their allies. Schlieffen's failure to consider alternatives in a sense was crucial as it changed the course of history.

The Schlieffen Plan dramatically slowed the war down because trenches had to be built to accommodate soldiers. Soldiers spent much of the four years of the war in these trenches. The comedy series "Blackadder Goes Forth" is filmed entirely in the trenches, but to what extent does it represent an accurate interpretation of life on the Western Front?

The interpretation was formed by Richard Curtis and Ben Elton for a BBC production which featured the recurring central characters of Blackadder, Baldrick and George. Richard Curtis is famous for screenwriting other blockbuster productions such as Four Weddings and a Funeral, Bridget Jones and Love Actually. Ben Elton was a leading figure in alternative comedy when Blackadder was produced, but more so than this he is also the nephew of the famous historian G. R. Elton.

The comedy series "Blackadder" is an accurate interpretation to some extent, an example of this is when Baldrick describes his idea of how the war began "a bloke called Archie

Duke shot an ostrich 'cause he was hungry." Although this is incorrect, it allowed Edmund Blackadder to correct him with factual detail by saying "I think you mean it started when the Archduke of Austro-Hungary got shot." This quote was amusing because Baldrick had got the words confused from "Archduke" to "Archie Duke", from "Hungary" to "hungry" and from "Austro" to "ostrich." Therefore, there is some accuracy in the interpretation of how the war started, however the producers have deliberately lost touch of some facts in order to maintain the comic atmosphere as opposed to the total factual recall of a documentary, which would be expected.

Great numbers of young men at once enlisted in various branches of the army to go to war. Men from twenty-one to thirty-one were allowed to join however many young men lied about their age in order to enrol. Groups of friends usually joined together as they saw it as a new adventure, a new challenge and a chance to meet new friends. The army service promised opportunities, excitement and a chance to travel the world. Around 30,000 men were enlisting every day, by mid-September over 500,000 men had volunteered! In the episode of

"Blackadder" George was talking about how he joined the army to go to war, "I joined straight away...myself and the rest of the fellows leapfrogging down to Cambridge recruiting office" this shows that many men were quite excited to go to war as they were "leapfrogging" to the recruiting office. Baldrick also mentions how excited he was; "I thought it was going to be such fun... we all did..." The Turnip Street Workhouse powers", here, Baldrick mentions that he joined with friends – The Turnip Street Workhouse powers. This is very accurate because, many friends joined together because they thought it would be an adventure and thought that it would be exciting, this was known as the PALS regiment. The producers of the series were clever here in keeping the comic atmosphere by mentioning the "Turnip" street workhouse, those who have seen previous episodes of the "Blackadder" series would understand the amusing side of this statement as in previous episodes Baldrick has an unusual obsession towards Turnips! Baldrick is the scruffy, dopey and least intelligent character of the series which adds to the humour and

also emphasises that "all types of people served in World War one."

During The First World War, the soldiers spent most of their time in the trenches. Life in the trenches followed a set routine of filling sandbags and mending the trenches. The trenches were very uncomfortable and were accompanied by intense cold and the unwelcome rats and lice that attacked the wounded as they slept. The trenches were full of mud and wetness and the soldiers had to sleep in a ledge that was dug into the side of the trench; prolonged sleep was impossible; here, Wyn Griffiths describes his experience "...cold nights, the discomfort of wet clothes, dragging minutes of anxiety on patrol..." Another soldier (Captain Dunn) who spent much time in trenches describes his experience "...all we did in the trenches was to paddle around like ducks..." which shows that the trenches were so waterlogged, that the soldiers had to 'paddle' around in the trenches. In the episode of "Blackadder Goes Forth", the characters are in the trenches all of the time in fact, Edmund, George and Baldrick are sat down most of the time with nothing to do! At one point, George says "We've been sitting here since Christmas 1914," which again shows that the characters have not been doing anything constructive. Such work as mending the trenches and filling sandbags are not shown on the episode, but I think this might be due to the fact that this would be somewhat 'boring' for the audience to watch. Inside the trench, there were pictures on the wall, electric lighting, bunk-beds, blankets, a desk, and some chairs which gave the trench a rather cosy atmosphere. Also, there is no sign of any water and mud in the trenches although it is mentioned by Blackadder on few occasions, one of which when Blackadder answers the phone at the beginning of the episode and says "Hello; the Somme Public Baths" which not only adds to the humour but also suggests that the trenches were so deep with water that he describes them as a public bath. Therefore, as far as the interpretation of the trench and the living conditions within a trench is concerned, the comedy series have created a very inaccurate visual picture of what it was like in the trenches during World War One, however the interpretation is verbally accurate. I think the reason for this was to create a humorous atmosphere as opposed to that of a documentary. Another possible reason is that the producers were

very limited as to what they could do because it was filmed in front of a live studio audience which meant that if the episode did not have the electric lighting, the audience would find it difficult to see the characters and what they were doing. Also, the producers were very limited because they had a very low budget therefore creating a waterlogged trench (for example) in a studio would have been too expensive and very impractical.

During the First World War, the main weapons used by soldiers in the trenches were the bolt action rifles which could fire up to 1200 metres, revolvers which were small handguns and bayonets which were used to quickly stab the enemy when the enemy was within close reach. On the episode of "Blackadder", the bolt action rifle was neither shown or talked about however the bayonet is mentioned by Edmund when he says to Baldrick "Not with a bayonet stuck through your neck..." which shows that bayonets were used and Edmund had access to one. Towards the end of the episode Edmund starts to load a small revolver which he was planning to use to fight. When the characters are instructed to "go over the top", Edmund says to George "Don't forget your stick lieutenant!" which shows that George did not have a weapon therefore he was forced to use a stick! At this point George replies "...wouldn't want to face a machine gun without this" which shows that whilst the Germans had very powerful guns which are also commented upon elsewhere. In Baldrick's attempts to raise morale, he titles his poem "The German Guns" which only has one word which is repeated and that is "Boom", I think this was done for humorous purposes.

During World War one, soldiers often used to attempt to raise morale, the most popular methods were war poems, a very famous war poem is that of Wilfred Owen called "Dulce et Decorum Est." In the episode of "Blackadder", Baldrick recites two poems that imitate life during the war; one poem was called "The German Guns." The poem is used to emphasise the intense noise of the guns. Again, the producers were limited; the noise of the guns had to be shown in this way because if the guns were this noisy; the audience would not be able to hear what the characters were saying! This is a very accurate interpretation of what soldiers used to do to raise morale during the war.

During World War One, many soldiers were scared of dying and were very homesick. "Many men hoped for a 'Blighty One.' This was a wound which was not too serious but would mean they'd be sent back to Blighty – Britain – to recover and hopefully be discharged" (Keith Strange.) Some soldiers even resorted to pretending to be mad so that they would be sent back to Blighty however some were proved to be pretending and were shot. In the comedy series "Blackadder", Edmund sticks pencils up his nose and puts a pair of underpants on his head and pretended to be mad so that he could be sent back to Blighty. Melchett asks George "Is he genuinely mad? ... Or has he simply put his underpants on his head and stuffed a couple of pencils up his nose? ... I remember once I had to shoot a whole platoon for trying that..." During the episode, George is repetitively emphasising how excited he was to go over the top such as when Edmund announces that they will be going over the top he says "Well, huzzah and hurrah!..." which shows that he is very excited to go over the top. Also, when Melchett asks George if he was delighted to hear the news of the big push, he replies "Absolutely..." and when Melchett gives him the opportunity to accompany him back to HQ he replies "Oh, no, thank you, sir – I wouldn't miss this show for anything. I am as excited as a very excited person who's got a very special reason to be excited..." However, towards the end of the episode, Edmund, George, Baldrick and Darling become very scared; this is shown when George says "I'm scared, sir" and then Baldrick says "I'm scared too, sir." George then goes on to say "...I don't want to die. I'm not overkeen on dying at all, sir." Darling explains that he left a note in his diary that simply said "'Bugger.'" I think that the comedy series was accurate to a large extent because the thoughts and feelings towards the end of the episode are that of what was thought of during the war and soldiers opinions did change over time due to what they had seen and what they had been exposed to. Also, the information that the episode gives about pretending to be mad is very accurate – in fact there was no inaccuracy! However, the episode was very inaccurate towards the excitement that George felt towards going over the top during the episode but I think this was done to add to the humour of the episode because the audience would know that nobody could be excited towards going over the top.

On December 24th 1914 an event now known as 'The Christmas Truce' took place on the Western Front, German soldiers began to sing carols and place Christmas trees lit with lanterns above their trenches. The British and the German started shouting good wishes and carols over to one-another and then the Germans finally emerged over no-man's land. The British joined the Germans and started exchanging gifts and had a game of football. In the comedy series "Blackadder", George says "...we had that Christmas truce...we could hear 'Silent Night' drifting across the still, clear air of No Man's Land. And then they came, the Germans... calling to us, and we clambered up over the top and went to meet them" he then mentions the football match. The comedy series is very accurate here as it clearly states what happened during the Christmas truce that took place in 1914. "The Christmas Truce" is a very spectacular and historic event in history; for this reason, the producers could not make any deliberate mistakes, but they have added to the humour concerning the "off side" incident.

During World War One, soldiers had rations which, if not used sparingly, ran out rather quickly. Frank Roberts (a soldier from World War one) said "There was no such thing as cooked food or hot tea at this stage of the war, and rations were very scarce; we were lucky if we got our four biscuits a man daily, a pound tin of bully beef between two, a tin of jam between six ... tobacco, cigarettes and matches were also very scarce..." In the comedy series, Baldrick tells Edmund that they ran out of coffee thirteen months ago and ran out of sugar on New Year's Eve 1915. Baldrick then explains that since then he's been using substitutes; Mud for coffee, Dandruff for sugar and saliva for milk! The comedy series is accurate in the sense that they had ran out of supplies some time ago however ridiculous substitutes such as mud, dandruff and saliva would not have been used during World War one, but again I think this was done for comedy purposes.

As a result of World War one, sixteen-million men died. During the episode of "Blackadder", George talks to Edmund about his friends and describes how each of them had died, and then he realised that he was the only one of the "Trinity Tiddlers" still alive. Baldrick also mentions about how all of his friends are dead "My pet spider, Sammy; Katie the Worm; Bertie the Bird." Edmund then tells Baldrick that "Neville the fat hamster" has also died which made Baldrick very upset. During the episode Edmund phones Douglas

Haig for help and whilst on the phone Haig was sweeping model soldiers onto a dust pan and throwing them over his shoulder; this shows the scale of how many people were dying as he was putting all of the model soldiers into the pan. This is very accurate because it shows that many people died during the war, also, it was accurate in showing that men lost many of their friends and were often the only one of their friends left! Given that Haig was known as 'The Butcher of the Somme'. Curtis and Elton have been very clever at showing the futility of war and peoples impressions of Haig without actually saying anything. However, to the untrained eye, this small incident could be overlooked. As well as discussing that many of their friends have died, the producers have cleverly kept the humour by giving their friends names such as "Burnfluff" and "Birtie the Bird." Although the episode is very accurate here, it is also inaccurate as far as George's emotions were concerned; during the war, soldiers would be in tears of the thought that many of his friends had died however George didn't seem all that sad at all!

To conclude my findings on "Blackadder Goes Forth" I think that the episode is an accurate interpretation on some aspects, but is weaker on others. I think that the episode is stronger verbally than visually because some things that are said are accurate however (for example) the trench was not visually accurate at all! The reason for being weak is because the producers were limited in many ways, one of which was that they had very small budget, another limitation was that they had to keep to the strict comic atmosphere as opposed to the total factual recall of a documentary therefore the purpose of the film has affected it's accuracy. However on some occasions the producers achieved a comic atmosphere whilst giving a factual interpretation such as when talking about the Christmas truce, Edmund says "Both side advanced more during a Christmas piss-up than they managed in the next two-and-a-half years of war." Another limitation is that the series took place and was filmed in a studio in front of a live audience therefore the audience had to see what was happening at all times.

Both Curtis and Elton are well educated, Curtis obtained a first class honours degree from Oxford and they read a huge number of books on World War One before even beginning to put pen to paper. However, we must remember that although writing with

hindsight, they are NOT historians and it was never their intention to produce a historically accurate programme. It is obvious that they have understood the complexities of World War One but these could easily overlooked to the untrained eye. I think that if I wanted to gain an accurate interpretation of life on the western front, I would use oral history by interviewing ex-soldiers, watch a documentary, read respected historians books or research it on the internet because "Blackadder Goes Forth" is a 'comedy' series and is not expected to be factual in any way!

History commentary

This response about life on the Western Front shows features characteristic of performance at Level 8 and Exceptional Performance.

Level 8

- Detailed knowledge and understanding of the history of other areas of content is used to analyse the relationship between events, people and changes, and between features of past societies, for example the discussion of the Christmas Truce, and the reasons why the producers 'could not make any deliberate mistakes'.
- Explanations for, and analyses of, the causes and consequences of events and changes are set in their wider historical context, for example the introductory analysis of the reasons for the Schlieffen Plan and the consequences of its failure: 'in a sense was crucial as it changed the course of history.'

Exceptional Performance

- There is a balanced judgement about the value of the interpretation of historical events and developments in relation to a historical context, for example: 'To conclude... episode is stronger verbally than visually because some things that are said are accurate however (for example) the trench was not visually accurate at all...the producers were limited in many ways...small budget...comic atmosphere...filmed... in front of a live audience...well educated...read a huge numbers of books on World War One...although writing with hindsight, they are NOT historians and it was never their intention to produce a historically accurate programme...'
- A substantiated and balanced conclusion based on historical analysis is reached, and a wide range of relevant information has been selected, organised and deployed, for example: 'During the First World War, the soldiers spent most of their time in the trenches...followed a set routine of filling sandbags and mending the trenches...accompanied by intense cold and the unwelcome rats and lice that attacked the wounded as they slept'.

- There is an appropriate use of dates and a range of sophisticated specialist terms, for example 'Alfred Von Schlieffen', 'PALS', 'enlist' and 'On December 24th 1914 an event now known as 'The Christmas Truce' took place on the Western Front.'

Ways forward

Further evidence of Exceptional Performance would be found in:

- well-substantiated explanations for, and analyses of, the causes and consequences of events and changes that took place in different countries and in different periods
- balanced judgements about the value of differing interpretations of historical events and developments in relation to their historical context, rather than one interpretation alone.

The learner was later asked to compare the interpretation in *Blackadder Goes Forth* with that in *All Quiet on the Western Front*, and to investigate the interpretations of later wars to be found in films such as *The Killing Fields* and *MASH*.

Literacy considerations

Commentary

- This piece of writing is well controlled throughout, maintaining a good balance between engagement and enthusiasm, and clarity and accuracy of expression. The result is that the reader's attention is maintained throughout.
- There is a clear sequence of thought, from the well-focused introduction, to the carefully considered conclusion, with paragraphs usually used well to organise the writing.
- A wide vocabulary is used accurately, and to good effect.
- Complex sentences are handled confidently, for the main part, with some effective use of the semicolon (as in the twelfth paragraph: '...Haig was sweeping model soldiers onto a dust pan and throwing them over his shoulder; this shows the scale of how many people were dying...').
- Sources are referenced throughout the writing, and research is woven into the body of the text.

Ways forward

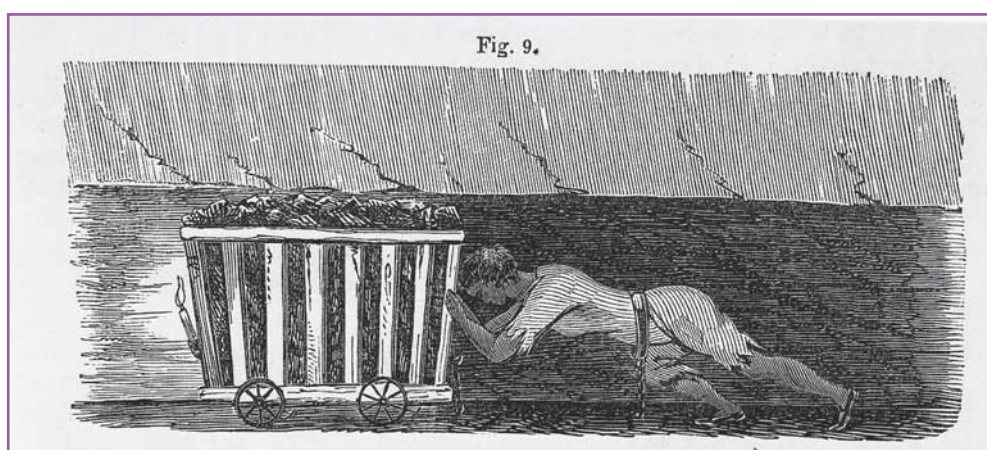
- Some of the longer paragraphs, such as the sixth, could usefully have been broken up into shorter paragraphs.
- There are occasions where sentences are separated by commas, such as in the fifth paragraph: 'Around 30,000 men were enlisting every day, by mid-September over 500,000 men had volunteered.' Here, a semicolon or a connective would have been more appropriate.
- Occasional use of clumsy expression, such as '...more so than this' in the third paragraph, and the use of the colloquialism 'dopey' in the fifth.
- On occasion, the semicolon has been overused, or used inappropriately, such as in the sentence beginning 'Baldrick then explains...' in the eleventh paragraph, where there is a semicolon before the references to mud, dandruff and saliva, where a colon would have been more fitting. An example of the semicolon's overuse can be found in the eighth paragraph, in the sentence beginning 'Again, the producers were limited...'

- Some relatively minor slips could be eliminated by more thorough proofreading. Examples of this are: the mixing of tenses in the ninth paragraph ('Edmund sticks pencils up his nose...and pretended...'); agreement of nouns and verbs in the same paragraph ('thoughts and feelings...are that of...'); the inappropriate use of inverted commas at the end of the fifth paragraph; the unnecessary hyphen in 'sixteen-million'; inappropriate capital letters ('Mud' and 'Dandruff') which were used correctly later in the same paragraph; the repetition of 'towards' in the final sentence of the ninth paragraph; the use of 'Owever' in the last paragraph; and a slight insecurity in the correct use of the apostrophe: 'it's' instead of 'its', and 'peoples' and 'historians' where the apostrophe of possession is required. In such an extensive piece of work, however, these are relatively insignificant errors, and do not interfere with the overall clarity of expression.

3. Why is it so difficult to find out about children's working conditions in the nineteenth century?

Context

This sample was written following an earlier investigation of children's working conditions in the mines. In groups learners had looked at a set of source materials on the cotton mills, and discussed issues of reliability. They practised skills such as testing sources through cross-reference. This final piece was completed independently, without any further guidance on structure or approach.



Learner's written work

Although there is a lot of evidence concerning children's working conditions in the nineteenth century, it is very difficult to decide whether it is reliable or not. This means we will never have a definite conclusion on whether conditions were good or bad. People who wanted to reform working conditions tried to find evidence that they were bad, but people who didn't want reform, like the owners of factories and mines, looked for evidence that conditions were good. In 1840 the government set up an committee to investigate children's working conditions, and interviewed mill owners and workers.

Some of the sources I have studied make working conditions seem good. For example source G, which comes from an interview given to the Parliamentary committee, says that the health of many of the children who started work at six did not seem to have suffered. But this evidence came from a cotton mill manager, and he would want to say his mill was a safe place to work, and he wouldn't want to lose his child workers, as they were so cheap to employ. For these reasons he may have given a one-sided view on his mill.

In my textbook there is a picture from a book called 'The History of Cotton Manufacture in Great Britain'. It shows young women working on the machines and the mill looks clean and not crowded at all. But this source is probably not reliable, as the book was written by Edward Baines, who was the editor of a newspaper called The Northern Mercury, which was widely read by northern mill owners. As well as this, Baines was a well-known supporter of the mill owners view, making this source seem unreliable.

The children who were interviewed may have been truthful, but they could have been afraid of what would happen to them if they told the truth. Source C speaks of the strap used to beat the children, saying that it is 'a foot and a half long, and there is a stick at the end, and the end they beat with is cut into five or six thongs'. Source D is an early 19th century cartoon by Robert Cruikshank, showing a child being beaten with a strap very similar to the one described in Source C, just for dropping a spindle. However, this is a cartoon, and the details could have been exaggerated, and both sources come from Reformers, who wanted to change the law and stop child labour. But the similarities between the straps used for the beatings make both sources seem more reliable.

Some sources make the working conditions seem very bad. For example, Source A is the evidence given to a Parliamentary committee by Elizabeth Bently, aged 23, who began work in the mills aged 6. The interviewer asks her what work she did, if she became tired, if she was beaten and where she worked. Her answers appear to be truthful, but the Parliamentary committee person does ask leading questions, such as "Does that keep you constantly on your feet?" and "Suppose you flagged a little, what would they do?" This would provoke the sort of answers the Reformers wanted, and because of this the source isn't as reliable.

There is another source in the textbook, which is an illustration from a novel written by Frances Trollope in 1840, the same year as the government's inspection, called 'The Life and Adventures of Michael Armstrong, Factory Boy'. It is about a boy who began work in a factory, aged 6, and was treated terribly. Trollope based her book on a real factory boy, Robert Blincoe. The illustration show children in ragged clothes, working around and under big machines, with a well-dressed man in the background, who is probably the overseer. Although the story is based on fact, Trollope may have exaggerated details to sell her book. Robert Blincoe may also have given a biased account of his time in the mill, as Source F says that he became so deformed from working in the mills that he left and worked for himself at home.

But there is other evidence which supports Trollope and Blincoe. Source B is a factory inspector's description of what happened to a girl who was an apprentice in a textile mill. Her apron was caught in the machine, and wrapped itself around the shaft. She was repeatedly dragged between the shaft and the carding engine of the machine. Her right leg was torn off and found some distance away.

It is very difficult to find a source that is un-biased and reliable, because both the Reformers and the mill owners would have wanted people to support them, making them prone to exaggerate details, and to look for evidence which supported their point of view. Even the parliamentary committee's interviews could be made unreliable by asking leading questions. But we can get a fair idea about working conditions from building up a picture from all the different memoirs, interviews, and pictures.

From all the evidence I have seen, I think that life was hard, with children being beaten, often injured, sometimes killed, but the Reformers would have made the details seem as bad as possible, and maybe even worse than they actually were, to make their ideas known and to stop child labour. Children worked on the farms at that time and I would like to know what life was like for them. I have seen films about life in the nineteenth century, and I think children and animals were treated very cruelly then.

History commentary

This response to the question shows features characteristic of performance at Level 7 and Level 8.

Level 7

- The learner is beginning to show independence in developing strategies for lines of enquiry, both in selecting the sources to be used and in referring both to sources in the textbook and, in the reference in the final sentence, to the films he has seen about the nineteenth century.
- From a selection of sources, the learner has identified and evaluated specific sources, which he has used critically in relation to the specific question asked, for example in examining the motives of the authors of the sources, and testing their reliability and typicality by cross-referencing both to other sources and to his own knowledge and understanding.
- In the final paragraphs, the pupil is beginning to reach and reflect on his own substantiated conclusions.
- The learner has selected, organised and deployed relevant information to produce a well-structured explanation, making appropriate use of dates and specialist terms, for example '...The Northern Mercury, which was widely read by northern mill-owners', '...an early nineteenth century cartoon...'
- Although the activity of which this work is part focussed on developing historical enquiry skills, the final paragraphs indicate that the work the learner has done on examining motivation and reliability has enabled him to begin to explain how and why different historical interpretations have been produced.
- In the final paragraphs, the learner uses his own knowledge and understanding to reflect critically on the sources.

Ways forward

Further evidence of Level 8 would be found in:

- the analysis of relationships between events, people and changes across a wider historical context
- the analysis of different historical interpretations, and indications that the learner is beginning to evaluate them
- historical enquiries independently defined, carried out and evaluated by the learner, and including substantiated conclusion also reached independently.

Literacy considerations

Commentary

- This is a very well-structured piece of writing. It starts with a clear statement of purpose, and leads, through well-focused and logically sequenced paragraphs, to a clearly expressed summative paragraph.
- The structure of each paragraph makes the argument very easy to follow, with a point being made, then backed up with evidence, then explained and developed.
- Sentences, both simple and complex, are well controlled, and spelling and punctuation is accurate.
- Sources are clearly referenced, and quotations from them are well integrated within the writing.

Ways forward

- Strategies for linking paragraphs could be explored.

Useful references

Publications

Welsh Assembly Government

The national curriculum Orders for all subjects together with the *Foundation Phase Framework for Children's Learning for 3 to 7-year-olds in Wales*, *Personal and social education framework for 7 to 19-year-olds in Wales*, *Careers and the world of work: a framework for 11 to 19-year-olds in Wales* and the *National exemplar framework for religious education for 3 to 19-year-olds* can be accessed at: www.wales.gov.uk/educationandskills

Subject-specific guidance for all subjects of the national curriculum is also available on this website. Of particular relevance are the guidance documents for English, Welsh and modern foreign languages that include sections on reading.

Guidance on the teaching of writing skills: INSET opportunities for teachers of all subjects across the curriculum at Key Stages 2 and 3 (2010)

Guidance on the teaching of higher-order reading skills: INSET opportunities for teachers of all subjects of the curriculum at Key Stages 2 and 3 (2010)

Supporting learners' higher-order literacy skills (2009)

Making the most of learning: Implementing the revised curriculum (2008)

Skills framework for 3 to 19-year-olds in Wales (2008)

Ensuring consistency in teacher assessment: Guidance for Key Stages 2 and 3 (2008)

A curriculum for all learners: Guidance to support teachers of learners with additional learning needs (2010)

Meeting the Challenge: Quality Standards in Education for More Able and Talented Pupils (2008)

School Effectiveness Framework (2008)

Making the Link: Language learning 5–14 (2003)

A curriculum of opportunity: developing potential into performance (2003)

Estyn

Best practice in the reading and writing of pupils aged five to seven years (2009)

Supplementary guidance for independent and additional inspectors: more-able and talented learners (2009)

Sharing good practice in developing pupils' literacy skills (2009)
(key messages from conference held September 2008)

Best practice in the reading and writing of pupils aged 7 to 14 years (2008)

Closing the gap between boys' and girls' attainment in schools (2008)

Developing dual literacy: An Estyn discussion paper (2002)

Raising Standards of Spelling in English in Primary Schools: An Estyn Discussion Paper (2001)

Raising standards of writing in English in primary schools: an Estyn discussion paper (2000)

Aiming for Excellence in Key Stage 3, Estyn/ACCAC/Welsh Assembly Government (2002)

Moving on...Effective Transition from Key Stage 2 to Key Stage 3 (Estyn/ACCAC/Welsh Assembly Government, 2004)

Raising Standards in Literacy and Numeracy in Key Stage 3 (BBC Wales/Welsh Assembly Government/Estyn/ACCAC, 2003)

Raising Standards in ICT in Key Stage 3 (BBC Wales/Welsh Assembly Government/Estyn/ACCAC, 2004)

Bridging the Gap: Developing and using bridging units to support effective transition from Key Stage 2 to Key Stage 3 (ACCAC/Estyn/Welsh Assembly Government, 2004)

Welsh Assembly Government/Basic Skills Cymru

Me Read? No Way! A practical guide to improving boys' literacy

Me read? No way! 13 strategies to improve boys' literacy

Recommended books & resources for boy readers aged 5–8 years

What works for pupils in Wales with literacy difficulties? The effectiveness of intervention schemes (A5196)

Drama and Literacy: A survey of effective practice at Key Stages 3 and 4 (A1693)

Writing to learn: A survey of effective practice with writing at Key Stages 3 and 4 (A1694)

Securing Boys' Literacy – a survey of effective practice in primary schools

EAL: More than Survival (A1723)

Improving Boys' Literacy: a survey of effective practice in secondary schools (A1241)

Effective practice in Writing at Key Stage 2: Essential extras (A1173)

How to...teach the drafting process (A1644)

How to...teach skimming and scanning (A1331)

How to...use key words effectively (A1307)

How to...Teach Information Text in KS3 Humanities subjects (A1713)

How to...Teach Instruction and Explanation Text in KS3 Science and Design Technology (A1714)

How to...Teach Spelling in KS3 subjects across the curriculum (A1720)

How to develop language for thinking in KS3 in mathematics and science (A1915)

How to teach evaluation at KS3 in physical education and design and technology (A1916)

How to teach reading in Key Stage 3 (A2396)

How to review basic skills provision – a guide for school senior managers (A5274)

How to support writing (A5283)

How to support reading (A5284)

How to support spelling (A5285)

A5279 for A2 English Posters

A5280 for A5 English Cards A5281 for A2 Welsh Posters

A5282 for A5 Welsh Cards

Text Type Posters

Text Type Cards: (English: A5280 Welsh: A5282)

- Information
- Persuasion
- Discussion
- Explanation
- Instruction
- Recount

Tips cards: *Capital Letters* (A1677)

RMWW celebrity posters for secondary schools (set of 3) (A2297)

RMWW We've been reading (A2135)

Useful websites

Welsh Assembly Government
www.wales.gov.uk

Estyn
www.estyn.gov.uk

Basic Skills Cymru
(See the 'Basic Skills Cymru' section www.wales.gov.uk/topics/educationandskills under 'Information for Learning Providers')

British Dyslexia Association
www.bdadyslexia.org.uk

Professional association of teachers of students with specific learning difficulties (Patoss)
www.patoss-dyslexia.org

National Association for Language Development in the Curriculum
www.naldic.org.uk

National Centre for Languages (information about plurilingual/EAL learners)
www.cilt.org.uk

Some useful links to additional language resources in section on
asylum seekers and refugees
www.literacytrust.org.uk

All Wales autism resource
www.awares.org

The National Autistic Society
www.nas.org.uk

National Association for Able Children in Education
www.nace.co.uk

Academi
www.academi.org

NGfL Cymru
www.ngfl-cymru.org.uk

Acknowledgements

The Department for Children, Education, Lifelong Learning and Skills (DCELLS) would like to thank the teachers, schools and local authorities who have helped in the development of this guidance. DCELLS would also like to thank those learners and parents/carers who agreed to allow examples of work to be reproduced in this guidance.

The Department for Children, Education, Lifelong Learning and Skills would like to acknowledge the following for permission to reproduce copyright material in this booklet:

London Underground map: © Transport for London and reproduced with their kind permission (image incorporated into learner artwork on page 35)

QT Luong/terrageria (images incorporated into learner artwork on pages 43 and 44)

National Archives UK for COAL 80/1664 (page 101).

