



Pearson
Edexcel

GCSE (9–1) English Language

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

Exemplar Scripts and
Commentaries

Summer 2023 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 were taken from the Summer 2023 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 teachingenglish@pearson.com



Section A: Reading

Question 1

Script 1

1 From lines 1–3, identify a word or phrase that shows that the inn is very old.

ancient

(Total for Question 1 = 1 mark)

Examiner comment and mark:

A one word response which is correct.

1 mark

Script 2

1 From lines 1–3, identify a word or phrase that shows that the inn is very old.

"an ancient stone building sadly out of repair"

(Total for Question 1 = 1 mark)

Examiner comment and mark:

A longer response. A common selection.

1 mark

Script 3

1 From lines 1–3, identify a word or phrase that shows that the inn is very old.

The painting on the sign-board is obliterated.

(Total for Question 1 = 1 mark)

Examiner comment and mark:

The quotation chosen does not answer the question.

0 marks



Question 2

Script 1

2 Read this extract.

Arriving at the town, we had no difficulty in finding the inn. The town is composed of one desolate street; and midway in that street stands the inn—an ancient stone building sadly out of repair. The painting on the sign-board is obliterated. The shutters over the long range of front windows are all closed. A cock and his hens are the only living creatures at the door. Plainly, this is one of the old inns of the stage-coach period, ruined by the railway. We pass through the open arched doorway, and find no one to welcome us. We advance into the stable yard behind; I assist my wife to dismount. No bell to ring. No human creature to answer when I call.

Give **two** things that show how deserted the place is.

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

1 "no one to welcome us"

2 "Only living creatures at the door"

(Total for Question 2 = 2 marks)

Examiner comment and mark:

This response covers bullet point 4 and bullet point 3 in the mark scheme.

2 marks



Script 2

2 Read this extract.

Arriving at the town, we had no difficulty in finding the inn. The town is composed of one desolate street; and midway in that street stands the inn—an ancient stone building sadly out of repair. The painting on the sign-board is obliterated. The shutters over the long range of front windows are all closed. A cock and his hens are the only living creatures at the door. Plainly, this is one of the old inns of the stage-coach period, ruined by the railway. We pass through the open arched doorway, and find no one to welcome us. We advance into the stable yard behind; I assist my wife to dismount. No bell to ring. No human creature to answer when I call.

Give **two** things that show how deserted the place is.

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

1 "an ~~an~~ ancient stone building sadly out of repair"

2 "No human creature to answer when I call"

(Total for Question 2 = 2 marks)

Examiner comment and mark:

No mark was given for part 1. Part 2 covers bullet point 6 in the mark scheme.

1 mark



Script 3

2 Read this extract.

Arriving at the town, we had no difficulty in finding the inn. The town is composed of one desolate street; and midway in that street stands the inn—an ancient stone building sadly out of repair. The painting on the sign-board is obliterated. The shutters over the long range of front windows are all closed. A cock and his hens are the only living creatures at the door. Plainly, this is one of the old inns of the stage-coach period, ruined by the railway. We pass through the open arched doorway, and find no one to welcome us. We advance into the stable yard behind; I assist my wife to dismount. No bell to ring. No human creature to answer when I call.

Give **two** things that show how deserted the place is.

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

1 The open arched doorway

2 The painting on the sign-board is obliterated

(Total for Question 2 = 2 marks)

Examiner comment and mark:

The attempts are not valid in response to question.

0 marks



Question 3

Script 1

3 Read this extract.

Mrs. Fairbank saunters* gracefully down the length of the yard and does— what all women do, when they find themselves in a strange place. She opens every door as she passes it, and peeps in. On my side, I have just recovered my breath, I am on the point of shouting for the stableman for the third and last time, when I hear Mrs. Fairbank suddenly call to me:

“Percy! Come here!”

Her voice is eager and agitated. She has opened a last door at the end of the yard, and has started back from some sight which has suddenly met her view. I hitch the horses’ bridles on a rusty nail in the wall near me, and join my wife. She has turned pale, and catches me nervously by the arm.

“Good heavens!” she cries; “look at that!”

I look—and what do I see? I see a dingy little stable, containing two stalls. In one stall a horse is munching his corn. In the other a man is lying asleep.

A worn, withered, woebegone** man in a stableman’s clothes. His hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin, tell their own tale of past sorrow or suffering.

How does the writer use language and structure to describe the experiences of Percy Fairbank and Mrs Fairbank in the stable?

Support your views with reference to the text.

(6)

The writer uses ~~the~~ powerful language ~~devices~~ and ~~structural~~ ~~to~~ ~~show~~ and structure devices to fully describe the experiences of ~~percy~~ ~~both~~ Mr and Mrs Fairbank in great detail ~~so~~ so that the ~~is~~ reader can visualise the scene taking place, so that the effect on the reader is more greater.

The writer uses strong adjectives to describe Mrs Fairbank's voice 'Her voice is eager and agitated' to emphasise



Examiner comment and mark:

This is a useful response to compare with Script 3 below.

The opening paragraph of the response is a little vague, but in the second paragraph the candidate explains the use of adjectives, such as 'eager' and 'agitated' and looks at the effect on the reader. The third paragraph is weaker, though some structural devices are identified, e.g., exclamation marks, without exemplification but with some valid comment on the use of single sentences.

Level 2 - 3 marks



Script 2

3 Read this extract.

Mrs. Fairbank saunters* gracefully down the length of the yard and does— what all women do, when they find themselves in a strange place. She opens every door as she passes it, and peeps in. On my side, I have just recovered my breath, I am on the point of shouting for the stableman for the third and last time, when I hear Mrs. Fairbank suddenly call to me:

"Percy! Come here!"

Her voice is eager and agitated. She has opened a last door at the end of the yard, and has started back from some sight which has suddenly met her view. I hitch the horses' bridles on a rusty nail in the wall near me, and join my wife. She has turned pale, and catches me nervously by the arm.

"Good heavens!" she cries; "look at that!"

I look—and what do I see? I see a dingy little stable, containing two stalls. In one stall a horse is munching his corn. In the other a man is lying asleep.

A worn, withered, woebegone** man in a stableman's clothes. His hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin, tell their own tale of past sorrow or suffering.

How does the writer use language and structure to describe the experiences of Percy Fairbank and Mrs Fairbank in the stable?

Support your views with reference to the text.

(6)
At the beginning of the extract Mrs Fairbank is described as 'opening every door she passes, and peeps in'. This shows she is confused as to where everyone is so she is exploring this strange place to find ~~some~~ anyone. The tone then switches from strange and eerie to quite intense as she yells out to Percy telling him to ~~go~~ come over here ~~and~~ her voice is described as 'eager' and 'agitated'. The writer then



describes Mrs Fairbank as 'pale' and that she catches (Percy) nervously by the arm, This shows ~~to~~ what she has just seen has scared her and that something bad might have happened.

They find a man 'worn' and 'withered', 'laying asleep'. This might have confused them both ~~over~~ possibly startled them finding someone ~~is~~ let alone asleep and in this run down state.

Examiner comment and mark:

This candidate identifies word features such as 'pale' and 'peeps' and explains their use to describe the experiences. In the second sentence the candidate recognises the shift in tone, which is a structural feature, which means that they can move into level 2 because they have covered both language and structure.

More words are identified in the second paragraph with some explanation of their use, keeping the response at the bottom of Level 2. References are appropriate and relevant to the points being made.

Level 2 - 3 marks



Script 3

3 Read this extract.

Mrs. Fairbank saunters* gracefully down the length of the yard and does— what all women do, when they find themselves in a strange place. She opens every door as she passes it, and peeps in. On my side, I have just recovered my breath, I am on the point of shouting for the stableman for the third and last time, when I hear Mrs. Fairbank suddenly call to me:

“Percy! Come here!”

Her voice is eager and agitated. She has opened a last door at the end of the yard, and has started back from some sight which has suddenly met her view. I hitch the horses’ bridles on a rusty nail in the wall near me, and join my wife. She has turned pale, and catches me nervously by the arm.

“Good heavens!” she cries; “look at that!”

I look—and what do I see? I see a dingy little stable, containing two stalls. In one stall a horse is munching his corn. In the other a man is lying asleep.

A worn, withered, woebegone** man in a stableman’s clothes. His hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin, tell their own tale of past sorrow or suffering.

How does the writer use language and structure to describe the experiences of Percy Fairbank and Mrs Fairbank in the stable?

Support your views with reference to the text.

(6)

The writer successfully use language to expand the Fairbank's experience. The writer uses rule of three to further expand what the "woebegone man" looked like. The writer explains that the man has "wrinkled cheeks" and "dry yellow skin". The linking phrases gives us the information that the man is very old and judging by his "yellow skin", he has been "asleep" in the stable for a very long time. The writer also pursues form of alliteration: "A worn, withered, woebegone man". All three of these words have connotations of loneliness and tiredness, further explaining the "sorrow"



position of the man.

Additionally, the writer ~~makes~~ ^{makes} use of exclamation marks in Mrs Fairbank's dialogue when she urges Percy to "come here!". This intensifies the experience to ^{implicate how serious the situation is.} The ~~writer~~ ^{writer} also ^{transitions} ~~extract~~ ^{from long} ~~also has short~~ ^{lines} sentence lengths to shorter sentence lengths: "gracefully down the length of the yard and does - what all women do - to" → "Her voice is eager and agitated". The transition of these sentence lengths determine that the story is going fast pace ever since the discovery of the "wrecked" man. This makes the ~~situation~~ ^{situation} more serious and eager and realistic in response to the ~~shocking~~ ^{shocking} discovery.

Examiner comment and mark:

Despite occasionally weak expression (not assessed in the reading questions), the candidate offers clear explanation of how both language and structure are used.

In the first paragraph the candidate is able to identify a range of language and structure points and their effect on the reader, e.g., 'linking phrases' and 'alliteration'.

In the second paragraph, the candidate considers the use of exclamation marks in dialogue and varied sentence lengths and their contribution to the structural change in tone in the extract.

This response is clearly explanation and at the top of Level 2.

Level 2 - 4 marks



Script 4

3 Read this extract.

Mrs. Fairbank **saunters*** gracefully down the length of the yard and does—
 what all women do, when they find themselves in a strange place. She opens
 every door as she passes it, and peeps in. On my side, I have just recovered my
 breath, I am on the point of shouting for the stableman for the third and last
 time, when I hear Mrs. Fairbank suddenly call to me:
 "Percy! Come here!" — *exclamative*
 Her voice is eager and agitated. She has opened a last door at the end of the
 yard, and has started back from some sight which has suddenly met her view.
 I hitch the horses' bridles on a rusty nail in the wall near me, and join my wife.
 She has turned **pale**, and **catches me nervously** by the arm.
 "Good heavens!" she cries; "look at **that!**" — *exclamative*
 I look—and what do I see? I see a dingy little stable, containing two stalls. In
 one stall a horse is munching his corn. In the other a man is lying asleep.
 A worn, withered, **woebegone**** man in a stableman's clothes. His hollow
 wrinkled cheeks, his scanty grizzled hair, his dry yellow skin, tell their own tale
 of past sorrow or suffering.

curious
 Multi-clause
 Mrs Fairbank
 mortified.
 - exclamative
 - descriptive language
 Stables
~~by Mrs Fairbank~~
 - ~~Protective~~ Percy
 - unknown
 multi-clause
 elongating adjectives

How does the writer use language and structure to describe the experiences of Percy Fairbank and Mrs Fairbank in the stable?

Support your views with reference to the text.

(6)

Throughout this extract, the writer conveys the idea that Mrs Fairbank becomes mortified. While communicating to her husband through the use of dialogue, the repeated use of exclamatives as she states "Percy! Come here!" and "Good heavens!" amplifies the distress, disgust and horror she is experiencing, through the desperation in her tone. Furthermore, it is evident that Mrs Fairbank has a temporary experience through the use of descriptive language. Percy Fairbank states how his wife has turned "pale" and catches him "nervously" by the arm. The adjective "pale" connotes to Mrs Fairbank being appalled as she loses liveliness.



and colour in her skin, which clearly implies her fearful experience to the reader

Additionally, the writer portrays both Percy Fairbank and Mr Fairbank's experience to be eerie and uncomfortable. A "worn, withered" man is ~~struck~~^{discovered} in the stable, who is described with an extending, multi-clausal sentence, stating his 'hollow, wrinkled cheeks, his scanty grizzled hair, ...'. The listing of these adjectives to portray the man enforces the idea of the experience being disturbing and unusual. The adjectives "wrinkled" and "grizzled" present the man as uncared-for and abandoned.

Examiner comment and mark:

The response opens with the identification of dialogue and the repeated use of exclamatives with relevant quotations to support the points made. There is a developed analysis of Mrs Fairbank's feelings about her experience. This is followed by insightful analysis of the use of the adjective 'pale'.

In the second paragraph the candidate refers to the use of a multi-clausal sentence and then analyses the effect of the listing of adjectives.

Both language and structure are covered in full.

Level 3 - 6 marks



Script 5

3 Read this extract.

Mrs. Fairbank saunters* gracefully down the length of the yard and does— what all women do, when they find themselves in a strange place. She opens every door as she passes it, and peeps in. On my side, I have just recovered my breath, I am on the point of shouting for the stableman for the third and last time, when I hear Mrs. Fairbank suddenly call to me:

"Percy! Come here!" ^{→ exclamatory}

Her voice is eager and agitated. She has opened a last door at the end of the yard, and has started back from some sight which has suddenly met her view. I hitch the horses' bridles on a rusty nail in the wall near me, and join my wife. She has ^{turned} pale, and catches me nervously by the arm.

^{fear} "Good heavens!" she cries; "look at that!"

I look—and what do I see? I see a dingy little stable, containing two stalls. In one stall a horse is munching his corn. In the other a man is lying asleep.

A ^{fringe alliteration} worn, withered, woebegone** man in a stableman's clothes. His hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin, tell their own tale of past sorrow or suffering. _{list → worn, old, grim}

How does the writer use language and structure to describe the experiences of Percy Fairbank and Mrs Fairbank in the stable?

Support your views with reference to the text.

(6)

The writer describes the change in Mrs. Fairbank's mood when she finds the man. Initially, she "saunters" down the yard. The verb "saunters" suggests Mrs. Fairbank is relaxed and calm. However, ~~she~~ ~~uses~~ Mrs Fairbank then says "Percy! Come here!". The writer uses exclamation marks to create a sense of urgency and fear in Mrs. Fairbank which opposed her ~~to~~ relaxed behaviour. Furthermore, Mrs. Fairbank "cries", "Good heavens!". ~~The writer used another exclamation~~ This repeated use of exclamation marks further



emphasises Mrs. Fairbank's panic, ~~and~~ Additionally, the noun "heavens" connotes God ~~and~~ ~~and~~ the supernatural. This highlights she feels she needs comfort in God and she is fearful that her fate is in God's hands.

The writer also describes the appearance of the man. The man is "worn, withered, woebegone". This alliterative triple emphasises how old and miserable the man is. The ~~verb~~ adjective "withered" connotes decay and lack of light and joy which suggests the man is sad and old. Furthermore, the writer uses a list ~~of his~~ to describe "his hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin". ~~the adjective "withered"~~ This emphasises the extent of his ~~and~~ ~~and~~ ~~and~~ upsetting appearance. The adjective "wrinkled" illustrates his old age and ~~his~~ the lack of care for his body.

Examiner comment and mark:

This is a useful script to compare to Script 4 above.

This response is very focused and the opening is strong. The candidate immediately identifies the changing mood in the extract. The candidate analyses a range of language (e.g., 'saunters' and 'heavens') and structure devices (e.g. repetition and exclamation) to develop this point with some sophisticated interpretation of language.

In the second paragraph, the candidate analyses a range of language and structure devices to show how 'upsetting' the experience was. The selection of references is discriminating and clarifies the points being made.

Level 3 - 6 marks



Question 4

Script 1

4 In this extract, there is an attempt to create a sense of mystery.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

U

—

(15)

~~In the extract,~~

In this extract the sense of mystery has been shown a few times through.

The first time mystery hits is; "no human to answer when i call".

This may not seem very weird or mysterious, however in some way it is. where is everyone?

How is it that a whole town has no one there, that's a mystery. you wouldn't expect to go somewhere for it to turn out that absolutely nobody home.

Another way a sense of mystery is being shown is; "i see a dingy little stable, containing 2 stalls, in one stall a horse is munching his corn, in the other... a man is lying asleep".

In this quote its saying that while walking through this 'abandoned' place there is a man fast asleep.



That is sort of making you ask yourself, how's he eating? how long's he been here?

You wouldn't be able to survive alone here, maybe he's only passing by with his horse. Yet we will never fully know when or how he's got there.

The last bit of mystery I can find is:

"the knife, the Cursed Knife, you she devil"

This quote is quite strange in away, firstly the man is repeating all of this in his sleep.

Secondly who is the devil, are they dangerous, is it him with this knife or does the devil have it, if so where is ~~the~~ she.

Examiner comment and mark:

A short and very straightforward response where the candidate seems to raise questions rather than commenting. Almost as if they are discussing the extract with someone: 'That is sort of making you ask yourself...?'

The points made are valid but not developed: 'How is it that a whole town has no one there, that's a mystery.'

Engagement with the extract is clear, which keeps this response away from Level 1. The candidate does also find relevant quotations. It does not come close to Level 3's criteria to 'Explain' and sits comfortably in the middle of Level 2.

Level 2 - 5 marks



Script 2

4 In this extract, there is an attempt to create a sense of mystery.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully creates a sense of mystery. The writer uses an exclamatory sentence for example "Good heavens!" this highlights the shock of Mrs. Fairbank and shows that she is unsure of what to say. Therefore it creates a sense of mystery and wonder.

Another successful creation of mystery is the inn. For example "the painting on the sign-board is obliterated." this shows that there is a lack of care for the inn and nobody has been here in a long time the writer uses the verb obliterated to show that the paint hasn't just stripped away but has been completely destroyed. therefore this successfully creates a sense of mystery.

~~the~~ ~~writer~~ ~~successfully~~ ~~creates~~ ~~a~~ ~~sense~~ ~~of~~ ~~mystery~~. For example "a worn, withered, ^{or had a drink} foregone man" the verb 'withered' shows that the man hasn't eaten in a while and he needs both food and water to stop him from dying so it creates a sense of mystery and wonder.

~~the~~ ~~writer~~ ~~successfully~~ ~~creates~~ ~~a~~ ~~sense~~ ~~of~~ ~~mystery~~. "wake up! Wake up, there! Murder!" this shows that the man has witnessed a murder and he is traumatised from that experience so he is having a nightmare from it. ^{The writer} uses an exclamatory sentence to emphasise the trauma he is experiencing from the nightmare. Therefore ~~the~~ successfully creates a sense of mystery.



Another successful creation of mystery is when the man sleeping starts to writhe in his sleep. For example "He throws up both his hands and gasps hysterically for breath. This shows that the person who got murdered possibly got strangled therefore the man is having a nightmare about him being murdered the same way. This is reinforced by the adverb hysterically to show that he is struggling for breath and needs air in his lungs therefore creates another sense of mystery.

Examiner comment and mark:

This candidate has adopted a formulaic approach to the start and end of each paragraph, 'The writer successfully creates...therefore this successfully creates mystery', but the ideas are relevant to the idea of mystery: Mrs Fairbank's shocked response, the neglected inn sign, the appearance of the mystery man, the words of the man in his sleep and his movements.

There is an appropriate selection of references to support the five points which are made. Some explanation is offered, but this could be more detailed.

There is some informed judgement about the text, but it is not well-informed and critical. This response is somewhat formulaic, it explains but offers no analysis.

Overall, the response does not come close to Level 4, but a range of features are being looked at. There is enough for 8 marks.

Level 3 - 8 marks



Script 3

4 In this extract, there is an attempt to create a sense of mystery.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

In the ~~to~~ extract the writer masterfully ~~to~~ creates a ~~highlights~~ presence of mystery throughout the whole of the extract. Already in the second line ~~we~~ we can see "one desolate street", this ~~to~~ perfectly sets off the reader, as it gives us the idea that no one is present in the town, ~~creating an ominous~~ & creating an ominous vibe and starting the reader off in ~~to~~ the direction to believe this is a mystery story. In the first paragraph we are informed that Mr and Mrs Fairbank are essentially ^{as Mrs Fairbank "opens every door she passes"} searching ~~for~~ ^{this} "ancient" stone building. This ~~concept~~ is a widespread ^{convention} ~~construction~~ used in many mystery ~~of~~ films, books, novels, etcetera and is ~~used~~ utilised in the first paragraph to make the reader question and think as though something might be found or discovered later in the extract.

In the middle of the extract the sudden build up in tension is powerfully utilised to represent a ^a shift that is felt after Mrs ~~Fair~~ Fairbank discovers something. The writer introduces speech marks, ~~to~~ as



Mrs Fairbank cries "look at that!", this short exclamatory sentence raises the reader question what she may have seen, and why she may have reacted like that, making us feel eager to find out what is next. When we come to find out what she has seen, which was a "a man lying asleep," the lack of information as to the man's ~~app~~ initial appearance at first sight ^{leads us as} ~~leads us as~~ ^{leads us as} the readers to ~~ask~~ question many unknown things such as what he looks like? why is he there? Is he dangerous? and much more.

The writer ~~is~~ successfully use first person to make us feel more involved in the story, and to further help us feel ~~that~~ ~~the~~ ~~created~~ sense of mystery created from this "worn, withered, woe-borne man." Towards the end of the extract we come to find out ~~that~~ the physical ~~is~~ description, he is listed to have a "ominous frown about his eye brows" this gives us the impression that this unknown man has a dark and evil look we know further that "his dry yellow skin, tell their own tale of past sorrow or suffering" this ~~confirms~~ makes us feel quite sympathetic for the man, although his physical appearance may be unsettling, he



is more than likely a product of suffering. Further towards the end of the extract we come to find out this man is "talking in his sleep", which is quite unsettling as he says "wake up! there! Murder!" this clear warning insights a spark of curiosity in Mr and Mrs Fairbank and they start to sleep in closer to him, he "gasps mysteriously for breath, his eyes open suddenly". The extract is left on a cliff hanger to further emphasise this main tone of mystery, the writer fills our head with ~~an~~ questions throughout the text and knowing we are in first person, these unanswered questions create a sense of suspense.

Examiner comment and mark:

This candidate recognises an element of the mystery genre in the first paragraph and clearly analyses how the setting and Mrs Fairbanks' behaviour leads the 'reader to believe this is a mystery story'.

Next, there is some recognition of the withholding of information through Mrs Fairbanks' dialogue. This is not as clearly explained as Script 4 below but includes an appropriate textual reference.

The response becomes less clear halfway through the second page with reference to the first person but then goes on to make a range of well-informed points about the sleeping man. This would be stronger if the candidate linked each of the points back to mystery rather than summing them up at the end as accentuating the 'main tone of mystery'.

There is analysis which is not always well-developed but much better than just explanation.

Level 4 - 11 marks



Script 4

4 In this extract, there is an attempt to create a sense of mystery.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

In the text, Collins effectively creates a sense of mystery through the town and setting into which the protagonists arrive. In the extract, the writer immediately ~~states~~ states of a 'town' yet ~~the~~ by describing how it was 'desolate' and 'there was no one to welcome us', 'no human creature to answer when I call', it negates the usual ideas of a town, of ones of bustling people, ~~shops and~~ shops and life and so successfully ~~creates~~ conveys to the reader, how the place is unusual and due to there being no clear reason for this, absence of life, mysterious too.

In the extract, the author also masterfully conveys a sense of mystery through the person of the old, withered man. In the text, Collins introduces the reader to the 'wretched man' which immediately creates a sense of mystery because he contrasts the curious theme of a desolate, abandoned town. Moreover, by describing him as having 'dry yellow skin' ~~it~~ and 'breathing ~~incessantly~~ convulsively' ~~it~~ Collins defies the usual features of a human, with abnormal ones and in doing so successfully dehumanizes the old man, to create a sense of unusuality and so ~~for~~ present show his presence as mysterious.



In the text, the author ^{effectively} creates a sense of mystery through the dialogue between Mr and Mrs Fairbank. In the extract, Collins has ~~also~~ ^{has} Mrs Fairbank ^{continuously} ~~speak~~ ^{ambiguous} ~~statements~~ ^{statements} such as 'come here!', 'look at that!' and 'He may do it again!' all of which ~~do~~ do not directly explain what she is experiencing and their ambiguity paired with Mr Fairbank's struggle to understand what his wife is describing such as in the phrase 'do what again?', ~~creates a~~ not only creates a disjointedness in communication but also ~~creates a sense~~ ^{successfully} creates a sense of mystery as to the reader as ~~they do not learn~~ ^{initially} they do not learn exactly what is happening.

Collins also effectively creates a sense of mystery through the event of the old man dreaming. In the text, the author has the old man first introduce the idea of 'murder!' while he sleeps, the ~~statement~~ ^{imagery} ~~conveying~~ ^{masterfully} producing a sense of mystery as any details of a murder at all, are not yet known. Then Collins has the man describe 'light gray eyes', 'a clasp on the left eyelid' and 'flaxen hair' all of which combine to produce an image of a person, perhaps a woman, however with no clear context or understanding of who this woman is, and her identity, the author ^{successfully} creates a sense of ~~ambiguity~~ ambiguity, thus conveying a sense of mystery to the reader.



Finally, the author masterfully creates a sense of mystery through introducing the idea of death. In the text, Collins describes 'the knife', 'the cursed knife' at the end of the old man's dream, the repetition of which emphasises the symbol of death - 'knife' - yet the killer is only referred to as ~~the~~ the 'she-devil', obviously portraying a blood-thirsty killer though 'devil' yet the ambiguity of she and the lack of identity and information further effectively conveys a sense of mystery and overall, Collins is able to introduce the theme of death with little content, foreshadowing any future murder to come.

Examiner comment and mark:

Clearly expressed, well-supported evaluation of how the setting creates mystery in the first paragraph. In the second paragraph the candidate focuses on the mysterious presence of the old man and analytically evaluates the description of his features as 'abnormal' and his presence as providing a contrast with the abandoned town. The response is already looking like a Level 4/5 by the end of the first page with discriminating references made to the text.

The third paragraph makes a subtle and perceptive point about the use of Mrs Fairbanks' ambiguous dialogue to create mystery, which is then followed up with an evaluation of the ambiguity in the sleeping man's words, which shows a sustained understanding of the writer's craft.

The response demonstrates a sustained overview and judgement by the end of second page.

The candidate ends on an evaluation of the idea of death and achieves most of the bullet points in Level 5.

Level 5 - 14 marks



Script 5

4 In this extract, there is an attempt to create a sense of mystery.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully establishes a mysterious setting by placing the characters in an 'ancient stone building' on 'one desolate street' which indicates from the outset that the inn is not well visited and far from help is needed. The 'sign board is obliterated' which shows how run down and wrecked the inn is creating an ominous atmosphere in the opening paragraph. Moreover, the idea that there ~~are~~ ^{is} 'no human creature to answer' emphasises the ~~the~~ inn is abandoned and has been left with only 'A cock and his hens' to roam creating a creepy, ~~and~~ uncertain tone. This theme is layered as Mr Fairbank calls for a stableman twice with no answer. The idea of the contrast of the two characters subtly adds to the mystery as 'Mrs Fairbank saunters gracefully' oblivious to what she is about to encounter in a relaxed manner contrasting Mr Fairbank who has 'just recovered (his) breath'. This creates a imbalance and mixture of different feelings ~~for~~ both unprepared for the encounter. The event of Mrs Fairbank who 'has started back from some sight' effectively builds the mystery as tension is created because both the speaker and the reader are unsure of what has made her turn back.



There is a ~~steady~~ steady layering narrative which skillfully keeps the right from the reader to build the ominous atmosphere as Mrs Fairbanks is priviledged with knowing the surprise. The idea of the man sleeping on with an 'ominous frown' and 'dry yellow skin' creatively emphasise the poor condition and troubled manner of this man. The frown creates a sense of mystery as the reader are uncertain of why he is troubled and what he is dreaming of. The idea of the man sleeping in 'bright sunlight' further adds to the sinister tone as it is unusual and difficult for a man to sleep in the middle of ^{the} a day in such a light. The brightness suggests a light of interigation and ~~excitement~~ ^{curiosity highlighting} the strange circumstance. The writer powerfully uses the man's speech to exacerbate the enigmatic events as the ~~text~~ extract climaxes to what he says which results in 'murder!' immediately introducing a ~~serious~~ deathly, frightening aspect. This is heightened by the writer's interesting descriptions of his actions while he is asleep, 'hand clutches', 'that he is grasping' and 'he shudders'. The theme of his movement create a mysterious sense of by them being strange and violent actions, as they create a nightmarish atmosphere through the desperate verbs. The final event of his dialogue uttered with dashes creating pauses and the ominous idea of a knife repeated 'knife - the cursed knife ... knife?' frightens



the reader, ~~was~~ highlighting his 'strange talk, mad talk' which is hard to understand. The idea of a 'little lady's hand' also mirrors Mrs Fairbank's 'hand fast clasped' which is only similar to skillfully heighten the suspense and mystery.

Examiner comment and mark:

The response begins with an insightful evaluation of the setting, which the candidate states 'establishes mystery' as it isolates the Fairbanks. Apt and discriminating textual references are embedded from the start.

The candidate perceptively recognises that there are layers to the theme of mystery and identifies the contrasting behaviour of Mr and Mrs Fairbanks as creating an imbalance which builds up to the discovery of the man. They evaluate the way the writer reveals the mystery to one character but not the other or to the reader to create suspense.

This candidate is spotting the subtler details which suggests a sensitive reading – they recognise it's strange for the man to sleep during the day – and works hard to interpret the clues given by the writer, such as 'the bright light of interrogation'.

This is a sustained and detached critical overview with strong judgements and a focused use of quotations. Highly persuasive.

Level 5 - 15 marks



Section B: Writing

Question 5

Script 1

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

Plan your answer to Section B here:

- Going on holiday but the plane had to divert to a different airport.
- Flying from Teesside - Palma but goes wrong
Diverts into Barcelona
board

Write your answer to Section B here:

~~One Summers day~~. The day has come. I was going on the airplane for the first time to Palma, Majorca I ~~could~~ couldn't wait I was flying with my mum. It was the 22nd July 2022. It was only 8AM and my mum is already rushing about when the flight was at 14.35PM. Approximately around 10.30 we got the local bus to Teesside Airport. This wasn't the first time ~~I have~~ my mum has been on a



Plane. When the bus arrived at the Airport
It was time to ^{go and} check in with our boarding
passes. The excitement was un^bearable I
was also nervous at the same time. When
check in was done we gradually got ~~to~~
closer to the security which I dreaded.

When we slowly got past security we decided
to go get some food. I ~~had a~~ I got
a meal deal from the shop which I saved
for the plane. When the time struck 14:10
it was time to ~~be~~ board the plane the
^{what} thing I loved the most. When we got to
our allocated seats 12A and 12B I ^{ou}serly
wanted the window ^{wh}at stretched over the
wings.

Before departure the flight crew did the safety
instructions. ~~instead of a emergency~~
Everyone's eyes were st staring at them all
while they were showing us all the exits. Before
knowing it we were pushing back ~~to~~ for ~~departure~~
departure. The huge ^{rol} engines began to
start up. Ready for the taxi to the runway
when we backtracked at the runway the engines
began to gain power for take off.



In a matter of seconds we were airborne I was loving life. About 10 minutes after takeoff the food trolley came down. The narrow aisles for refreshments but we didn't need anything. They did have a plane muddle so I bought it.

Approximately 2 hours into the flight the pilot came over the intercom and said we need to divert to another airport as there was a fault onboard. This got all the passengers very nervous. I was still happy as I am in another country for the first time.

The pilot decided to divert to Barcelona airport to hopefully swap the plane to carry on to Palma which was only 30 minutes away. When we landed we all disembarked slowly but I was last. I kindly asked the pilot if I could see the cockpit he said yes. I was so happy I could sit in the pilot's seat.

When the other plane arrived we were now 2 hours late. What I wasn't complaining about as I was still enjoying my time. We took off from Barcelona and heading east over the Mediterranean sea towards our destination which I could see from my window.



After we got our luggage we departed
The Airport for our coach transfer to the
hotel up in Cala Bona. It was over 34°
This must be the highest temperature I
have been in.

The coach transfer is supposed to be only
a 1 hour drive but the rush hour traffic
was horrendous. The main thing is that we
all made it safely.

Around 1 hour later we finally arrived into
Cala Bona and I had the hotel in sight
I could not wait to get off this horrendous
boiling bus and just to go sit on the beach
waiting for the sun to set.

Examiner comment and mark:

The response begins with a conventional narrative opening showing some awareness of audience and purpose, although this is not sustained. It opens with a short sentence for dramatic effect and then largely moves into a straightforward recount of events for the rest of the response. There is occasionally a simple move away from narrative e.g. 'I was also nervous' (sic), which offers some slight suggestion of feelings, though the candidate is clearly not writing to create an effect. There is no real sense of the writer having a reader in mind. Paragraphs are used competently to organise ideas, but tone, style and register are straightforward. Tenses are not always controlled. Some subject specific vocabulary e.g., 'departure' and 'pilot' are spelt correctly, but spelling and punctuation are inconsistent and there is a limited variety of sentence structures.

This is a good example of a top Level 2 response.

AO5: Level 2 - 9 marks

AO6: Level 2 - 6 marks

TOTAL: 15 marks



Script 2

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

Plan your answer to Section B here:

Unexpected

Start - living a normal life with your family not long moved house to florida from texas. life's good.

Middle - Start new school and people question who you are.

dramatic bit - pulled out of class the queen is waiting for you and you're the missing royal that's been gone 14 years

End - live life as a royal but keeping in touch with old family.

Write your answer to Section B here:

I always thought that I lived a normal life. It's always just been me, my mum, my dad and my dog rex. Hi, I'm Bella and I'm 16 from texas or so I thought.

The story starts in florida, me and my family moved there from texas as today is my first day in my new school. I loved my old school and all my friends there, I miss them.



I got ready and drove to school anxious for what the day would bring. I parked my car and headed off into my new school. I was in first period where I introduced myself but the kids weren't very welcoming, they all just kind of looked at me and whispered to their friends.

A few more days in things weren't any better, it just got worse really. People would give me weird looks and turn the other way if I walked up to them. This was how it was for the first 3 months of me being there. I did eventually make a friend, Lisa. She was another girl who everyone ~~seem~~ seemed to not get on with for some reason.

Everything was going good up until one day. It was a random Tuesday in January and people were coming up to me, asking ~~the~~ weird questions and asking who I actually was. A few days after this I got called



to the office and asked to wait outside. I walked in to see the principle sat there with the Queen. I was in shock. I was told I had to leave with the queen ~~straight~~ ~~right~~ right away and told to not contact my parents. I was confused, was I in trouble? I demanded to know what was going on.

That's when the truth came out! I was the royal baby that went missing 14 years ago. My parents always told me I was adopted and I was the one as I was so so special but nobody knew I was this special. I got whisked away and before you knew it I was living the royal life.

So after all that I still keep contact with ~~my~~ my mum and dad. They did raise me after all.



Examiner comment and mark:

Although there are marked similarities here to *The Princess Diaries*, the candidate has taken the ideas and used these to create their narrative. We do not penalise students for using familiar stories and ideas.

The opening paragraph creates an effective, if simple, narrative hook. The candidate then moves into telling the story. There is a clear sense of audience and purpose with deliberate use of some devices, such as short sentences and the rhetorical question.

The candidate uses style for effect, for example where the language becomes less formal and more colloquial e.g., 'kids' and 'random Tuesday'. There is a simply created heightened sense of drama at the start of the penultimate paragraph, with the use of the short sentence and exclamation mark. Paragraphs are used accurately throughout and there is evidence of a relatively varied vocabulary, with mostly accurate spelling and a range of sentence structures used for effect.

AO5: Level 3 - 13 marks

AO6: Level 3 – 9 marks

TOTAL: 22 marks



Script 3

Write your answer to Section B here:

Grief is something nothing can prepare you for. Early than last month has changed my whole perspective on life it has ~~been~~ ~~changed~~. The overwhelming sadness I felt that day, the ghostly look on my mother's face, the hysterical screams from my sister.

Tragic.

From bringing flowers to your doorstep to replacing them on your headstone. The visits have changed. Sending you letters to catch up to now writing the letters you'll never be able to see.

The sky looks prettier when you have family up there. The sunsets are picturesque, exquisite. You don't know what you have until ~~it~~ it is gone, so cherish it. ~~At~~ We knew you were poorly but mum wanting to protect us didn't tell us the extent. How



was she going to tell us you were
ridicled with cancer? We looked at
you with stars in our eyes, now
we remember you with tears in our
eyes. I don't ~~am~~ do not think it
will get easier, losing you that
day shattered my heart. And I must
admit it is still very fragile.

Loss.

Loss. That's ~~that~~ ~~what~~ ~~it~~ ~~is~~ ~~like~~ ~~to~~ ~~lose~~ ~~you~~. I
felt as though my ~~whole~~ ~~world~~ ~~was~~
heart had ~~is~~ ripped open. Grief is a
funny old thing. One day they're
here the next? Gone. As the months
drop by I have realised just how
much of an effect you had on
our lives and I wish I could see



your face once more. But the harsh
reality soon set in. Learning how to
put one face in front of each other
without you here has been
almost impossible. They say grief
never goes away so you have to
fill your life with other things
to distract yourself. Amen

I hope I can do you proud.
Otherwise I have failed at life.

Examiner comment and mark:

This response has a strong opening which, in the first paragraph, immediately introduces the theme of the piece. The deliberate use of the one-word paragraph, 'Tragic', is powerful and effective. At the top of the second page, the candidate uses balanced sentences for impact, a technique which is repeated later at the end of the next paragraph.

The shift from first to second person is deliberate, as is the change of tone from tragic to more light-hearted at the top of the third page. The return to the theme of grief towards the end of the piece demonstrates the cohesion of the narrative.

There is a wide selective vocabulary with very few spelling errors. Sentences are deliberately crafted for effect. There are occasional errors in punctuation, most notably the l/i but these do not impede clarity. This was awarded 12 marks for AO6 as 'best fit'.

This response is a good example of a secure Level 4 for both assessment objectives.

AO5: Level 4 - 18 marks

AO6: Level 4 - 12 marks

TOTAL: 30 marks



Script 4

Write your answer to Section B here:

When you exist in such a fragile reality, it is of the utmost importance to forge strong relationships. I have never been so fortunate to have a friend.

Someone to exchange strained smiles with as the world collapses around us. Someone to reminisce about the past with. Someone to hold you as you break down in a quaking, uncontrollable waterfall of tears. Many of the men out here are not as fortunate as I. They yearn to return home - just like the rest of us - yet they have no one to voice these desires to, instead resorting to letting their thoughts fester inside their broken minds, driving them insane slowly, tortuously.



~~Madness~~ Insanity is common in the
trenches. What else did they think
would happen? When you place
millions of schoolboys into the jaws
of Hell, they are unlikely to return
unscathed. But we are not
schoolboys any ^{longer} more, we are soldiers.
No, less than that; we are ~~figure~~
nothing but a number in the death
toll. A replaceable commodity.

There is strength in numbers, yes, but
only if the individuals are strong
initially. Therefore, friendship has
never been so vital to my wellbeing.

In moments such as this one, when
gunfire rings in my ears and
rain cascades onto the muddy
abyss, friendship is a lifeline. Without
this mutual support, I am almost
certain that we both would have
perished in the clutches of insanity.
~~succumbed to madness.~~



But, as I turned my head to the left, ^{unstoppable} an ~~sensation~~ of dread washed over me. Why were those blue eyes, so familiar and comforting, looking straight through me, as if I were a stranger? Why are tears falling from them?

Why does this glance feel like goodbye?

Before I could react, he was scrambling over the barbed wire and out of sight. He's gone. No. That can't be true.

I reach to follow him. The downpour obstructed my vision and the barbed wire slashed open my legs,

but on I ran. He was still in view. I could catch him!

But then he disappeared, sprinting across the valley of death. The plateau filled ^{of} with ~~bodies~~ ^{bodies} and bone. No Man's Land had never looked so intimidating.



But I stumbled after him regardless.
I could lose my arm, or my leg,
but not my friend. He was not
expendable.

He came back into view. I skidded to
a halt ^{behind} beside him as he stood
motionlessly, gazing towards the enemy.
I reached out to grab his sleeve...

My hand grasped air, and not
cloth. He had vanished, right before
my eyes! Or, perhaps he had
never been there at all.

How foolish it was of me to assume I
hadn't already succumbed to
madness.

Fantically, I searched the area around
me, but to no avail. He was gone.



I was alone.

A searing pain pierced my heart, but I found, as I dropped to my knees in agony, that I much preferred the physical pain quieted the far more potent wave of grief raging through my body, and therefore I didn't care that I was dying.

Surely dying is better than living a life alone?

I could not imagine a life without a friend. That is not a life worth living.

Examiner comment and mark:

The opening sentences are engaging and intriguing, the shift from the second person to the first immediately leaves the reader wondering about the perspective of the narrative and is an extremely effective hook.

This is an answer that 'manipulates complex ideas' as the Level 5 criteria states. It is a sophisticated and controlled reflection on the subjects of friendship, insanity and war. There is an extensive range of features here such as internal dialogue, the metaphor 'jaws of hell', deliberate use of monosyllabic language for effect 'my hand grasped air, not cloth'. The complexity, cohesion and highly sophisticated control of this writing is striking as it moves between reflection and narrative. The clever twist at the end, when the friend appears to vanish, leaves the reader questioning what has actually happened, freeing them to interpret the conclusion themselves.

This response does more than enough for top marks.

AO5: Level 5 - 24 marks

AO6: Level 5 - 16 marks

TOTAL: 40 marks

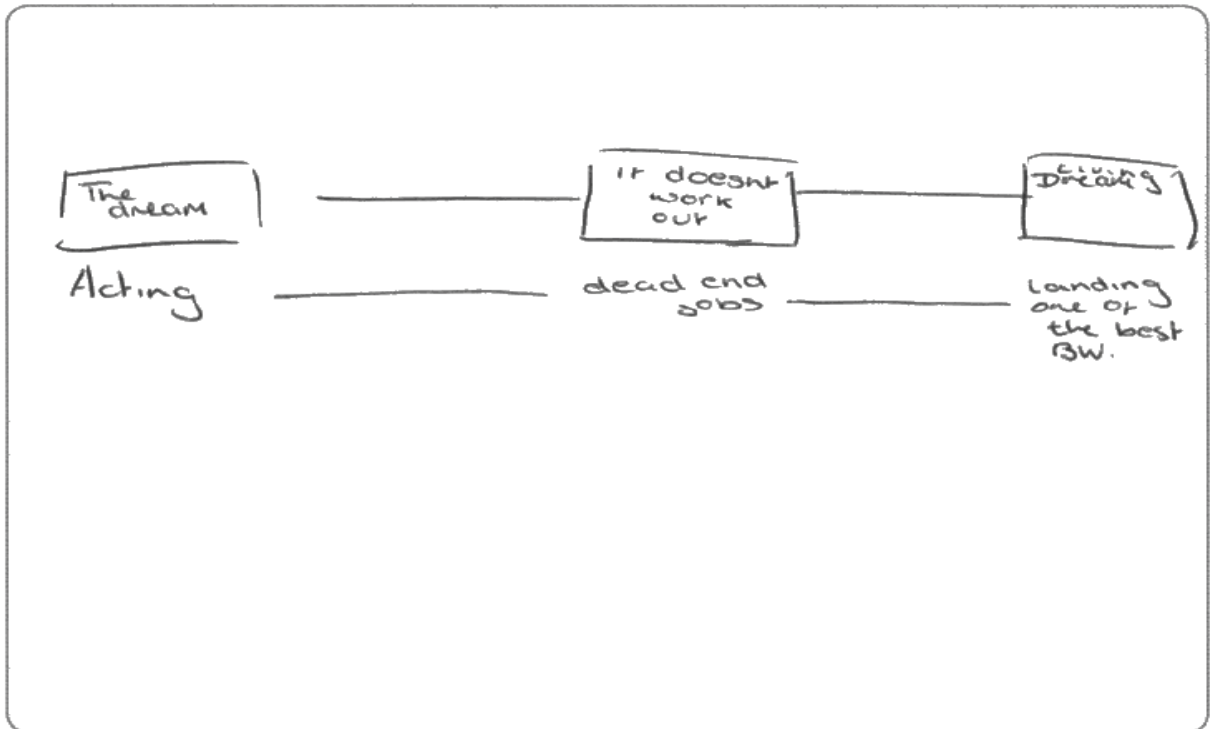


Question 6

Script 1

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

Plan your answer to Section B here:



Write your answer to Section B here:

Acting. I gave up on it - A long time ago. Acting, in the sense of being on a big stage, lights so bright it's as if you may go blind, sweat beading as if a crown on your head, but none of that mattered because in the mixture of your breath being so loud it's like you're being held underwater, and



the shaking of your hands makes it difficult to hold those next to you, pretty much all you can focus on, is the ringing or cheering in your ear. That one moment of silence before the audience is standing, made all the months of rehearsals worth it.

Still, I gave up. It was a dream; one that I needed to let go of.

Acting is a ruthless business, and will rip you to shreds if you're not careful, that's why I gave it up.

It left me broke, in danger of losing everything I ever cared about, all because I didn't land a job for 3 months.

One ~~thing~~ bad thing after another. That seemed to be my life.

Constant bad news, constant drama (not the kind I liked), constant

issues, and then, to make it even better than bad; my mum got sick. How wonderful is that?

"Stage Four Terminal." That's all I heard. My mum, the person who raised



me who taught me to be independent, and strong. ~~the~~ The super-woman who moved halfway across the world so I could pursue a silly little dream I had at 10 years old, is leaving me forever. Maybe, I wasn't as independent and as strong as I thought. She was my rock, my best-friend, the only stable thing I had in my life and she was leaving me too. Forever. Forever seemed like a long time.

It was around 3pm, middle of summer, heat still blistering my skin. We were about to close the café early, I was just finishing off drying the newly washed plates. My phone rang. I wiped my hands half-dry on my apron with my still somewhat soapy hands. I picked up my phone and answered it to a doctor. I could tell, she was kind, she had a soft voice, one that is soothing. As she told me, I needed to



say goodbye to my mum for possibly the last time my entire world shattered. I saw broken glass, each shard a memory attaching ~~it~~ itself, my mum smiling, crying, angry.

Each one different, uniquely bonded with a singular motive - to remind me ~~and~~ ^{would} never see her again.

I ran, my feet hitting the ground with the force of 20 people. The dirty, ~~and~~ hot pavement burning through the soles of my shoes.

When I reached the hospital I wasn't sure whether she had already gone. The hospital was strange, not a new or unknown environment, but it had a smell, one I hadn't noticed before. Distinct, one that reminded me of cleanliness and a horror movie at the same time. I saw her chest rising and a wave of relief came over me as if I had just been saved from drowning.

She turned to me, and I physically saw her muster all the energy in her body to speak, it traveled



along her spine and up her neck like a snake; ~~it~~ it was strange to watch someone so strong look so weak.

Her words came out breathy and strained, however, I understood. She told me to "Live the dream".

I knew, exactly what she meant but had decided to dismiss it. Instead, in silence and teary eyed I sat with her, ~~to an end~~ until her funeral was over.

For almost six months after that I was in a rut. Empty packets or rubbish coating my apartment floor. Curtains, ~~that~~ stayed shut.

I did not want to move or do anything. It got so bad I didn't want to ~~go to sleep~~ and that, I couldn't decide whether I didn't want to go to sleep or if I didn't ever want to wake up.

However, that morning I dragged



myself out of bed - which I had barely slept in. I got dressed. I went to work. For the first time in almost six months. How I wasn't fired is beyond me.

On the way to work, I had tried everything in my power to stop my eyes from closing. I ~~turned~~ was exhausted. Hearing a beep, I turned my head, and caught sight of a poster, zip-tied to a rusty handrail. It was auditions, for one of the biggest running Broadway shows in the entire world.

It was like a light in my brain and a voice in my ear commanding me to do it.

Still, for a few weeks more I contemplated. Until impulsively signing up for auditions. My eyes widened, my heart thumped in my chest. I knew. I had exactly



I went to prepare. I think in hindsight - the rushing to prepare actually somewhat helped. It didn't give me any time to think about negatives or what ifs. I just had an officer of emotion inside my brain telling me that nothing else but this mattered. Even though, it was just an audition.

I stumbled. Twice. Accidentally, flinched with the person auditioning me. And forgot a line. I thought I was done for. That was it my life was over, I had to go home and cry, cry, cry. Then a notification, a phone call, ~~who~~ ~~with~~ ~~as~~ ~~started~~ ~~response~~ ~~what~~ started from the person who auditioned me, his voice was sharp. Hard and soft, like a smooth pebble. He asked whether I would like to be apart or the show. My heart I was ecstatic.



I had finally done myself, my name
proud. I had did it.

My first tour it was brilliant.
That wonderful feeling of
the weight of the world on your
shoulders before the audience
stands and the curtain
falls. I look up, ~~at~~ at
the top of of London palace.
My eyes close. I am so
greatful to be in this position.

Thank you for never giving
up on my dream, even
when I did mine.

Examiner comment and mark:

The opening of this response moves from short simple sentences to the extended complex sentence, which effectively reflects the build-up of tension and excitement felt by the actor on stage.

As the narrative continues there are rhetorical devices used for effect, for example the deliberate use of repetition with the word 'constant' to create a depressed, down-trodden atmosphere. This accumulates with the revelation of her mother's diagnosis. The simple one-word sentence 'Forever' is used deliberately for effect. There are some stereotypical rhetorical devices used but these are still effective. Unlike the previous script, the candidate is far less precise in their use of language; we get unnecessary details about the 'newly washed' dishes and 'somewhat soapy' hands.

The candidate builds tension with the dash to hospital and, again, includes a lot of extra detail. It does lead up well to the mother's final words which link back to the 'dream'.

There is a deliberate move to the present tense at the end and the narrative is effectively organised to bring us full circle back to acting.

This script needed to show a more sophisticated and sustained use of tone, style and register for higher marks.

AO5: Level 4 - 18 marks

AO6: Level 4 - 11 marks

TOTAL: 29 marks



Script 2

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

Plan your answer to Section B here:

Paris
hly

no more ~~of that~~
no more of that ~~of that~~
no more stress. no more.

monotonous when
life, which
work, then come home
to my dear old oppo
Everyday the same. on
repeat. Forever.

Seek to find happiness

Write your answer to Section B here:

Rain pelted the cobbles outside and water splattered violently against the roof of the chapel. Lily and I sat opposite each other on my windowsill, lighting our cigarettes, as we gazed out at the evening; my candlelit room was a comforting refuge from the chaos outside. As the rain pattered and hissed, we found ourselves entranced by our surroundings. Paris. The city (with its abundance of theatres, and cabarets and jazz clubs and cafes) was unlike anything we had seen in our lives - a dream.



As the storm raged on, I stole a glance at Lily. Her delicate features were touched by a hint of melancholy, a reflection of the same disquietude that gnawed at my own heart. Between puffs of smoke, she fixed her dirty blonde fringe, cut insistently by her own handiwork. Lily carried herself with an enigmatic grace; her eyes, usually bright green, but almost grey in the dark of the storm, looked lost in thoughts of her own. Like me, she seemed present enough to take in the material beauty of her surroundings, yet distant somehow, like she wasn't quite ready to leave her old life. I, on the other hand, very much was. No more of that monotonous life where everyday was the same. ~~I'd wake~~ ^{I'd wake} ~~Make~~ up, work, then come home to my dingy old flat, ~~Everyday~~ ~~the same~~. ~~On repeat~~. Forever. ~~No more~~ ~~stress~~. ~~No more~~. I thought Paris would be different.

"Paris," she murmured, her voice barely audible over the ^{roaring of the} rain. "It seduces you, doesn't it? Lures you in with its promises of wonder and excitement. Yet, I still feel alone somehow."

I nodded slightly, feeling the weight of her words resonate within me. ~~We let our gaze~~ Still, we sat there, our cigarettes ~~burned~~ ^{burned} down to stubs, the last of the orange embers fell to the floor ~~like~~ ~~the~~ as the last of my hope ~~escaped~~ ^{escaped} to start a new life escaped my mind. Sadness ate away at my stomach, until all that was left was fear. ~~How can I ever~~ How can I ever find happiness? ~~escape~~



Examiner comment and mark:

A strong, mature piece of writing which powerfully evokes a clear sense of time, place and relationship. Utilises the collective romantic ideal of 'Paris'.

The first sentence makes effective use of a semi-colon to emphasise the refuge versus the rain. The candidate avoids some of the more clichéd description of weather - onomatopoeic use of 'hissed' for the background noise of rain is effective. One word sentence introduces the dream: 'Paris.' The candidate then effectively uses listing to build up an evocative atmosphere.

In the second paragraph the character of Lily is introduced. Sophisticated expressions are used throughout: 'disquietude that gnawed at my own heart'. Their relationship is subtly suggested through expressions such as, 'stole a glance' and the candidate hints at what has gone before with a range of sentence structures: 'No more of the monotonous life. Every day the same. On repeat. Forever.'

There is some beautifully written dialogue revealing just enough information to tell us how their relationship will develop, 'Yet I still feel alone somehow'. This, with the deliberate symbolism of the cigarette embers demonstrates that this candidate is able to use language precisely to communicate the narrative.

A relatively short and focused response that does everything required of Level 5.

AO5: Level 5 - 24 marks

AO6: Level 5 – 16 marks

TOTAL: 40 marks