



Pearson
Edexcel

GCSE (9–1) English Language

Paper 1: Fiction and Imaginative
Writing (1EN0/01)

Exemplar Scripts and
Commentaries

Summer 2022 Series





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Language Paper 1: Fiction and Imaginative Writing (1EN0/01)
- The responses in this pack are taken from the Summer 2022 examination series. The question papers and mark schemes can be found on the Pearson website [here](#).
- In this pack you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our English subject advisor on 0333 016 4120 or teachingenglish@pearson.com



Section A: Reading Exemplars

Question 1

Script 1

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

The phrase 'unwanted exercise'

(Total for Question 1 = 1 mark)

Script 2

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

'Oliver, who was completely stupefied'

(Total for Question 1 = 1 mark)

Script 3

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

unwanted exercise, and the ~~the~~ air ✓

(Total for Question 1 = 1 mark)



Question 2

Please note that from November 2022 onwards, the extract will be reprinted above the question.

Script 1

2 From lines 8–11, give **two** things that the reader learns about the weather that night.

You may use your own words or quotations from the text.

1 It was foggy - "The fog was much heavier..."

2 "the atmosphere was so damp, that, although no rain fell..."

(Total for Question 2 = 2 marks)

Script 2

2 From lines 8–11, give **two** things that the reader learns about the weather that night.

You may use your own words or quotations from the text.

1 "fog"

2 "no frozen" no rain"

(Total for Question 2 = 2 marks)



Question 3

Please note that from November 2022 onwards, the extract will be reprinted above the question.

Script 1

- 3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer repeatedly uses repetition to highlight the ~~at~~ potential violence of Bill Sikes. Sikes orders Oliver to 'get up' twice, the repetition ~~to~~ emphasises the resistance of Oliver to fulfill Sikes wishes. Moreover, the ~~imperative~~ use of an imperative suggests Sikes' ~~power~~ of anger towards and frustration towards ~~at~~ Oliver.

The writer uses Sikes' threats to Oliver as a way of showing their conflict. Sikes claims that he will "strew your brains upon the grass" which attests to the violent nature of Bill. Furthermore, the verb "strew" implies the carelessness of Bill, ~~and~~



Script 2

- 3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer uses language to describe the events that occurred as they arrived to the house as if everything was happening in a mere blur. One of the men named Toby had already proceeded to climb the building. The writer shows Oliver to put in an ~~soon~~ uncomfortable place when the ^{two} 2 men are laughing up Oliver ~~for~~ in order to commence with robbery. The writer uses forceful language to show how it was beyond Oliver will and the 2 ~~men~~ two men were being brutally forceful. The writer begins by saying how Oliver is being pushed and shoved like a slave between these two men and they have arrived at a house belonging to ~~the~~ the writer showed how Oliver is becoming ~~one~~ over-worked and over.



Script 3

- 3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer uses a lexical field of fear & ('mad with grief and terror' and 'horror') to show that Oliver is extremely nervous, which creates tension for the reader as we see he is about to do something dangerous. Dickens also uses metaphors, 'a mist came before his eyes' and 'the cold sweat stood upon his oily face' to show the reader Oliver's extreme feelings of fear and his physical reactions to it. This causes the reader to feel empathy for Oliver as he is clearly feeling vulnerable. Dickens structurally uses a list ('... stood upon his oily face; his limbs failed him; and he sank upon his knees') to reinforce the extensive amount of physical impacts his fear is having on him and how extreme his emotions are, which further creates empathy for Oliver in the reader.

Furthermore, Dickens uses a lexical field of physical, controlling language to show that Oliver has no power over his situation, 'hoist him up', 'I'll catch hold of him', 'and caught'. This gives the reader the impression that he is being thrown around by others and is powerless, so we pity him. Dickens also uses the adverb 'cautiously' to create tension as the reader can see that there is a risk of them being caught, so we are on edge. Furthermore, Dickens uses repetition to show how aggressive Sikes is,



he repeats 'Get up!' to reinforce his harsh instructions to Oliver, showing the reader that he is a threat to Oliver and creating yet more tension. In addition, Dickens uses an exclamation in 'Get up!' to show that Oliver does not have a choice or Sikes will hurt him, and the hyperbole of 'I'll stem your brains upon the grass', shows how violent Sikes is, creating empathy for Oliver in the reader but also creating suspense as we know he is in a threatening situation due to this.

(Total for Question 3 = 6 marks)



Script 4

- 3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

~~Such~~
The writer used Phrases 'his limbs failed' him, and he sank upon his knees

~~This emotive language~~
This suggests ~~how~~ and shows how ^{Oliver} ~~Oliver~~ is feeling. He is unhappy with ~~the~~ ~~S~~ The robbers

This makes me think that they ~~are~~ ~~for~~ he does not want to participate ~~or~~ with the robbery and it is something which he has never done it before.

~~emotive language~~
The writer also successfully ~~used~~ ~~the~~ ~~emotive language~~ ~~the~~ ~~emotive language~~ 'Get up, or I'll strew your brain'.

This suggest how ~~sikes~~ ~~Tab~~ ~~scared~~ ~~Oliver~~ is. ~~of~~ and how much they ~~or~~ sikes is threatening him. strey your brain clearly suggest that ~~they~~ ^{he} will shoot him if he does not follow the order which ~~he~~ has been given.



Script 5

- 3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

L S
||| |||

(6)

The writer uses these techniques to emphasise the horror and fear Oliver experiences as he arrives at the house. This is first seen. The writer first uses temporal imagery in "Quickening their pace", which creates a fast pace that could suggest how rushed Oliver is into robbing the house and that he can't make his own decisions as he is forced. The use of the complex sentence after in "scarcely pausing... climed in a twinkling", highlights this quick tempo. The use of short dialogue such as "the boy next", evokes this idea further of how Oliver has no control over his decision which makes the reader also empathise with him. The use of the abstract noun in "grief and terror", clarifies this fear that Oliver is feeling as he has arrived at the house. The use of the adjective "cold" whilst describing his sweat could also present the weather as this robbery is occurring at night but could also show how the horrified Oliver is as he is at the house. Lastly the use



of the compound sentence "trembling with
... pistol from his pocket", really sets the
idea of what ~~is going~~ the main purpose
of going to the house is:

(Total for Question 3 = 6 marks)



Question 4

Script 1

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

This extract begins with ^{Sikes} ~~Sikes~~ fastening Oliver's cape. ~~Some would think this is a long kind gesture,~~ a normal gesture between a child and an adult as children are incapable of doing certain things by themselves. The ~~beginning~~ beginning of this extract was normal, nothing to be wary of.

~~Tension begins to build up between lines 16-37. The trio seem to be in a rush, arriving at their destination.~~

Tension begins to build between lines 16-15-37 as ~~see~~ Sikes tells Toby to "slap through town" "there'll be nobody in the way, tonight, to see you". This would build tension and have the readers wondering what they are doing that'll require ~~doing~~ something being unseen.

The weather also builds some slight tension as it is "intensely dark" with heavy fog. This would raise the question why are two men with a child in such conditions.



Tension is achieved quite successfully, especially when
Oliver finally broke. "let me run away and die in
the fields" heightened the tension as Oliver confessed



Script 2

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

At the beginning of the extract it states that "Sikes busied himself in fastening Oliver's coat." This quote instantly raises questions as to why this is happening, successfully creating tension. The event of this unknown person fastening a cloak around another makes the reader wish to understand what is taking place as usually the connotations of somebody cloaking something tends to suggest they have something to hide. This creates tension by alluding to the fact that something bad is taking place without actually stating what it is.

The writer uses the setting of an "intensely dark" place to successfully create tension as the dark is usually associated with the unknown and horror. This is also shown by stating that "the fog was much heavier." The use of fog and also the cloak makes this story more tense as the readers will know and associate this kind of weather/setting with



typically negative texts. It's also stated that the "atmosphere was so damp" but which is then followed up by

The idea of Oliver only being a child creates tension amongst readers as the text is about ~~danger~~ ^{the themes of} danger and committing crimes, yet they've chosen to get a young child involved. One of the characters refers to Oliver as "the boy" and then states "I'll catch him." The fact that his character refers to him as a boy who is small enough to catch lets the ~~readers~~ readers know his ~~age~~ young age. The writer creates tension here as readers know that someone this young should not be involved in serious issues such as this ~~one~~ as he can end up in serious danger.

The event of Oliver seeing the house for the first time ~~for~~ creates tension as he is described as clasping his hands together while he "involuntarily uttered a subdued exclamation of horror." This reaction tells us the characters feelings ~~or~~ without describing what he is seeing. ~~or~~ This successfully



~~by~~ builds tension amongst readers as we don't know what this child is seeing but we know it must be bad due to ^{his} ~~the~~ his reaction.

Near the end of the extract, after Oliver's reaction, ~~it~~ ~~is~~ Sikes is shown to be annoyed. It states that he's "trembling with rage." ~~The~~ ~~rest~~ ~~that~~ ~~des~~ the themes of crime are presented through ~~to~~ the extract but also violence as after ~~he~~ he ends up "drawing the pistol from his pocket." The event of this act shocks readers and builds tension as we already know that this a bad man, due to the crimes he's committing, so to see him pull a gun out on a child worries the reader.



Script 3

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Firstly, Dickens masterfully creates tension through his description of a dim and dark ^{throughout the text} settings. Dickens tells the reader that 'it was now intensely dark', ~~which~~ and also describes the fog as 'heavier than it was ^{in the} earlier part of the night.' ~~This creates mystery and pressure~~ The ominous presentation of setting ^{purposefully} creates mystery for the reader, which makes us feel tense as it reflects Oliver's fear and the darkness reflects his confusion. The description of the sounds in the setting also clearly creates tension, as it ~~is~~ successfully reflects that Oliver feels exposed ^{and in trouble} in the 'silence of the night'. There is a constant need for silence and Oliver is told to 'Hush!' and is threatened if he talks again - the silence contrasts with Oliver's intense emotions of fear and terror. This effectively creates tension for the audience as the setting gives the impression of suppressing Oliver and the setting ~~successfully~~ exacerbates his extreme emotions, which successfully shows the reader how under pressure he is, creating tension.

Moreover, Dickens artfully uses Oliver's character and his vulnerability and horror to create tension ^{throughout the text}. For instance, it is made clear to the reader that Oliver has very little



control over his situation at that moment as he is 'completely stupefied'; and he is entirely at the mercy of others. The other people in question also have physical power over him and throw him around; 'take his other hand ^{and} hoist him up'. This effectively creates suspense and tension because we see how fragile and innocent Oliver is and that he is in danger, and since we also feel empathy for him this successfully creates tension as we don't want anything to happen to him. This is reinforced clearly by Oliver's extreme reactions to things because he is 'well-nigh mad with grief and terror' and his limbs are 'failing him' - which ^{powerfully} ~~all~~ shows his fragility and how vulnerable he is. This ^{effectively} creates tension in the reader as we see how powerless he is to the events that are happening to him.

Moreover, Dickens effectively uses a tone of secrecy ~~and~~ to create suspense and tension. Dickens constantly reinforces how they 'cautiously' move around. For instance, the words 'stole' and 'slap through the town' emphasise that they are committing a crime and how risky this scenario is. This creates tension effectively for the reader as we know that the situation is dangerous (especially for the vulnerable Oliver). Furthermore, the weapons ('drawing the pistol from his pocket' and 'plied the crowbar vigorously')



create a further sense of danger, which clearly
creates tension for the reader throughout due to the
sneaky, illicit occurrences and connotations to crime.



Script 4

- 4 In this extract, there is an attempt to create tension.
Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

(15)

This achieved successfully.

The writer achieved this successfully.

This can be seen when he says "The fog was much heavier than it had been in the early part of the night; and the atmosphere was so damp." This makes the reader think of a foggy night with no lights on the street with three men walking around.

This is achieved successfully.

This is seen when he says "there'll be nobody in the way, tonight to see us."

This makes the reader feel a bit worried in case someone sees them and call the police.

He achieved this successfully when he said "Placed his hand upon the boy's mouth and dragged him to the house." This makes the reader think how bad they can be to do something like that.



Script 5

- 4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully creates a sense of tension through the use of setting in the extract. The description of the setting being, "intensely dark" with "the fog [being being] much heavier than it had been in the early part of the night" is used to create fear and discomfort. The adverb 'intensely' and the pathetic fallacy employed ~~stays~~ creatively crafts an alien and ~~an~~ uneasy atmosphere that both Oliver and the reader would be aware of. ~~creating a tension as~~ introducing a tense lingering tension before they approach the house. Additionally, the description of "the main street of the little town" being "wholly deserted" effectively ~~isolate~~ isolates Oliver with these two robbers ~~on~~ successfully creating tension and unease as Oliver makes his way through town with the adverb "wholly" suggesting that no one and nothing could help Oliver if this robbery were to fail. Therefore, the writer successfully ~~was~~ ^{establishes} setting establishes an alien setting and lonely setting for Oliver to be in during the robbery which creatively creates tension & through the unease this would ~~inspire~~ inspire.



The writer ~~uses the theme of tiredness as~~ creatively uses the theme of tiredness to create tension for the other characters as they ~~are~~ exert themselves for the robbery. Oliver is ~~described~~ described to be "completely stupefied by the unwanted exercise". This ~~the idea that~~ use of the verb 'stupefied' creatively creates the idea that Oliver's tiredness ~~may~~ is causing him to not think properly and ~~creates effectively~~ creates the tension of a ~~more~~ fatal error that may result in him being caught. Additionally, the repetition of ~~the~~ verbs such as 'hurried', '~~quickening their pace~~' and "quickenning their pace" ~~create successfully~~ establishes a faster pace creating tension as ~~the~~ the reader senses a ~~race against time~~ atmosphere of rushing atmosphere until Toby Crockett "scarcely pausing to take breath" ~~somewhat easing the tension of but the~~ ~~at the~~ ~~start~~ ~~start~~ where Toby's tiredness stops them, but this still creates more tension through the use of the verb 'scarcely' suggesting he ~~do~~ does not have time to ~~relieve~~ relieve their tiredness & successfully creating more tension.



Section A: Reading Examiner Commentaries

Question 1

	Examiner Commentary and mark
Script 1	A clear selection – bullet point 1 from the mark scheme. 1 mark
Script 2	Not a valid response; the candidate has not chosen a quotation which explains <i>why</i> Oliver was stupefied but one which just states that he is. 0 marks
Script 3	Bullet points 1 and 2 from the mark scheme. 1 mark

Question 2

	Examiner Commentary and mark
Script 1	Bullet points 2,3,4 and 5 from the mark scheme. 2 marks
Script 2	A minimalist approach. Bullet points 1 and 5 from the mark scheme are covered. 2 marks



Question 3

Examiner Commentary and mark	
Script 1	<p>The response opens with the identification of repetition and an imperative with a relevant quotation to support the points made. There is a sound explanation here of Oliver resisting and Sikes becoming angrier, demonstrating a clear understanding of what is happening.</p> <p>The second paragraph is weaker, referring to threatening language and the verb 'strew'. The explanation here is less developed as can be seen in the final sentence, nevertheless all of the bullet points in Level 2 are well covered in this response.</p> <p>Level 2 – 4 marks</p>
Script 2	<p>This response shows some understanding of the events in the extract. They inform us that the writer uses language but do not offer any textual references as support and there are no language features identified to comment on or explain. There is some suggestion that the candidate understands the pace of the extract when they refer to events happening in a 'blur', but again, no examples are given to show where this idea came from.</p> <p>There is enough understanding for 1 mark. As the second bullet point in Level 1 on the mark scheme is not covered at all, this is unable to progress any higher in the level.</p> <p>Level 1 – 1 mark</p>
Script 3	<p>This is a strong response right from the start with the candidate identifying a lexical field of fear and referring to the effect on the reader. The analysis of the two metaphors recognises the emotional and physical impact of Oliver's ordeal and how this impacts the reader. The first paragraph ends with the analysis of the structural feature of a list.</p> <p>The response then looks at another lexical field, an adverb, repetition, an exclamation and hyperbole, showing a wide and mature understanding of Oliver as vulnerable, powerless and under threat. This candidate provides an impressive analysis of the techniques used to describe what happens and is discriminating in the selection of textual references and so it achieves full marks.</p> <p>Level 3 – 6 marks</p>
Script 4	<p>This is a useful script to compare to script 2.</p> <p>The candidate selects a couple of quotations and makes some relevant comments on them. They correctly interpret their first quotation, but do not explain how it links to the idea that Oliver is unhappy and does not want to take part in the robbery.</p> <p>The second quotation does not automatically suggest that Oliver is scared, as the candidate suggests, but it does show Sikes threatening</p>



	<p>him and the candidate attempts to explain the word, 'strew'. All the bullet points in Level 1 are covered here. There are no references to structure and this response is restricted to Level 1.</p> <p>Level 1 – 2 marks</p>
Script 5	<p>The response begins by identifying temporal imagery, complex sentences and short dialogue to create a fast pace. This is well-supported with quotations and the analysis recognises Oliver's lack of control over the situation and therefore the readers empathy.</p> <p>The analysis around the abstract nouns and the adjective 'cold' is weaker, with an alternative interpretation offered of the cold sweat possibly relating to the weather as being less convincing. The candidate's last point offers little more than a simple comment about the compound sentence identified.</p> <p>Although the response does get weaker towards the end, there is enough clear analysis to lift it into Level 3 and a mark of 5.</p> <p>Level 3 – 5 marks</p>



Question 4

	Examiner Commentary and mark
Script 1	<p>The response begins with a comment on Sikes fastening Oliver's cape and offers a straightforward opinion that the beginning of the extract is 'normal'. The candidate has missed the clue that in fact all is not well.</p> <p>The response has three further short paragraphs which each offer comments with valid but undeveloped references. The candidate picks up on the furtiveness of the setting ('nobody...to see you'), the time of day and the weather ('intensely dark') and the change in Oliver's demeanour ('let me run away and die in the fields').</p> <p>However, whilst the response is quite focused on tension and does consider the impact on the reader, it does not move towards the 'explanation' and 'informed judgement' expected on a Level 3 response. It sits in the middle of Level 2.</p> <p>Level 2 – 5 marks</p>
Script 2	<p>This response has a sense of informed judgement throughout and moves into Level 3 because of the quality of the explanations made.</p> <p>It begins with a consideration of Sikes fastening Oliver's cape and the discussion here shows more depth than in Script 1. There is an explanation of the connotations of 'somebody cloaking something' and how this causes tension. The discussion of Dickens' use of the darkness and the fog also moves into explanation although it does not move towards an analytical approach: 'the readers know and associate this kind of weather/setting with typically negative texts'.</p> <p>Whilst further points are made and some relevant references are selected, the quality of the explanation offered does not become more complex or move towards a sense of 'well-informed'. Focus on the theme of tension is sound and there is consideration of the impact on the reader.</p> <p>However, the candidate is not able to articulate a deeper understanding and the points made are often simply expressed ('Sikes is shown to be annoyed'; 'a bad man'). The response sits in the middle of Level 3.</p> <p>Level 3 – 8 marks</p>
Script 3	<p>From the opening paragraph, this response's sustained and detached critical overview becomes apparent.</p> <p>The candidate evaluates Dickens' 'ominous presentation of setting' and argues that this is used 'purposefully' as a reflection of Oliver's fear and confusion. There is a convincing discussion of the focus on silence in the extract, the impact on the reader, and the 'impression of supressing Oliver'.</p>



	<p>The evaluative language is fully integrated into the response throughout ('masterfully', 'effectively', 'artfully') and the quotations have been selected with discrimination. Points are sometimes supported by two or three brief, apt quotations which clarify the points made for example, see the second side of the response for a discussion about the physical power that the men have over Oliver plus an analysis of the tone of secrecy which Dickens creates.</p> <p>The evaluative language, embedding of apt references, sustained judgement and focus on the reader enable the candidate to fully meet all of the Level 5 criteria and full marks have been awarded.</p> <p>Level 5 – 15 marks</p>
Script 4	<p>A brief response consisting of three paragraphs which all begin with the sentence '...achieved this successfully', however this answer is not able to offer evaluation.</p> <p>The response only offers limited assertions about the extract ('makes the reader think of a foggy night'; '[feel] a bit worried'; 'think how bad they can be'.)</p> <p>The points do not move far from the quotations themselves and the response was awarded a mark at the top of Level 1.</p> <p>Level 1 – 3 marks</p>
Script 5	<p>At the start, the response focuses on 'fear and discomfort' rather than on tension.</p> <p>However, once this focus shifts, it becomes clear that there is a good level of analysis on a number of points including Dickens' evocation of an 'alien and uneasy atmosphere' and the sense of the isolation of Oliver in the 'wholly deserted' town. The response effectively zooms in on the use of the word 'wholly': 'suggesting that nothing and no one could help Oliver'.</p> <p>Evaluative language is used in the response: 'successfully'; 'effectively'; 'creatively'. There is a lengthy discussion of the theme of tiredness and here the candidate makes detailed use of appropriate references. However, there seems to be a slight misunderstanding of Toby Crackit's 'scarcely pausing to take breath' and the response does not achieve a sustained and detached critical overview.</p> <p>The response ends strongly with an analysis of the violence in the extract and achieved a mark of 12 having successfully met all of the Level 4 criteria.</p> <p>Level 4 – 12 marks</p>



Section B: Writing Exemplars

Question 5

Script 1

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 5** **Question 6**

Write your answer to Section B here:

One day Megan was going to see her first job Megan so ~~exist~~ excited to see what her job was she was a little scared she didn't want to ~~to~~ mess something up. When Megan got to her work people was really nice to Megan she was loving it until she meet her boss... Megan was shocked ~~the~~ Megan went up to her new boss and ask him "What is your name sir ~~I~~ am ~~a~~ new ~~her~~ ^{Here,}" His name was Mr Johnson "you can call me Mr ~~Jon~~" Megan said Hello and she went back to work.

The ^{next day} After that day Megan went back to work ~~and~~ when she walked in Mr ~~Jon~~ ^{John} said "why are you late?" Megan went happy she was not late why would you like I was late? Megan was angry! She walk off and she didnt know what to do? So Megan went back to work but Megan and Mr ~~Jon~~ ^{John} didnt talk to each other



all day. When Megan was packing to go home Mr John want to talk to Megan Before she went home so Megan walked to Mr John's offices and Mr John was not happy Megan said is everything ok Mr John? Mr John said you was late this morning and you didn't give me a answer? Megan didn't know what to say to Mr John and she walked out Megan was crying in teases she didn't know what to do?

When Megan walked into work and she decided to leave so because how Mr John was talking to her Megan was so upset so Megan finished packing her bags and then Mr John walked in saying what are you doing? Megan shouted "I AM NOT SAYING HERE NO MORE HOW YOU BEEN HATCHRICHING A ME?" So Megan walked out and that how Megan opened her mouth to Mr John John



Script 2

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 5** ☒ **Question 6** ☒

Write your answer to Section B here:

Today was one day. The day I had been dreading.

You're probably wondering what's so special about today, ~~you~~ you see it's my first day of university and ~~I~~ I'm quite anxious.

The feeling of change gives me chills, makes me feel uneasy. Since pre-school the only time I've ever changed schools was for secondary school.

Secondary school.

I absolutely hated it, thinking back to it gives me nausea. It was the most horrifying, horrible and heartaching experience ever. You see I'm quite short therefore I lack confidence in my height so when I first arrived at secondary I was scared, actually I was petrified almost shawing in my shoes.



I can vaguely remember walking through the gates of school, ~~and~~ having this one teacher glare into my soul as I entered. Thinking back to it, seeing so many ~~people~~^{clingy}, ignorant and irritating children I guess I would be miserable too.

Anyway, as I entered my classroom ~~and~~ five minutes late, for reference I got lost, it was like cat and mouse, the cat was the school and I was the mouse - except from the fact the cat had already got me engulfed in its razor sharp teeth and claws.

As I was saying, when I entered I noticed that everyone already ~~had~~^{got} their own little huddles, almost like penguins, I didn't seem to fit in. Until I saw another kid, she looked upset, she didn't fit in ~~either~~^{any group}. So I plucked up my courage and decided to go over and talk to her.



As I made my way over I ~~saw~~^{some} saw some tall boys picking on her. My mind told me to stay in the corner for my own safety but my heart told me to go help her. I was puzzled, do I help her?

Yes, yes I should help her I kept repeating in my head, hoping that my courage would fill me up. I walked over and I said to them,

"Leave her alone." It was supposed to sound intimidating but came out as as whisper. The boys slowly turned to me and said ~~confidently~~^{towering over me,}.

"What did you say? I was so scared, I was absolutely petrified. I swear I could hear my heart ^{beating} in my throat. I wanted to run, my mind was screaming at me. Abort mission! Abort mission! I just couldn't leave her to fend for herself so I repeated once more, taking in a deep breathe.



"I said, leave her alone!" I think I had startled myself, never have I ever screamed at someone like that. The boys stepped back, I expected them to ~~be~~ throw me into the bookshelf but they didn't, they walked away from me trying not to make a scene as it was everyone's first day.

Milly,

I glanced over to ~~the~~ the girl, who ~~had~~ had her mouth wide open. I think that was my first ever time standing up to someone ^{for something important}. I've always been a shy, quiet, irrelevant girl. I was proud of myself that day. I knew bullying ^{wasn't right}.

Now lets fast forward to ~~my~~ today. I'm entering my dorm room to meet my new roommate and you'll never guess who it is. ~~Yeah~~ It's Milly! Since the incident we had become best friends. I guess doing things out your comfort zone can sometimes be good for you after all! There's a first time for everything.

So today was me day, the day I looked forward to.



Script 3

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 5 Question 6

9:13 - 10:58

Write your answer to Section B here:

"Women can't box" the oppressor sniggered. Each exhalation of his breath - another round fired ~~for~~ by the patriarchal enemy. As ~~I~~ I sat on my corner, my blood boiled, ~~and~~ evaporating the sweat ~~from my~~ ^{from my} ~~over my~~ ~~work~~ off my body.

Once again the misogynist took aim: "My son could have thrown a better hook; and he's only two". I could feel my anger ~~is~~ rising - every part of me wanted to hit him, yet I was the stronger ma - woman. That's what I was. A powerful. ~~The~~ Strong. Woman. It didn't matter what that snarling barbarian said - I was a champion. The champion ~~is~~ ~~in fact~~; ~~of the women's welterweight~~ ~~division~~.

I let the thoughts of ~~the~~ his blunt, insults drive me as I got off that stool back into my final round of braining. "Jab", I obliged, ~~and~~ planting my front foot into the ground as firm as a tree's roots. My left arm exploded forward ~~right~~ into the braining pad that uncivilised man wielded.



He staggered back, the impact of my shot had overcome him - I could ~~felt~~ see him growing. His eyes lit up into a blistering inferno; how could he, chief misogynist be overcome by a woman?

It was too much for his oppressive mind to handle. He lunged - the weight of two Milenia of patriarchal ideology pressing him on. He exploded. Jab after jab, hook after hook: he rained every shot he had at me. Each one trying to kill his prey that stood in front of him. But I was no longer his prey - I was now his predator, ~~and with that I hate~~

With that, I unleashed. Years of my hatred of ^{his control} ~~oppression~~ ripping into his body, pummelling his face flat. And then it came, the final blow. An uppercut from my fiery depths of hell coiled with his jaw; and he crumpled. ~~There~~

There he lay - sprawled out on the floor; his nose visibly broken, blood pouring out, ~~as his~~ ~~like~~ his ribs - ~~as~~ tortured black and blue from the whipping he had received.



That day I ~~left~~ ^{sprinkled} ~~the~~ ^{out the} boxing club. The feeling of power surging throughout my blood - I could control them now. I could ~~oppress~~ ^{or suppress} them now. I had power.

But yet I was not happy? Surely I should be, I now ruled men as they had once ruled me. However, that thought did not make me happy - nor did it fulfill me. I had been given this gift of true power. ~~##~~ If not violence, what should I use it for?

I was conflicted, I had stood up for something right? But, that didn't mean what I had done was right. Standing up for something just ~~was~~ ^{was} not justifying ~~your~~ ^{my} actions. I had been as ~~bad~~ ^{vulgar} as my oppressor. I saw that there was this horribly cyclical nature of history. It would repeat forever - one group oppressing another until they had been overthrown and a new dynasty of oppression would begin. I knew I couldn't change this - but I at least should try and start.

I ran back to the club. Every step one closer to healing society. I reached the dark blue doors reading the sign - no, Craig's gym.



I bolted through those doors with a greater sense of purpose than I had ever before. Past my belts, past every other boxer's belts in that gym. The light reflected off them illuminating a solid gold line straight to the training room ahead. This was my route as a champion - not using my power to control and hurt. But using it as a power to break constraints, break stereotypes. But not people.

I hurtled through the doors to the training room - all the lights were out. Yet through the engulfing darkness I could hear cries ~~of~~ ^{off} some trapped animal. I walked over ~~to~~ to the light switch and turned it on. Providing a source of hope to all ~~the~~ ^{that} trapped animal. I hurried over and began tending to his wounds - ice packs, bandages all of them. Once he had been helped, I reached out my hand "Come on Craig, let's go get you to the hospital". He stood up slowly, ^{and} ^{smiled} and wrapped his arm round my shoulder for support. As I helped him up and out of the room I knew I had done the right thing - as now we both left the room as neither of us had entered it. As equals.



Question 6

Script 1

Chosen question number: **Question 5** **Question 6**

Write your answer to Section B here:

P1: scene description and context.

P2: moments leading up to the big moment.

P3: the big moments.

P4: moments after the big moments.

Dear Diary,

The Spanish Storm.

It was a hot day in a Spanish island where me and my companions decided to ~~we rent~~ rent out some bikes. ~~at~~ ~~so~~ so we did. It was a hot day in Spain (about thirty degrees) and it seemed like this all week so we didn't even bother checking the weather. We noticed a few clouds but nothing too crazy.

So we're looking for this rental which I heard is ~~so~~ incredibly cheap. We're walking down



to have more pebbles
this road that seemed ~~larger~~ than Brighton
beach itself! The road was sooo narrow
you'd struggle to fit a Vauxhall Corsa through
there. ~~We~~ ~~At~~ ~~anyway~~ so we finally found
the rental place and got our bikes.
~~First~~ First things I realised with the bike
was the ~~brakes~~ brakes. Now usually you
want a bike with good brakes. In my case
the brakes were too good. I would barely brake
and ~~it~~ ~~would~~ be ~~pract~~ practically flying!

We rode over to the sea front, at this
point we've been riding for like ~~2~~ twenty
minutes and we got a rainstorm. It came
too fast and too quick I didn't even get a chance to
notice a change in the weather. I didn't have
my helmet on but when the storm came I ~~the~~
knew it had to come on my head again.



Script 2

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 5 ☒ Question 6 ☒

Write your answer to Section B here:

An observant audience member will watch the conductor closely, discerning their skill as the performance is carried out. Likewise, someone who watches the clouds may notice they see patterns or objects in them that the less observant wouldn't.

First movement. The clouds move through the endless blue sky, as they would do any other day. Some people notice that music notes seemed to have been formed by these clouds, others simply move on with their day, unmoved by the supposedly coincidental shapes. I - the conductor - begin the performance that shall never be forgotten!

Droplets of rain hit the ground, the splashes they make forming percussion for the orchestra. Slowly, the volume of the weather rises and the clouds turn grey.

Second movement. Wind rushes through the city, weaving through the buildings to produce a high pitched sound, akin to a flute, yet refined through the lens of nature's beauty. The floating grey notes move faster, yet faster.



People are starting to notice, their eyes turn to ~~watch~~ the skies, watching the performance of a lifetime, listening to the as-of-now unfinished symphony.

Third movement. A tempest picks up, the citizens watch in awe. "Are they stunned by the fear of the weather, or the orchestra's sound?" I ask myself. Does it matter, though?

The tempest becomes a tornado ~~and~~ - yet ~~the~~ it does not harm the audience, what good is art without someone to watch? ~~the~~ Controlling the chaos, the tornado's spin forms a bass ~~rather than a~~ ~~melody~~ ~~to~~ ~~enhance~~ ~~the~~ other instruments, unusually.

Fourth movement. The performance is ending soon, so it must leave a lasting impression on ~~the~~ those listening. Lightning begins to crackle, the noise being unlike anything that would be present within a standard conductor's music.

Contrary to what one might think, the combination of these sounds doesn't create ~~a~~ stressful and unpleasant chaos, at least not in this instance, but rather it flows and converges together to create an unforgettable melody!

Finale. This weather shall amaze those watching, this



Orchestra will pierce through your entire being. Upon reaching the peak of it's crescendo, the symphony ~~is~~ ^{is} completed - it ends ~~is~~ just as stunningly and as quickly as it had appeared.



Section B: Writing Examiner Commentaries

Question 5

Examiner Commentary and mark	
Script 1	<p>The response begins with a conventional narrative opening showing a simple awareness of audience and purpose. There is some initial confusion of language with Megan 'going to see her first job'. The response does make use of paragraphs to order the narrative in a simple way, though sentence demarcation is not secure in the opening paragraph and it is not consistently secure on tenses in the first paragraph when she 'ask' her boss.</p> <p>The narrative is chronological and the candidate is expressing information and ideas, although the use of structural and grammatical features is relatively limited. There is some building of the idea of the work relationship between Megan and Mr John. The candidate tries to build tension a little with the ending and this shows that there is some awareness of audience and purpose, helping to move the response into Level 2.</p> <p>All of Level 1 is met for AO6 and there is a sufficient range of vocabulary to move this answer into Level 2 as spelling is mostly accurate.</p> <p>AO5: Level 2 – 6 marks AO6: Level 2 – 4 marks TOTAL – 6+4 = 10 marks</p>
Script 2	<p>The candidate begins by trying to 'hook' the reader through the use of repetition and the two-line paragraph to create some foreshadowing and introducing some tension.</p> <p>The next paragraph reveals the idea about the first day of university; an idea that is not sustained and gets lost for much of the remainder of the narrative. There is deliberate use of a conversational tone which is consistent, 'You see I'm quite short', with a number of paragraph starters using the same device. This deliberate and controlled stylistic device and the number of rhetorical devices used help to lift this response into Level 3. There is use of the simile of 'huddles...like penguins' is engaging and creates a vivid image for the reader.</p> <p>Other devices, such as the use of simple dialogue and the rhetorical question at the top of the third page all help to engage the audience.</p> <p>There is some ambition in vocabulary and sentence structure, however, this is not always well controlled.</p>



	<p>This response is a good example of a mid-Level 3 for both assessment objectives.</p> <p>AO5: Level 3 – 12 marks AO6: Level 3 – 8 marks TOTAL: 12+8 = 20 marks</p>
Script 3	<p>The opening sentences are engaging and intriguing, leaving the reader wondering who the oppressor might be. There is some carefully selected and sophisticated vocabulary used ('exhalation', 'patriarchal', 'evaporating'). The second paragraph maintains this extensive vocabulary. The one-word sentences are deliberately used for impact and are strongly shaping the reader's response. The candidate sustains this throughout the boxing training on the second page and then the inner conflict is revealed on page 3.</p> <p>The candidate skilfully employs a range of rhetorical devices and manipulates the timing and pace, particularly on the journey back to the club. The revelation of the final phrase 'we both left the room as neither of us had entered it. As equals', shows sophistication of thought and presentation. Tone, style and register are all fully employed for impact; they are sustained throughout.</p> <p>The overall complex idea of challenging the patriarchal society and final reveal of what is really important is mature and confident.</p> <p>The vocabulary is extensive, accurate and strategically used. Punctuation and sentence structures are strong and any errors do not detract from the overall effect. This achieves full marks in Level 5 for both AOs.</p> <p>AO5: Level 5 – 24 marks AO6: Level 5 – 16 marks TOTAL: 24+16 = 40 marks</p>



Question 6

Examiner Commentary and mark	
Script 1	<p>The plan here, although not marked, suggests that there will be a 'big moment'. The suggestion of a diary entry is not maintained in terms of style and is followed by a title, suggesting a narrative, which is a little misleading. Straightforward ideas are expressed and ordered and events are presented in chronological order.</p> <p>There is some limited attempt to use devices, such as the Brighton beach comparison, though the inclusion of the Vauxhall Corsa to reflect the narrowness of the street is quite obscure and less successful. There is a build-up of to the idea of the bike's brakes being 'too good' but this is never developed.</p> <p>The candidate shows some awareness of audience and purpose, but the ending comes rather abruptly and the notion around the helmet and its relevance is a little confused.</p> <p>This meets most of the bullet points in Level 2 for AO5, although the range of structural features is not always secure.</p> <p>This is a clear example of a mid-Level 2 response for AO6.</p> <p>AO5: Level 2 – 8 marks AO6: Level 2 – 5 marks TOTAL: 8+5 = 13 marks</p>
Script 2	<p>This is a candidate who shapes the reader's response from the outset in a highly original and creative manner. They use the idea and structure of the symphony as a weather comparison with sophistication to create an engaging and perceptive response; each movement reflecting the precise movement of the storm.</p> <p>The paragraph between the fourth movement and the finale serves to offer a counter argument to the expectation of this part of the storm, revealing its beauty. The 'peak of its crescendo' and the end of the symphony show that this response manipulates complex ideas and that the candidate has sustained the tone, style and register.</p> <p>The vocabulary choices demonstrate subtlety, with colour imagery reflecting both the musical movement and the gathering storm, for example, 'floating grey notes.' Punctuation and sentence structures are strong and any errors do not detract from the overall effect.</p> <p>An unusually creative and original response that deserves a mark at the top of Level 5 for both assessment objectives.</p> <p>AO5: Level 5 – 24 marks AO6: Level 5 – 16 marks TOTAL: 24 + 16 = 40 marks</p>