



# A Level English Language and Literature

## EXEMPLAR RESPONSES

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AS Paper 1, Section A Voices in 20th- and 21st-Century Texts

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## About this exemplar pack

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This pack has been produced to support English Language and Literature teachers delivering the new GCE AS English Language and Literature specification (first assessment summer 2016).

The pack contains exemplar student responses to GCE AS English Language and Literature Paper 1 Section A. It shows real student responses to the questions taken from the sample assessment materials. In some cases, the original student responses have been adapted by the marker to provide clearer exemplification of the mark scheme.

The AS Paper 1 comparison question assesses AO3 and AO5.

<b>Students must:</b>		<b>% in GCE</b>
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	25
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	13
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	12
<b>Total</b>		<b>100%</b>

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved. For the extracts, please see the [sample assessment materials](#).

## Question

**Read Text A on pages 3–4 of the source booklet before answering Question 1 in the space below.**

- 1** Using information provided in Text A, write the script for a radio play to be broadcast after 9.00pm, dramatising the events that took place in 1917.

You may create additional characters but you must draw only on the factual information contained in Text A.

You should:

- develop your script using the conventions of a drama produced for broadcast on the radio
- craft your script appropriately to the given context
- write to engage your audience.

(20)

## Mark scheme

Level	Mark	Descriptor (A03)
	0	No rewardable material
<b>Level 1</b>	1–2	<b>Broad understanding</b> <ul style="list-style-type: none"> <li>• Basic understanding of contextual factors and genre conventions.</li> <li>• Limited consideration of how the text is received, with some attempt to craft a text for the given context.</li> </ul>
<b>Level 2</b>	3–4	<b>Detailed understanding</b> <ul style="list-style-type: none"> <li>• Clear understanding of contextual factors and genre conventions.</li> <li>• Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.</li> </ul>
<b>Level 3</b>	5–6	<b>Consistent understanding</b> <ul style="list-style-type: none"> <li>• Consistent understanding of contextual factors and genre conventions.</li> <li>• Effective consideration of how the text is received, with confident crafting of the text for the given context.</li> </ul>
<b>Level 4</b>	7–8	<b>Discriminating understanding</b> <ul style="list-style-type: none"> <li>• Subtle and nuanced understanding of contextual factors and genre conventions.</li> <li>• Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.</li> </ul>

Level	Mark	Descriptor (A05)
	0	No rewardable material
<b>Level 1</b>	1–2	<b>Low level skill</b> <ul style="list-style-type: none"> <li>• Writing is uneven with frequent errors and technical lapses.</li> <li>• Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.</li> </ul>
<b>Level 2</b>	3–4	<b>General/imprecise skills</b> <ul style="list-style-type: none"> <li>• Writing has general sense of direction but has inconsistencies in register and style.</li> <li>• Some attempt to craft a new text, with general elements of engagement.</li> </ul>
<b>Level 3</b>	5–6	<b>Clear skills</b> <ul style="list-style-type: none"> <li>• Writing is logically structured with few lapses in clarity.</li> <li>• Clear attempt to craft a new, engaging text incorporating clear original elements.</li> </ul>
<b>Level 4</b>	7–9	<b>Consistent skills</b> <ul style="list-style-type: none"> <li>• Writing is confident and consistent.</li> <li>• Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.</li> </ul>
<b>Level 5</b>	10–12	<b>Controlled skills</b> <ul style="list-style-type: none"> <li>• Writing is controlled and assured throughout.</li> <li>• Creates a distinctly new, original and effective text that engages throughout.</li> </ul>

## Exemplar responses

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### Candidate A

**Cast:** Sapper B. Neyland, Officer

18-year-old Sapper B. Neyland recounts a scene he witnessed in Roclincourt, France, during the First World War, as a sapper in the Royal Engineers (Signals), Wireless Section.

Sapper B. Neyland: *[In a pondering tone]*

I crossed to France early in 1917. Us operators had but a vague idea of our likely duties, as the Wireless Section had recently become of use in the trenches.

*[pause]*

It started off interesting.

*[pause]*

One memory that sticks out is the bursting of a shell near to me, upon which our guide took the cue to fling himself down in such a frightened manner, the shell falling about thirty yards away.

*[laughs]*

However, it was not very long before I too, had the same reaction on such occasions.

*[pause]*

My first experience of a trench was unforgettable. I could not believe our guide was serious. After all, I was waist deep in muddy water, wearing brand-new riding-breeches, puttees, and boots.

*[pause]*

It was seventeen days before my boots had made contact with dry soil again.

*[pause, speech in a fond tone]*

My time was shared with the other soldiers, an officer and his batman, and of course my guide and we spent it experimenting with a small British Field set, a Trench set, whilst we waited for the attack, still oblivious to our purpose.

*[sighs, speech increases in volume]*

*[Exclamatory tone]* April 5<sup>th</sup>! The group was called into Arras, where a R.E. officer, in a fellow soldier's words "put us wise".

The attack would be made in the following few days, when the infantry waves would advance to cover of a formidable barrage,

with each wave being provided with a wireless station. That's where we came in.

*[Heavier tone]*

The Roclincourt station would go with the first infantry wave.

*[Laughs abruptly]*

That's us! Hewitt, an officer, and I.

*[normal tone]*

Four infantrymen to assist us in carrying our...

*[slowly]*

Weighty apparatus.

*[normal tone]*

The set, accumulators, coils of wire, and other details.

Then it was back to Roclincourt, where we sent many practice messages to our Directing Station at Arras.

*[deeper, more thoughtful tone]*

That night, one of our aerial masts was shattered, and were instructed to immediately erect another. Though we had no reserve mast, we *[emphasis on word, increased volume]* fortunately found a large crucifix nearby. Team work indeed.

Officer: *[excitedly]*

That's it! Hewitt! Climb up there and attach the aerial as high as possible.

Sapper B. Neyland: *[softer tone]*

I can remember it very clearly. Hewitt clambering up over the figure of Christ, *[emphasised word]* just as a German machine gun swept the line, lights revealing him distinctly! He soon fell in a depth of slime, frightened, but unhurt thankfully.

*[pause]*

That was our first experience of enemy machine-gun fire. The officer then pointed to me.

Officer: You try.

Sapper B. Neyland: *[thoughtful tone]*

It is an eerie sensation to climb over an effigy of Jesus. To dig your feet into any parts you can find that offer foothold, to hold onto such outstretched arms, breathing on to its downcast face, to fix a

rope somewhere onto the Cross. All the while, the German machine gun tat-tattering in your ears.

*[sighs]*

I had failed to secure the rope, and slid down so we could return to our dug-out, the officer extremely annoyed.

*[more positive tone]*

We secured the aerial to the ruins of a building early the next morning.

*[pause]*

Soon after, April 7<sup>th</sup> to be precise, our officer laid a plan of the German sector opposite us on the table, detailing our instructions.

Our job was to erect a station far over in the enemy's Blue Line, as rapidly as possible, to transmit any messages handed in by the officers engaged in the attack.

*[emits sigh of relief]*

I was glad to be given such an opportunity to do something useful.

At last, I was to play a *[emphasised word]* real part in the Great War. Both Hewitt and I shared the same sense of relief.

*[Music fades out, then silence, symbolising the end of the play].*

## Examiner comment

### AO3

The candidate shows some understanding of contextual factors and genre convention but this is essentially a straightforward/superficial transformation with some attempt to craft the text to the radio/broadcast context. The candidate relies heavily on explanatory voice over, giving the sense of a written narrative rather than as script for a listening audience.

### Band 2 – 3 marks

<b>Level 2</b>	3-4	<b>Detailed understanding</b> <ul style="list-style-type: none"><li>• Clear understanding of contextual factors and genre conventions.</li><li>• Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.</li></ul>
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### AO5

The candidate keeps very close to the original text. If changes are made, they are hampered by inconsistencies in register and expression. There is some attempt to craft a new text and to engage the audience— especially in the latter stages of the response.

### Band 2 – 3 marks

<b>Level 2</b>	3-4	<b>General/imprecise skills</b> <ul style="list-style-type: none"><li>• Writing has general sense of direction but has inconsistencies in register and style.</li><li>• Some attempt to craft a new text, with general elements of engagement.</li></ul>
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## Candidate B

### SCENE 1: Journey to France

A YOUNG MAN WALKS UP TO A DESK WHERE AN OFFICER IS PROVIDING INFORMATION.

**NEYLAND** – Sapper B. Neyland, 18, ready to leave and report to my duties.

**OFFICER** – Neyland, you will be stationed in Arras, France. You will leave tonight and will be expected to arrive in France early tomorrow morning. Dismissed.

### SCENE 2: Arras

NEYLAND AND ANOTHER NEW RECRUIT, HEWITT, HAVE JUST ARRIVED IN FRANCE.

**GUIDE** – Follow me, I will be taking you all to the trenches at Roclinco- GET DOWN!  
THE GUIDE DIVES TO THE FLOOR AS A SHELL EXPLODES NEARBY.

**NEYLAND** – (laughing) That was a bit dramatic? Why are you so frightened of a small bang? You've completely covered yourself in mud!

**GUIDE** – You may laugh now but it won't be long before you too are flinging yourself to the ground. It could be the difference between your survival and being returned to your family in a box. Now keep with me.

**HEWITT** – This can't possibly be where we'll be staying? I can barely move my legs the mud is up to my waist!

**NEYLAND** – I have brand new riding-breeches, puttees and boots on!

**GUIDE** – This is a war, not a vacation. You are expected to stay here and complete your duties or there will have to explain to the Commander why you choose to disobey, and I can assure you he does not take kindly to those who wish to cause trouble.

**NEYLAND** – There's no disobedience here, we'll go in the trenches.

### SCENE 3: Day 10 in the trenches

**NEYLAND** – I've barely slept. It's cold and always damp in the trenches.

**HEWITT** – It's not just the conditions of the trenches that are keeping me awake, it's the yells and screaming of people beyond the trenches.

**NEYLAND** – I'm not even sure what we are meant to do here anymore...

**HEWITT** – We are part of the Great War! We are here to honour our families and make our country proud by beating those despicable and murderous Germans.

**NEYLAND** – But how are we meant to do that? We have spent the past 10 days sitting in the trenches doing nothing, how is that honouring our families and making our countries proud?

**HEWITT** – You're starting to sound like a traitor Neyland, a deserter. We have to be patient, our time will come and everyone will know about what we did in this Great War to help win.

### SCENE 4: Day 17 in the trenches

OFFICER ENTERS THE TRENCHES.

**OFFICER** – Hewitt. Neyland. You are moving from the trenches and will be working with myself and a batman in a new location.

**NEYLAND** – My feet will finally be on dry soil for the first time in 17 days.

**HEWITT** – I told you patience would lead to us making our families proud Neyland.

NEYLAND AND HEWITT FOLLOW THE OFFICER TO A MUDDY DUG-OUT.

**OFFICER** – This is a small British Field set.

**NEYLAND** – What are we going to do with it?

**BATMAN** – We experiment with it, we move the pieces around and see what the outcome is. We see how many different outcomes we can make.

**NEYLAND** – So we still have no idea of our purpose...

SCENE 5: Action at last

HEWITT, NEYLAND AND THE OFFICER ARE CALLED TO SEE AN R.E. OFFICER.

**R.E. OFFICER** – I am here to tell you that an attack is to be made within the next few days. The infantry waves are to advance under cover of a formidable barrage. Each wave will be provided with a wireless station and Roclincourt station will be going with the first infantry wave.

**NEYLAND** – The Roclincourt, that's us!

**R.E. OFFICER** – Yes. Neyland, Hewitt and Officer Morgan you will all be going with the first wave. Four infantrymen will assist you to carry your weighty apparatus, the set, accumulators, dry cells, coils of wire, earth mats, ropes and other equipment. You are to return to your post and prepare for the attack.

OFFICER MORGAN, HEWITT AND NEYLAND RETURN TO THEIR POST.

**HEWITT** - We need to send practice messages to our Directing Station at Arras so we can make sure there are no mistakes during the attack.

**OFFICER** – Look out! One of the aerial masks has shattered! Hewitt. Neyland. You must erect another immediately!

**NEYLAND** – But we don't have any reserve masks!

**HEWITT** – Over there! It's a large crucifix! That will work just as well as a mask would!

**OFFICER** – That's it. Hewitt, climb up there and attach the aerial as high as possible.

**HEWITT** – Yes sir.

HEWITT BEGINS TO CLIMB THE CRUCIFIX JUST AS A GERMAN MACHINE GUN SWEEPS THE LINE, REVEALING HEWITT DISTINCTIVELY. HE SOON FALLS INTO A DEPTH OF SLIME, FRIGHTENED BUT UNHURT.

**OFFICER** – Neyland. You try.

**NEYLAND** – But... the gun fire...

**OFFICER** – Now Neyland.

NEYLAND BEGAN TO CLIMB THE CRUCIFIX AS ENEMY MACHINE GUN-FIRE TAT TATTERED ALL AROUND HIM. FAILING TO SECURE THE ROPE HE SLIDES BACK DOWN.

**OFFICER** – Useless the pair of you! Back to our post.

SCENE 6: Doing something useful, at last

THE FOLLOWING MORNING THE AERIAL IS SECURED ON THE RUINS OF A BUILDING.  
THE ATTACK BEGAN.

**NEYLAND** – We have to transmit any messages handed in by officers engaged in the attack. At least we are doing something useful, at last.

### Examiner comment

#### AO3

The candidate does concede to radio/broadcast context although some inclusions would be difficult to achieve - the implied visual elements in some stage directions, for example. The overall structure and the representation of dialogue does apply convention effectively.

#### Band 2 – 4 marks

<b>Level 2</b>	3-4	<b>Detailed understanding</b> <ul style="list-style-type: none"><li>• Clear understanding of contextual factors and genre conventions.</li><li>• Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.</li></ul>
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#### AO5

The response is well structured and expressed with only occasional lapses in fluency. There is a clear attempt to craft a new, engaging text, reworking the source to do this, and the voices/dialogue/dynamic achieve a degree of authenticity.

#### Band 3 – 6 Marks

<b>Level 3</b>	5-6	<b>Clear skills</b> <ul style="list-style-type: none"><li>• Writing is logically structured with few lapses in clarity.</li><li>• Clear attempt to craft a new, engaging text incorporating clear original elements.</li></ul>
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### Candidate C

Voice over of Sapper Neyland (northern regional accent)

It was the month of February 1917. I was eighteen and it was the dreaded day of departure across the channel and onto enemy soil. There we sat, rows of orderly young men with a still silence reckoning through the convoy.

SFX: sounds of waves breaking

Neyland: Blimey, it's a bit rough out here don't you think?

SFX: background noise of muted conversation and sound of vomiting

Corporal Smith: We're all going west, boy - make the most of the silence whilst you have it.

Voice over of Neyland: I spent the rest of the journey in silence, somewhat secluded and just listened to the mute atmosphere invaded by the crashing of waves.

Corporal Smith: (prolonged shout) Grounded! On your feet!

SFX: noise of soldiers standing to attention

Corporal Smith: I am Corporal Smith. From here on now, I am your new corporal and my orders are final, okay chaps? Bienvenue en France.

Voice over of Neyland: We all exited from the vessel on to the shore. A constant drone of Type 22's overhead and distant gunfire gave us a rude awakening.

Neyland: Sir, where are we being assigned to?

Corporal Smith: Each Sector has assigned guides, you will be going via St Pol to Arras and then into Roclincourt.

Neyland: (hesitantly) Roclincourt Sir? Are you sure?

Voice over of Neyland: It was a well-known fact that Roclincourt was infamous for its unforgiving conditions and brutal reputation, and that foul thought echoed through my head.

Corporal Smith: Yes Soldier, on with you now, boy.

Voice over of Neyland: It took 3 days to get to Roclincourt and upon arrival we were greeted by our guide.

Guide: (Scots accent) Name is Jenkinson boys, how do you do?

Neyland: Fine, Sir. I'm Sapper Brian Neyland and this is Sapper Fredrick Hewitt.

Voice over of Neyland: Gunfire was prominent now and with every bullet whistling by, and the sound of tattering as they pierced the ground around us, we boys grew more agitated.

SFX: noise of explosion and shouts

Voice over of Neyland: We watched motionless, clutching our gear, as Jenkinson dropped to the ground from an exploding shell thirty yards away.

Jenkinson: (frustrated) you better get used to that bloody quick or it'll cop you, do you hear me.

Voice over from Neyland: We nodded our heads, with the realism of the situation hitting us faster than the bullets surrounding us. Jenkinson led us into a waste deep trench with two men already engulfed within it.

Neyland: (hesitant) Sir its waste deep...

Jenkinson (impatiently): I didn't know I was assigned two little girls, now get your arses in here.

Voice over of Neyland: Both of us walked slowly with each step squelching in the revolting mud that lingers with the smell of death and excrement. Our feet did not touch dry soil for the next seventeen days. The days were spent experimenting with small British Field sets of radio masts. ...

It was April Fifth and we had now been in the trenches for 24 days. Our experiences had only delved into being in the trench itself but not going over the top.

SFX: \*RADIO CRACKLING\*

Radio: (muffled) Come in, do you read me, over?

Neyland: Yes Sir, loud and clear, over.

Radio: (clearer) we are expecting the attack in the next three days, and request operators to be transferred to Arras immediately, over.

Neyland: Affirmative - over and out.

SFX: \*RADIO CRACKLES\*

Neyland: Looks like we are going back to Arras old chap.

Voice over of Neyland: When we arrived Officer Crenshaw guided us into the solitary tent under cover from enemy fire.

Officer Crenshaw: Right boys I'm going to put you wise now, we are expecting the attack to be made within the next few days, the infantry waves are to advance under cover of a barrage, and each wave is to be provided with a wireless station, that's where you come in boys, you are crucial to this mission.

The first wave is to be made at Rocilncourt station, there will be four infantrymen to assist in equipment transfer, right chaps – good luck.

Neyland: We'll need to make a number of trips to set up the equipment and to send practice messages.

SFX: noise of explosion and gun fire

Neyland: Get down boys!

SFX: noises of gun fire, falling shrapnel followed by sudden silence.

Pause

Hewitt: (Whisper) what is going on?

Neyland: Quiet. I'm going to have a look.

SFX: whistling noise of bullets

Neyland: God, that was close.

Officer: The mast has been destroyed, we don't have contact for the first infantry wave.

Voice over of Neyland: As we men sat back in the trench and the rain began to pour I spotted a crucifix just south of our position which could be used to erect another aerial mast, but it meant exposing myself back on top of the trench wall and on the edge of no mans land.

Neyland: Look, Sir, what about that crucifix?

Officer Crenshaw: Hewitt, get up there boy and secure that up on top of the trench.

Hewitt: Me Sir?

Officer Crenshaw: Of course you, now get up there!

SFX: noise of climbing, gunfire and sound of Hewitt slipping back into the trench

Officer Crenshaw: For goodness sake Hewitt. Neyland get up there and fix that god damn mast.

Neyland: I hope God forgives me for this.

Voice over of Neyland: I clambered up over the crucifix to the top of the out stretched arms of Jesus and attempted to fix the rope to it but I failed and slipped back down missing enemy gunfire into the trench.

Officer Crenshaw: Useless the pair of you. It's too dark now so we'll postpone until morning.

Voice over of Neyland: At sunrise I securely fastened the mast for the aerial tower upon ruins of an old building and the mission was complete.

April seventh was the day in which Officer Crenshaw handed over the plans to the opposing German sector. At a particular tree-stump three quarters over in the enemy's Blue Line a station was erected as rapidly as possible to transmit any messages handed in by the officers engaged in the attack. It tuned to be a huge success.

Officer Crenshaw: Looks like you did good kid.

Neyland: Thank you Sir. I'm honoured to have been of service.

## Examiner comment

### AO3

The candidate demonstrates understanding of the conventions of script writing although at times seems to forget this is a radio play and relies too much on the use of voice over. However, there is a serious attempt to create an authentic atmosphere and the dialogue is largely effective, placing the script in Level 3.

Level 3 – 5 marks

<b>Level 3</b>	5-6	<b>Consistent understanding</b> <ul style="list-style-type: none"><li>• Consistent understanding of contextual factors and genre conventions.</li><li>• Effective consideration of how the text is received, with confident crafting of the text for the given context.</li></ul>
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### AO5

Characters are well drawn and the dynamic between them is believable. There is a clear attempt to craft a new, engaging text incorporating aptly chosen details from the source material. Writing is generally accurate with only occasional lapses.

Level 3 – 6 marks

<b>Level 3</b>	5-6	<b>Clear skills</b> <ul style="list-style-type: none"><li>• Writing is logically structured with few lapses in clarity.</li><li>• Clear attempt to craft a new, engaging text incorporating clear original elements.</li></ul>
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## Candidate D

### SCENE 1: THE TRENCHES

LOUD RUMBLE FOLLOWED BY NEYLAND BREATHING HEAVILY IN SHOCK

NEYLAND: What the fuck was that?

HEWITT: A shell I guess.

GUIDE: You'll have to get used to that lads. Keep your heads down.

NEYLAND MUTTERS TO HEWITT

NEYLAND: What did I sign up for?

GUIDE: RUN, NOW.

NEYLAND AND HEWITT PANT HEAVILY

NEYLAND: So this is home?

HEWITT: I assume so...

NEYLAND: I can't survive in this rat ridden mud pit.

GUIDE LAUGHS MOCKINGLING

GUIDE: I'll tell you something lads- this is not half as bad as it could be!

**SCENE 2: THE FIRST DUTY**

NEYLAND: I've heard they're getting us out today.

HEWITT: Stationing isn't it?

THE OFFICER INTERRUPTS THEIR CONVERSATION

OFFICER: I'm putting you wise today sappers.

NEYLAND: Yes Sir.

HEWITT: Yes Sir.

**SCENE 3: AT THE STATION POST**

NEYLAND: So it's just us then?

HEWITT: Me, you and the officer.

NEYLAND: Cosy isn't it?

HEWITT: You must be fucking joking.

NEYLAND: Where is he anyway?

HEWITT: Who?

THE OFFICER STORMS IN AND MUTTERS WITH RAGE

OFFICER: Get the fuck up. Mast's down.

**SCENE 4: FIXING THE MAST**

HEWITT: Looks fucked to me...

NEYLAND: No joking there Hewitt!

HEWITT: There ain't a reserve mast either is there?

NEYLAND: Don't think so mate. (10) What do we do then?

HEWITT: Stick it up there?

NEYLAND: On a crucifix, seriously?

HEWITT: Why not?

NEYLAND: I've got to admit clambering on a crucifix isn't my idea of being a Christian

HEWITT: I'm climbing anyway. It'll keep the officer happy.

OFFICER: Good job Hewitt. Now your turn Neyland, get helping him!

NEYLAND: I think I'll pass.

OFFICER: Disgraceful. You came all the way here to do f-all. (10) I'll let you off this time but you best not scarper.

**SCENE 5: THE RESULT**

HEWITT: You know the officer told you not to scarper?

NEYLAND: Yes...

HEWITT: Well, will you?

NEYLAND: No Hewitt, I've got a purpose now.

HEWITT: Good. I need you.

NEYLAND: I need you too.

HEWITT: Let's get cracking then.

NEYLAND SIGHED WITH RELIEF.

NEYLAND: Agreed mate, agreed.

**Examiner comment**

**AO3**

Shows consistent awareness of radio/broadcast context and some of the attendant conventions. Language is apt and profanity (if possibly a little over-worked) concedes to adult, post-watershed audience. Clear consideration of reception handles with some confidence.

**Band 3 – 6 marks**

<b>Level 3</b>	5-6	<b>Consistent understanding</b> <ul style="list-style-type: none"><li>• Consistent understanding of contextual factors and genre conventions.</li><li>• Effective consideration of how the text is received, with confident crafting of the text for the given context.</li></ul>
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**AO5**

Writing is confident and mostly consistent. Text is engaging and largely consistent but perhaps a little thin on detail from the original source. Voices and dynamic are largely authentic.

**Band 4 – 7 marks**

<b>Level 4</b>	7-9	<b>Consistent skills</b> <ul style="list-style-type: none"><li>• Writing is confident and consistent.</li><li>• Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.</li></ul>
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## Candidate E

**Radio host:** Next on BBC Radio 4, we have a drama entailing the life of a young radio operator named Sapper B. Neyland, set amidst World War 1.

**SFX:** PENCIL ON PAPER

**Sapper B. Neyland:** Date: 17<sup>th</sup> of March 1917. Location: Arras, France. After an arduous 6 days, we have finally arrived in Arras. The arrival of Sapper Hewitt, 22, brought a sense of motivation previously lacking on this uncomfortable voyage. We are currently being led into trench by a nervous looking guide by the name of...

**SFX:** EXPLOSION OF A NEARBY SHELL.

**Hewitt:** Jesus! He wasn't kidding about the shells was he? Now I see why he's adopted the old duck and cover routine (*laughs*). Guess we better keep going before the next one comes.

**SFX:** WALKING IN WET MUD (GRADUALLY GETTING QUIETER)

**SFX:** RUNNING IN WET MUD WITH RAIN (GRADUALLY GETTING LOUDER)

**Guide:** Welcome to home lads. Oh and by the way, I wasn't lying about the waist high water (*laughs*) come on, quick.

**SFX:** SPLASH AS HE JUMPS IN.

**Sapper B. Neyland:** (*sighs*) If I wasn't already soaking, him and I would be having some stern words about his humour... I've got my brand new riding breeches on. Come on, there's no point us standing here waiting for it to disappear.

**SFX:** SPLASHES AS THEY JUMP IN.

(Pause)

**SFX:** PENCIL ON PAPER.

**Sapper B. Neyland:** Date: 5<sup>th</sup> April 1917. Location: Roclincourt, France. Been stuck in this dump for nearly 3 weeks and have no news as to what we're doing. Hewitt and I have had to spend the time experimenting with this small British field set; the trench version, but my patience is wearing thin with this lack of communication...

**Hewitt:** (*communicates excitement*) Neyland! We've received a message from the HQ in Arras to head over and speak with Captain Walters! All the message said was that he was going to 'put us wise' about our current situation and the proceedings.

**Sapper B. Neyland:** it's about time we heard something, come on... let's get going!

**SFX:** SOUND OF EQUIPMENT BEING PICKED UP AND A TRUCK DRIVING AWAY.

(Pause)

Hewitt: Arras, at last. Maybe now we'll see some action.

**Sapper B. Neyland:** We're here to see Captain Walters.

**Receptionist:** Head straight in.

**SFX:** DOOR OPENING AND CLOSING.

**Captain Walters:** Welcome gentlemen! Neyland and Hewitt if I'm not mistaken?

**The Sappers:** Yes sir.

**Captain Walters:** Excellent. As I understand you have been kept in the dark for quite a while. I'm sorry about that, but there has been various complications in the planning of your operation... but nevertheless we have arrived at a conclusion. Operation onslaught is to commence over the next few days. Waves of infantry will be advancing under the cover of a formidable barrage from our mortar team. Each wave of infantry is to be provided a wireless station. The first wave of infantry has been assigned Roclincourt. You will have four infantrymen to help you with the carrying of your equipment. They will be with you momentarily. Good Luck.

**The Sappers:** Thank you sir.

**SFX:** DOOR OPENING AND CLOSING FOLLOWED BY FOOTSTEPS.

**Hewitt:** Four men to carry all the accumulators, dry cells, coils of wire, earth mats, ropes, the set... I hope they're ready for that (*laughs*)! Guess we better head back and start the prep. Should start by running practice messages to and from the Directing station in Arras. I heard there's a storm coming tonight so we better get going!

**SFX:** RUNNING

(*Pause*)

**SFX:** noise of storm breaking

**Sapper B Neyland:** Hewitt! The storm has shattered an aerial mast and the boss wants us to erect another immediately...

**Hewitt:** We have no reserve mast! Look around for something suitable. He'll be furious if we don't do it.

**SFX:** SCURRYING SOUND

**Sapper B Neyland:** Hey, I found a crucifix. How about that? It's not ideal but it could work. I'll get the boss now.

**SFX:** RUNNING

**Officer:** That's it! Hewitt, Climb up there and attach the aerial as high as you can.

**Hewitt:** Yes Sir.

**Hewitt:** (*Grunting with effort*)

**SFX:** machine gun fire, noise of falling and Hewitt screaming

**Hewitt:** (breathless) I'm ok!

**Officer:** Jesus Christ. Right, Neyland you try.

Neyland: It doesn't seem right, Sir. Sort of sacrilegious.

**SFX:** DISTANT MACHINE GUN FIRE FOLLOWED BY GRUNTING FROM NEYLAND.

**Sapper B. Neyland:** Sir, I can't do it. It's too slippery. We'll have to try again tomorrow.

**Officer:** [You better!] (Angry tone). Just make sure that you do.

(*Pause*)

**SFX:** BIRD NOISES SIGNALLING NEXT MORNING.

**Officer:** Did you attach the aerial?

**Sapper B. Neyland:** Yes Sir. We found some ruins and attached it there.

**Officer:** Excellent. Here... we have plans of the enemy lines.

**SFX:** UNROLL OF PAPER AND DROPPED ONTO TABLE.

**Officer:** You are to head over to the tree stump here, far over the enemy's blue line, which is here. You are to erect a station as quick as possible and transmit any messages handed in by officers engaged in the attack. You up for it?

**Both:** Yes Sir!

**Hewitt:** finally some action!

## Examiner comment

### AO3

There is a clear consideration of the radio/broadcast context and the candidate applies conventions with competence. There is an attempt to maintain awareness of a radio audience despite occasional lapses. Worthy of the lower end of Band 4.

**Band 4 – 7 marks**

<b>Level 4</b>	7-8	<b>Discriminating understanding</b> <ul style="list-style-type: none"><li>• Subtle and nuanced understanding of contextual factors and genre conventions.</li><li>• Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.</li></ul>
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### AO5

There are some minor technical lapses here but writing is essentially confident and consistent. The candidate clearly bases the transformation text on the source but generates an engaging text with convincing voice, character and dynamic.

**Band 4 – 8 marks**

<b>Level 4</b>	7-9	<b>Consistent skills</b> <ul style="list-style-type: none"><li>• Writing is confident and consistent.</li><li>• Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.</li></ul>
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