



SO3 – Exemplars for marking

GCSE English Language 1EN0: How to apply the mark scheme

1EN0-24O5



Marking Activity 1 – Question 3 – Paper 1

Script 1

3 Read this extract.

He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady ~~my lamb – my queen – my darling~~ stiff and cold in the terrible sleep which is frost-begotten*.

Oh! the joy and the tears of having her in my arms once again for I would not let him carry her; but took her, cloak and all, into my own arms, and held her near my own warm neck and heart, and felt the life stealing slowly back again into her little gentle limbs. But she was still insensible when we reached the hall, and I had no breath for speech. We went in by the kitchen-door.

~~Bring~~ the warming-pan**," said I; and I carried her upstairs, and began undressing her by the nursery fire. I called ~~my little lammie***~~ all the sweet and playful names I could think of, – even while my eyes were blinded by my tears; and at last, oh! at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by ~~my darling's~~ bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear – or so I thought at first – and, my dears, so I think now.

In the extract, how does the writer use language and structure to show Hester's love for Rosamond?

Support your views with reference to the text.

(6)

Within the opening of this extract, Hester repeats 'my lamb' ^{addresses} ~~repetitively~~ ^{addresses} Rosamond as 'my lamb – my queen – my darling' which shows his sweet nicknames for her. Through the litter of ^{he has so} ~~lyreans~~ this highlights how much love for her because he is embedding ^{sweet} ~~many~~ ^{ways to} ~~share his~~ ^{call for her} ~~share his~~ ^{first-person} Furthermore, the possessive ^{this little girl} ~~personal~~ pronouns of 'my' exemplifies how Hester views ~~her~~ ^{this little girl} as his own and he ~~farther~~ also calls her 'his little lammie'. This alliterative noun phrase ~~merely~~ encapsulates how he views her as an innocent being, seeing that lambs stir connotations of purity amongst the reader.



Consequently, by following this, readers may feel a sense of sympathy for Hester as he ^{desperately} searches for ^{the} ~~this~~ sweet little girl, which he views as his own.

Likewise, Hester's ^{kind} ~~love~~ affection for Rosamond is displayed through his dialogue where he orders someone to "Bring the warming pan", which ~~his emphasises~~ showcases his urgency to help her. As the only dialogue of this section, the author implies that Hester ^{is} ~~may~~ only conversating when it is ~~in~~ in order to help ^{the} ~~this~~ little girl. On top of this, Hester commands with the imperative verb 'Bring' which embodies his serious tone that suggests to the reader he ~~does~~ is ~~not~~ not letting people fool around when it comes to Rosamond. This is supported when after she ^{finally arrives} ~~appears~~ ^{opened her wings} ~~he's~~ he's at relief in his train of thought, exclaiming "Oh!". Notably, the ~~exclamations~~ exclamation mark addresses that Hester is only at peace once he is aware she's safe. Amongst the readers, ~~relief may also~~ the relieving atmosphere may also be aroused because they are glad that Hester no longer is ~~anxious~~ in anticipation



Question 3 – Paper 1 – Mark Scheme

Question Number	Indicative content
3	<p>Reward responses that explain how the writer uses language and structure in the given lines to show Hester's love for Rosamond.</p> <p>He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady - my lamb - my queen - my darling - stiff and cold in the terrible sleep which is frost-begotten*.</p> <p>Oh! the joy and the tears of having her in my arms once again for I would not let him carry her; but took her, cloak and all, into my own arms, and held her near my own warm neck and heart, and felt the life stealing slowly back again into her little gentle limbs. But she was still insensible when we reached the hall, and I had no breath for speech. We went in by the kitchen-door.</p> <p>"Bring the warming-pan**," said I; and I carried her upstairs, and began undressing her by the nursery fire. I called my little lammie** all the sweet and playful names I could think of, - even while my eyes were blinded by my tears; and at last, oh! at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by my darling's bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear - or so I thought at first - and, my dears, so I think now.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none">• a range of affectionate nouns is used to display Hester's love: 'lamb', 'darling'• use of short exclamation on more than one occasion suggesting a breathless rapture: 'Oh!'• use of opposites, akin to oxymoron, to describe her mixed emotions, 'joy and tears'• use of familiar symbols of love: 'my own ... heart'• use of affectionate, baby-talk language showing how close they are: 'lammie'• use of archaic language: 'frost-begotten' and the archaic adjective, 'live-long', to emphasise her devotion to Rosamond by staying beside her bed for the entire night• use of alliteration and sibilance: 'soft sleep', to create a hushed sense of peace• use of 'my dears' to directly address the reader and to create a bond of affection and trust between reader and writer. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none">• this section has a complex structure: it begins at the height of emotion and tension as we believe that Rosamond is dead, followed closely by the relief of her recovery; this is undercut in the final sentence as it becomes clear that things are not quite as they appear to be• use of reported speech adds to the impression of a story that has been told before• use of complex sentence structure with frequent interjections used to emphasise Hester's affection for Rosamond: 'where no other bush was for miles around) he had found my little lady - my lamb - my queen - my darling'



	<ul style="list-style-type: none"> • use of the imperative form shows Hester's urgency to care for Rosamond and her control of the situation: '"Bring the warming-pan" said I' • use of very short sentences with exclamations for emphasis: 'Oh!' • use of inserted clause: 'or so I thought at first', followed by, 'so I think now' creates a sense of confusion in the mind of the reader. <p style="text-align: right;">(6 marks)</p>
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Level	Mark	AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</p>
Level 2	3–4	<ul style="list-style-type: none"> • Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 3	5–6	<ul style="list-style-type: none"> • Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.



Marking Activity 2 – Question 3 – Paper 2

Script 2

- 3 Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural techniques
- the effect on the reader.

Support your views with detailed reference to the text.

(15)

The writer powerfully uses language and structure to interest and engage the reader throughout the extract. On line 2, the writer uses examples of thoughts that actual teenagers might have: "my mum/dad's a doctor" or "I want to cure cancer." This would clearly engage teenagers who may be aspiring to become doctors because they will feel like they can relate to the extract. On line 15-16 the writer says "a great doctor must have a huge heart and a distended aorta through which pumps a vast lake of compassion and human kindness." The ambitious vocabulary in this sentence would engage the reader because it creates a positive atmosphere. The metaphor "vast lake of compassion and human kindness" suggests good doctors are kind and caring and interests the reader to read on and learn more. However, there is a dramatic shift on line 17 "At least, that's what you'd think." This engages the reader to read on and find out how medical school is different to people's expectations and read



the reality of medical school. The writer uses the simile "like a superhero or an international criminal." This successfully engages the reader as the writer switches from a negative tone back to positive. On line 36, the writer effectively uses the simile "you trail behind like a hypnotised duckling." This clearly ~~is~~ educates the reader on how repetitive work can be for doctors.

Furthermore, the writer breaks up his information into small paragraphs to spread out the words so it doesn't drag on, this encourages the reader to continue reading. The writer uses a range of punctuation (colons, commas, full stops, dashes) to separate the writing and has some longer paragraphs and some short. The writer also uses a range of sentence sizes (long multiclause sentences and short sentences). This keeps the reader engaged throughout. Also, the bundle of structures could mirror the unstructured, busy days that doctors have at work. On line 34, the long multi-clause sentence "During the day, the job was manageable, if mind-numbing and insanely time-consuming." ~~the~~ the adjectives "mind-numbing" and "time-consuming" suggest being a doctor is stressful and the days are long and tiring. This educates the reader on how overwhelming medical professions can be.



Question 3 – Paper 2 – Mark Scheme

Question Number	Indicative content
3	<p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> the text begins with the age of 'sixteen', which helps to create a specific time in the reader's thoughts. This could inspire empathy or a memory in the reader the use of the personal pronouns 'your' and 'you' create a sense that the readers are involved in this career choice and encourages them to put themselves in the position of the writer: 'your reasons', 'you'd think', 'if you're ok', 'As you might imagine', 'change your name' use of adverbs in the extract creates a colloquial tone, connecting personally to the reader: 'generally', 'Personally', 'essentially', 'perfectly', 'fairly', 'literally'; colloquialism is also seen in the phrase 'the buzz' the hyperbolic adjective 'ludicrous' creates humour in the idea that people may choose a career because their parents do it the description of how finding a cure for cancer is done by 'research scientists ... not doctors' acts as a way of demonstrating the writer's knowledge of the careers and also the lack of understanding/knowledge of careers that young people may have some negative language is used, which suggests to the reader how he considered that the choice of career was perhaps not the right one for this writer: 'not doctors', 'I don't remember', 'hadn't remotely prepared me', 'Not really what I'd trained so hard for' the writer indicates that 'holding anyone to their word at that age seems a bit unfair', which creates a sense of doubt in the reader that the career choice made at sixteen will always be the correct career choice the metaphor of the writer's school as 'a sausage factory designed to churn out medics, lawyers and cabinet members' creates an image of mass production of uniform products, in this case high-profile careers (creating a sense of irony). This is emphasised by the use of the verb 'churn out' the metaphor of 'written on the walls' creates a sense of inevitability in the writer's choice of career imagery of size enables the reader to see the difficulty of getting into a career in medicine: 'medical schools are oversubscribed ten-fold' the writer uses metaphor to demonstrate exaggerated feeling and ideas: 'only those who perform best under a grilling being awarded a place', doctors needing a heart 'through which pumps a vast lake of compassion and human kindness' and the writer's feelings about finishing training, 'My spring couldn't have been coiled any tighter' the use of the phrase 'psychologically fit' demonstrates the emotional strength needed to become a doctor, as fitness is usually associated with the physical language of fear and danger is used to demonstrate the complex and challenging 'life and death' nature of a career in medicine: 'terrifying amount of pressure', 'bad news to anguished relatives', 'able to deal with death', 'treacherous', 'propelled', 'armed' the writer uses the heart, usually linked to emotions, to show care and also to connect the reader to his skills and knowledge as a doctor, as medical terminology is used: 'huge heart and a distended aorta'



- the description of activities expected of applicants creates humour, as none of them are specifically useful for working as a doctor: 'captain of two sports teams, the county swimming champion, leader of the youth orchestra and editor of the school newspaper', 'grade eight piano and saxophone, alongside some theatre reviews for the school magazine'
- language is used to emphasise how much doctors need to know: 'every single aspect', 'each possible way', 'exhaustive knowledge'; this is combined with oxymoron to create humour: 'fairly gargantuan'
- the writer uses simile in a humorous way. It demonstrates comparison between a respected career and either a fictional character or a criminal (irony): 'like a superhero or an international criminal'. Simile also demonstrates mindless following: 'like a hypnotised duckling'
- the hyphenated words 'mind-numbing' and 'time-consuming' emphasise the difficulties doctors face. This is further emphasised with the use of the adverb 'insanely', suggesting a loss of conscious thought
- alliteration of the plosive 'p' creates a sense of intensity in medical work, which contrasts with the verb 'pootles', which sounds quite relaxed: 'pootles past each of their patients'
- the image of 'your head cocked to one side in a caring manner' suggests a lack of focus on what is actually happening and mindless following, linking to the idea of the 'hypnotised duckling'
- the way the writer says that days are spent 'filling in forms, making phone calls' suggests administrative work rather than actual medical procedures, showing that medicine is not what he expected.

Responses may include the following points about the **structure** of the text:

- the opening to the extract starts with choosing a career, and the ending is focused on being in that career, making it seem as if it is a quick and simple process
- the writer uses varied sentence starters in order to foreground specific information, for example, 'At sixteen' shows the significance of the age, 'Besides' adds an additional personal opinion from the writer, 'Personally' shows the move to the writer's viewpoint, 'Because medical schools are oversubscribed ten-fold' shows the difficulty of getting a place and 'During the day' suggests something else is going to happen
- the use of hypothetical quotations in the opening to the text demonstrates a personal viewpoint that readers could empathise with: 'My mum/dad's a doctor' or 'I want to cure cancer'
- the writer frequently uses contractions, creating an informal, casual style which helps to encourage the reader to share in the experience: 'that's', 'It's', 'you'd', 'don't', 'you're', 'couldn't', 'I'd', 'hadn't'
- the repetition of the idea of following in a parent's footsteps is used to create humour and irony: the writer starts out by identifying that choosing a career because of a parent is 'ludicrous', yet he then says 'my dad was a doctor'
- some short sentences are used to highlight and emphasise significant feelings, 'It was written on the walls', to show irony 'At least, that's what you'd think' and 'Not really what I'd trained so hard for', or to highlight important moments, 'Then there I was, a junior doctor'
- the writer uses repetition, listing and rule of three to create emphasis on the significant abilities that doctors need to have: 'able to make decisions under a terrifying amount of pressure, able to break bad news to anguished relatives, able to deal with death on a daily basis'
- the presentation of the 'vast lake of compassion' needed by doctors followed by the ideas that 'medical schools don't care about any of that. They don't even check you're OK with the sight of blood' creates contrast between the ideal and the real



	<ul style="list-style-type: none"> listing is used to exaggerate the range of activities an applicant for medicine needs to have been involved in: 'captain of two sports teams, the county swimming champion, leader of the youth orchestra and editor of the school newspaper' the writer uses dashes to interrupt his thought of knowing he was going to be a doctor one day and emphasise the significance of it: '- such a big deal you get to literally change your name, like a superhero or an international criminal -' the final short sentence ends the extract with a feeling of negativity about the work he is doing: 'Not really what I'd trained so hard for.' <p style="text-align: right;">(15 marks)</p>
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Level	Mark	AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> Limited comment on the text. Identification of the language and/or structure used to achieve effects and influence readers. The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> Comment on the text. Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> Explanation of the text. Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> Exploration of the text. Exploration of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none"> Analysis of the text. Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. The selection of references is discriminating and clarifies the points being made.



Marking Activity 3 – Question 4 – Paper 1

Script 3

- 4 In the extract, there is an attempt to create strong feelings in the reader.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the whole text.

(15)

From the outset the ~~reader creates~~ writer masterfully creates a strong mood of tension. Immediate panic through Hester's actions as she 'ran out' and 'ran on' ~~from~~ quickening the pace. The writer effectively adds to the tension describing Hester's repeated 'crying'. This asserts a negative tone as tension builds for the reader awaiting explanation. This dramatic tone of despair will frighten the reader prompting them to imagine the worse. The phrase 'lost a child' ~~is~~ has been used emphatically by the writer to evoke an emotive ~~ref~~ response alongside the building tension. Losing a child is an extremely painful experience which the reader will be able to sympathise with.

Additionally, the next paragraph eases this tension, creating a sense of relief from Hester which will reflect the readers response also. The writer adeptly utilises heart warming terms of endearment ~~to~~ -ment to accentuate the loving bond between Hester and Rosamond. This stark contrast between moods will make the reader feel more strongly for the ~~loss~~ Rosamond's return. For example Hester calling



Rosamond 'my little lammie' and describing how she 'held her near my own warm neck and heart' to comfort her.

Further on into the extract, strong feelings of intrigue build through an eerie tone. The writer impactfully highlights the beauty of the snow 'lying pretty and white' to place a peaceful serene image into the readers mind before revealing the true motivation behind Rosamond's escape. This sudden introduction to a 'little girl' who 'beckoned' her to 'come out' with her will emphatically establish intrigue for the reader. The writer compellingly uses ~~the~~ Hester's insistence that Rosamond's 'telling stories!' to allude to a more mysterious explanation.

Lastly, the writer skillfully creates strong emotions of fear and suspense in the reader as tension builds, mirroring the mood at the beginning. The writer ~~does~~ does this consistently ~~throughout~~ toward the end describing communication between Hester and Rosamond as they 'sobbed', 'spoke ~~very~~ 'very stern' and were 'crying'. The reader feels fearful of what the truth may be as ^{Hester and Rosamond} they bicker between themselves. Strong sense of tension



is successfully created through revealing that 'only' Rosamonds foot steps were the only ones 'to be seen'. The reader may become more suspicious as they ~~use the~~ question the motive of the child to lie. Quickly after this the writer convincingly alludes the presence of supernatural possibly a ghost through the description hold her hand 'fast and tight' and it being a 'very very cold' hand. The writer emphatically ~~evokes~~ evokes a visceral reaction from the reader as ~~the~~ she hints toward the presence of what seems like a ghost.



Question 4 – Paper 1 – Mark Scheme

Question Number	Indicative content
4	<p>Reward responses that evaluate how successfully the attempt to create strong feelings in the reader is achieved.</p> <p>References to the writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the passage successfully creates strong feelings of relief and a recognition of the deep love that Hester feels for Rosamond whilst also creating a growing sense of intrigue and mystery, in the manner of a classic ghost story the passage begins at pace. This establishes the urgency of the search for the missing child, created by the use of a short, simple sentence: 'I ran out' there is a deliberate juxtaposition of the snow and the 'bitter cold' with 'the little footmarks', emphasising the child's vulnerability repetition and the use of a dash emphasise the remoteness of the lost girl so high up in the hills and the inclement conditions: 'going up - up to the Fells. It was bitter cold; so cold' the fact that the little child, who has strayed from home, is found by a shepherd who had been on the fells 'to gather in his sheep' introduces strong overtones of Christian redemption, suggesting that she has been saved from something evil or sinful, which begins to create ominous feelings of disquiet this impression is added to by Hester twice referring to Rosamond as a lamb and the Christian symbolism of being discovered near the holly trees associates her with innocence and the birth of the baby Jesus the writer uses a variety of devices to suggest to the reader that the child has been found dead: 'my wee one, lying still, and white, and stiff in his arms'; 'my darling - stiff and cold in the terrible sleep which is frost-begotten' this powerful build-up of powerful emotions is released in the short exclamation: 'Oh! the joy and the tears' with the realisation that the child is, in fact, alive this creates pathos through the subtle use of two adjectives which emphasise Rosamond's vulnerability and virtue, 'her little gentle limbs' Hester's strong physical reaction, 'my eyes were blinded by my tears', and her use of the possessive pronoun: 'sobbed out my child', indicate the depth of Hester's bond with Rosamond the use of reported speech may begin to create initial feelings of suspicion or disbelief in the reader, 'She said she saw' Hester's reaction to the child's account may create feelings of sympathy for Rosamond, who is being soundly chastised so soon after nearly losing her life or it may create a growing and chilling realisation in the reader that this is a ghost story, not simply a story of heroic rescue the passage builds to the final, single sentence paragraph which has now shifted wholly to direct speech for immediacy and which balances the child's affection for her nurse: "'dear, dear Hester'" with the unsettling revelation for the reader that the ghostly child had held her in a tight grip, suggesting that she could not escape and that she was being led away to her death by a ghost as the other child's hand is "'very, very cold'". <p style="text-align: right;">(15 marks)</p>



Level	Mark	A04: Evaluate texts critically and support this with appropriate textual references
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> • Comment on ideas, events, themes or settings. • Straightforward opinions with limited judgements are offered about the text. • The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none"> • Explanation of ideas, events, themes or settings. • Informed judgement is offered about the text. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> • Analysis of ideas, events, themes or settings. • Well-informed and developed critical judgement is offered about the text. • The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none"> • Evaluation of ideas, events, themes or settings. • There is a sustained and detached critical overview and judgement about the text. • The selection of references is apt and discriminating and is persuasive in clarifying the points being made.



Marking Activity 3 – Question 6 – Paper 2

Script 4

6 In this extract, the writer attempts to demonstrate determination.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The attempt to demonstrate determination is successfully achieved, when in paragraph 3 where Elizabeth was she didn't know what she wanted to be 'shy, squeamish or exceedingly proper.' These were her characteristics at the adjective 'squeamish' carry connotations of blood, being sick at the sight of blood. She still pushed on wanting to be a doctor where she will see a lot of blood people with many and different diseases. This successfully shows determination as she doesn't like blood but she wants to become a doctor. She self-challenges herself, pushes her self to her limits.



The attempt to demonstrate determination is successfully achieved when Elizabeth was told she wouldn't become a doctor because medical school is too expensive. She responds, 'I can't do it? I shall do it'. This successfully shows determination as she does not care about how much it costs she will become a doctor ~~and~~ at any cost. This shows how much she wants to become a doctor because even though medical school is expensive and very time-consuming and it also takes years to study but she doesn't care she will become a doctor. She does not care what she has to do to become a doctor.



The ~~writer~~ attempt to demonstrate determination is successfully achieved when in paragraph 6 the writer was describing her ~~characteristics~~ characteristics. She said 'the fact that medicine would be hardest for her recommended it!'. This successfully shows determination because even though it's hard Elizabeth pushes through and is determined to become a doctor. She will forever test herself to the limit she can, showing how much she wants to become a doctor.



Question 6 – Paper 2 – Mark Scheme

Question Number	Indicative content
6	<p>Reward responses that evaluate how successfully the attempt to demonstrate determination is achieved.</p> <p>References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the opening of the extract sets the scene with the idea of Elizabeth studying a range of different subjects, which helps to demonstrate her determination to have comprehensive and multi-faceted knowledge: 'German, metaphysics, and music' Elizabeth's feelings about her study create the theme of wanting to learn and be challenged, which starts to demonstrate determination: even though these are subjects she loves, she questions why 'they leave her unsatisfied and restless' the theme of 'impossibility' is effectively presented throughout the extract; at the start of the extract, the ideas of medicine being 'an astonishing suggestion' and that 'Women did not study medicine in 1845' create a sense of impossibility in the reader, suggesting strongly to them that, however determined, Elizabeth would not be able to achieve this Elizabeth's sick friend is effectively used to inspire her determination, since the friend's use of language demonstrates very strongly how much better she would have felt with a lady doctor: "'my worst sufferings would have been spared me'" the presentation of Elizabeth's reaction to the idea is very effective at showing her initial determination not to consider this career option, through the use of language such as 'preposterous', 'revulsion' and 'disgust' the writer's focus on the event in Elizabeth's childhood very successfully demonstrates her determination to do something complex and challenging from a young age: 'At the age of six, Elizabeth had told her older sisters that she didn't know what she would be when she grew up, but it would be something hard' the writer's focus on Elizabeth's character traits challenges the reader to believe that, despite her determination, she has qualities that would make it impossible for her to become a doctor. The language use is striking in its contrast to what is needed: 'shy, squeamish, exceedingly proper, repulsed by the physical, and especially by disease' this is very effectively contrasted with the character traits she has that make medicine a perfect career for her; the repetition of 'Given her character' is effective in contrasting the idea of difficulty with determination: 'tough, obstinate, constantly self-challenging, forever testing her own limits' the idea that 'the fact that medicine would be hardest for her recommended it' very dramatically demonstrates Elizabeth's determination in considering the career – the superlative 'hardest' shows how difficult it will be, yet this is what attracts her to it Elizabeth's use of language to those closest to her demonstrates in a subtle way her confidence in her ability, as she does not say 'training to be', or 'thinking about studying', she says 'becoming a doctor', as if it is a fact the responses from those close to her reinforce the negative ideas from the start of the extract that she will not be able to take up a career in medicine; however, this negative language is very effective in increasing Elizabeth's determination to do it: 'Immediately, Elizabeth's interest in the project soared' the writer's use of language and structure is significant in demonstrating the forceful nature of her determination: italics are used to emphasise to the reader the strength of determination, '<i>shall</i>', '<i>Try to stop me</i>'; while the metaphors 'she dug her heels in deeper' and 'time to storm the gates of medical school' are very effective in helping the reader to see her stubbornness and determination the theme of impossibility is repeated in the idea of women being accepted only into "'irregular'" medical schools, and the negative image of how 'these schools existed on the margins of society'. This makes the reader more impressed at Elizabeth's determination



		<ul style="list-style-type: none"> the writer's presentation of strong thoughts and feelings, through repetition of strong language within statements, makes the reader acutely aware of the significance of these feelings in boosting her determination: 'Elizabeth refused to be marginalized in this way. She was ready to fight for the opportunity to study the most respected, scientific medicine available. She was determined to go to a mainstream medical college' the event of Elizabeth moving to the centre of American medicine is very effective at demonstrating her determination to the reader, as she is prepared to move her whole life and take all the money she had "carefully hoarded" the idea that Elizabeth is studying 'privately', with a sponsor, is subtle in demonstrating that she is determined to make medicine her career, as it shows that, although she is not yet accepted to medical school, she is willing and prepared to study the ending of the extract is very successful in demonstrating Elizabeth's determination, as the writer is extremely positive in the presentation of how she has progressed and developed: 'truly confronting her fears ... she would be able to plunge into medical school, excelling at it' the theme of development is effective at the end of the extract in demonstrating progress and determination to move on, as the reader is efficiently presented with what she has learnt: 'She had moved from books to anatomical models, from cadavers to living patients'. <p style="text-align: right;">(15 marks)</p>
Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual reference
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> Description of ideas, events, themes or settings. Limited assertions are offered about the text. The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> Comment on ideas, events, themes or settings. Straightforward opinions with limited judgements are offered about the text. The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none"> Explanation of ideas, events, themes or settings. Informed judgement is offered about the text. The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> Analysis of ideas, events, themes or settings. Well-informed and developed critical judgement is offered about the text. The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none"> Evaluation of ideas, events, themes or settings. There is a sustained and detached critical overview and judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the points being made



Marking Activity 4 – Question 7(a) – Paper 2

Script 5

7 (a) The two texts show people who decide to become doctors.

What similarities do the two people share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

Both texts use anecdotes to reflect upon their younger selves. In text one it says "there, I was, a junior doctor." ~~I don't remember medicine ever being an~~ ~~act~~ similarly, in text two it says "she now began to study anatomy privately"

Both texts describe the body with emotive language. In text one it says "huge heart and a distorted aorta" similarly, in text two it says "beauty of the tendons"

Both texts show how they had to travel. In text one it says "I embarked upon the treacherous six-mile journey". Similarly, in text two it says "Elizabeth sailed out of Charleston".



Script 6

7 (a) The two texts show people who decide to become doctors.

What similarities do the two people share in these extracts?

Use evidence from **both** texts to support your answer.

(6)

Both texts show how they never thought of that career before. In text one it says 'I don't remember medicine ever being an active career decision.' Similarly, in text two it says 'The thought of becoming a doctor struck Elizabeth as preposterous.'

Both texts show how they needed a lot of hard work. In text one it says 'learning every single aspect of the human body's anatomy and physiology... is a fairly gargantuan undertaking.' Similarly in text two it says 'she was determined to go to a mainstream college.'

Both texts show how hard work pays off in becoming a doctor. In text one it says 'Then there I was, a junior doctor.' Similarly, in text two it says 'she was becoming ready to become a doctor.'



Question 7(a) – Paper 2 – Mark Scheme

Question Number	Indicative content	
7(a)	<p>Candidates must draw on BOTH texts to access marks.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> both people are initially unclear about what they want to do as a career: in Text 1, the writer says 'I don't remember medicine ever being an active career decision' and in Text 2, the writer states her studies 'leave her unsatisfied and restless' both people do not initially think about becoming a doctor: in Text 1 medicine is not 'an active career decision' and in Text 2 the writer describes how 'The thought of becoming a doctor struck Elizabeth as preposterous' both people have someone else inspiring or encouraging them: in Text 1 the writer comments that 'my dad was a doctor', in Text 2 the writer says that Elizabeth's sick friend makes the 'astonishing suggestion' that she should be a doctor both texts show that the people realise there are difficulties in becoming a doctor: in Text 1 the writer says 'medical schools are oversubscribed ten-fold' and in Text 2 the writer explains that medicine 'was an astonishing suggestion. Women did not study medicine in 1845' both people are aware of the academic/study requirements for becoming a doctor: in Text 1, the writer identifies 'straight As at A level' and in Text 2 the writer talks about how 'medicine would be the hardest of all the professions' both people are aware of the expectations others have of those applying to medical schools: in Text 1 'they fixate on extracurricular activities' and in Text 2 'Women did not study medicine in 1845' and Elizabeth is told 'you won't have the money to pay for it' both texts demonstrate that the two people are aware of or have personal qualities people need to be a doctor: in Text 1 the writer identifies a 'huge heart ... compassion and human kindness' and in Text 2 Elizabeth is 'tough, obstinate, constantly self-challenging' both people have to move to do their medical training: in Text 1 it is a short move 'six-mile journey from Dulwich to South Kensington', and in Text 2 'Elizabeth sailed out of Charleston in May, 1847, bound for Philadelphia' both people are aware of the difficulties of their studies: in Text 1 the writer says 'learning every single aspect of the human body's anatomy and physiology ... is a fairly gargantuan undertaking' and in Text 2 Elizabeth is 'confronting her fears and finickiness' both people are positive about their experiences of training: in Text 1, the writer says he feels the 'buzz of knowing I was going to become a doctor one day' and in Text 2 Elizabeth is struck by 'The beauty of the tendons and exquisite arrangements of this part of the body'. <p style="text-align: right;">(6 marks)</p>	
Level	Mark	AO1: Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Limited understanding of similarities. Limited synthesis of the two texts. The use of evidence is limited.
Level 2	3–4	<ul style="list-style-type: none"> Sound understanding of similarities. Clear synthesis of the two texts. The selection of evidence is valid but not developed and there may be an imbalance.
Level 3	5–6	<ul style="list-style-type: none"> Detailed understanding of similarities. Detailed synthesis of the two texts. The selection of evidence is appropriate and relevant to the points being made.



Marking Activity 5 – Question 7(b) – Paper 2

Script 7

- (b) Compare how the writers of Text 1 and Text 2 present ideas and perspectives about choosing a career.

You should write about:

- the ideas and perspectives
- how they are presented
- how they are similar/different.

Support your answer with detailed references to the texts.

(14)

Both texts present the ideas and perspectives about choosing a career. Text 1, is an edited extract of a diary entry about the experiences of deciding on medicine as a career. Similarly, Text 2, is an edited extract from a book about her life, where she is considering a new career.

Both texts explore the idea and perspectives about choosing a career when talking about how medicine wasn't a first choice of career. In text 1, it says "personally i dont remember medicine ever being an active career desicion." The use of the simple sentence suggests that he never considered medicine to be a career choice, but he still pers~~ers~~ pursude it and became a doctor. Similarly, in text 2, it says "This was an astonishing... study medicine in 1845." The use of the the simple sentence suggests that medicine was never a career choice because she thought that it was a man's job



which is contextually correct as in 1845, men had more power over women. The reader will recognise, from both texts, that careers can change from one idea to another.

Both texts present the ideas and perspectives about choosing a career in different way. Text 1 explores how it is difficult to face the day to day tasks of a doctor. This is clearly evident in the lines 12 to 14, when it says "This, of course, makes sense... with death on a daily basis." The use of the list suggests that no amount of training and education can ever prepare you to face what a doctor has to. However, text 2 explores how difficult it is for a woman to become a doctor. This is clearly evident in the lines 21 to 22, when it says "people would never consult a woman doctor... too many obstacles." the use of the short emphatic sentences suggests that due to stereotypes in 1845, women were seen to stay at home, not pursue a career in medicine. The reader would ~~recognise~~ recognise that a doctors job is harder than what an average person sees.



Script 8

- (b) Compare how the writers of Text 1 and Text 2 present ideas and perspectives about choosing a career.

You should write about:

- the ideas and perspectives
- how they are presented
- how they are similar/different.

Support your answer with detailed references to the texts.

(14)

In text 1 the writer ~~des~~ presents choosing a career, especially at the age of 16 as something that would be unfair to hold ~~one~~ anyone to their word for the career ^{path} they said they'd take. ~~and~~ He shows that choosing a career in medicine is generally because your Mom or Dad are doctors and you want to follow on and the fact that his own actual "dad was a doctor" meant that "it was written on the walls" for him to become one. ~~Text 2~~ Text 2 also shows how Elizabeth Blackwell didn't plan on becoming a doctor either and was also persuaded by a friend/family because at first "the thought of becoming a doctor ~~was~~ struck her as preposterous." until her "sock friend" said "why not study medicine after that Elizabeth, similar ~~to~~ to Adam became fixated on this goal and in succeeding. However ~~that's~~ the thing that "propelled him towards his goal" was the "buzz of knowing he was going to become a doctor one day - such a big deal you get to literally change your name, like a superhero or an international criminal."



and the fact that that was the main ~~then~~ source of his determination, despite it still being a reason to ~~see~~ succeed, seems more immature and is written in a colloquial tone and is almost ^{in text 2} slightly childish. ~~compared to~~ Compared to Elizabeth, who's source of determination juxtaposes Adam's in text 1, as she ~~was~~ was someone who 'refused to be marginalized' by society for being an aspiring woman doctor and was "ready to fight for the opportunity to study the most respected scientific medicine available."

Compared to ^{Elizabeth} ~~Adam~~, ~~he~~ Adam seems very disappointed when he finally reached his chosen career path of becoming a doctor and was ~~let~~ let down, ~~however~~ ~~Elizabeth~~ ~~was~~ ~~saying~~ saying the job was "mind-numbing and insanely time-consuming" and "not really what he'd trained so hard for." However ^{when} Elizabeth actually began her training to become a doctor, she was becoming more and more "interested" as she advanced and wrote that "The ~~beauty~~ beauty of the tendons and exquisite arrangements of this part of the body struck my artistic sense" this ~~is~~ ~~display~~ shows how she has made a deeper connection with the subject and career than Adam did as he was only really interested in the title. Elizabeth was "truly confronted her fears and ~~his~~ finickiness". ~~is~~ ~~is~~



Question 7(b) – Paper 2 – Mark Scheme

Question Number	Indicative content
7(b)	<p>Reward responses that compare how each writer presents ideas and perspectives about choosing a career.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both texts focus on when they consider their career: in Text 1 it is 'At sixteen', and in Text 2 it is after a 'sick friend' suggests that Elizabeth would be good at it • both texts show that neither doctor knew what they wanted to be when they were younger: in Text 1 the writer says 'I don't remember medicine ever being an active career decision' and in Text 2 'At the age of six, Elizabeth had told her older sisters that she didn't know what she would be when she grew up' • both texts show people not actively considering medicine as a career initially, although in Text 1 the writer is less negative about the idea ('I don't remember medicine ever being an active career decision') than Elizabeth in Text 2: 'Her reaction to her friend's idea was revulsion' • both texts suggest that career choices can be driven by academic ability, although in Text 1 it comes from the writer's school: 'I went to the kind of school that's essentially a sausage factory designed to churn out medics ...' and in Text 2 Elizabeth wants to feel challenged and her friend suggests it as she is 'fond of study' • in Text 1 it is suggested that the reason to choose a career can be lack of imagination, "My mum/dad's a doctor", or over-ambitious, "I want to cure cancer", whereas in Text 2 Elizabeth is more determined to become a doctor as she is told she cannot do it: 'the fact that medicine would be hardest for her recommended it' • in Text 1 the writer presents his move into studying medicine as possibly inevitable: 'It was written on the walls', whereas Text 2 presents it as much more challenging: 'Women did not study medicine in 1845' • both texts present the basic requirements for the chosen study towards their career, although in Text 1 it is academic ability: 'all applicants are on course for straight As at A level' and in Text 2 it is gender: 'Women did not study medicine in 1845' • both texts show that it is difficult to get into medical school in order to enter this career, although for the trainees this is for different reasons: in Text 1 the writer says 'medical schools are oversubscribed ten-fold' and in Text 2 it is because of reasons of finance, time and gender: "'You won't get into medical school. If you do, you won't have the money to pay for it ... it takes years of study ... People would never consult a woman doctor'" • in Text 1 it is implied that the writer's family support him in his chosen career, as he says 'my dad was a doctor', whereas Elizabeth faces a lack of support in her career choice: "'You won't get into medical school ... Forget it. It can't be done'" • both texts show that a career in medicine requires more than just academic ability, it takes psychological strength. In Text 1 the writer says 'a doctor must be psychologically fit' and in Text 2 the writer suggests Elizabeth's character will be an advantage, as she is 'tough, obstinate, constantly self-challenging, forever testing her own limits' • both doctors explore the extracurricular activities they do, which helps demonstrate that having broad skills is useful in a career choice: in Text 1 the writer talks about 'my distinctions in grade eight piano and saxophone, alongside some theatre reviews for the school magazine' and in Text 2 Elizabeth had been 'studying German, metaphysics, and music' and she is told 'You have health and leisure'



	<ul style="list-style-type: none"> • both texts show that medicine as a career choice is physical and that there is no room for those who are squeamish: in Text 1 the writer says 'They don't even check you're OK with the sight of blood' and in Text 2 Elizabeth is unsure about medicine as "'dwelling on the physical structure of the body and its various ailments filled me with disgust'" • in Text 2 Elizabeth has many obstacles to overcome, not least that she is 'squeamish, exceedingly proper, repulsed by the physical, and especially by disease', whereas in Text 1 the writer presents his route into the career as fairly easy and does not mention any such difficulties • in Text 1 the writer appears to find choosing somewhere to study towards his career quite straightforward: 'qualified me perfectly for life on the wards'; whereas Elizabeth finds more challenges in being accepted: 'She was ready to fight for the opportunity to study the most respected, scientific medicine available' • both texts demonstrate people having to move to study for their chosen career, although in Text 1 this is presented in a humorous way, as he says 'I packed my bags and embarked upon the treacherous six-mile journey from Dulwich to South Kensington', and in Text 2 the journey is presented as much longer, as Elizabeth has to leave 'Charleston in May, 1847, bound for Philadelphia, the center of American medicine at the time' • both texts touch on elements that are studied towards the career, although in Text 1 it is presented as very broad, 'learning every single aspect of the human body's anatomy and physiology, plus each possible way it can malfunction, is a fairly gargantuan undertaking', and in Text 2 Elizabeth starts much smaller, having 'lessons with the human wrist' • both trainees are excited by the possibility of moving into their chosen careers: in Text 1 the writer talks about 'the buzz of knowing I was going to become a doctor one day', and in Text 2 the writer says 'New knowledge gave her a new angle of vision ... she would be able to plunge into medical school, excelling at it, when finally they let her'" • Text 1 shows the progression from choosing a career, to training, to actually doing the job, whereas Text 2 shows progression only from deciding on medicine as a career to the initial stages of training, and Elizabeth is not yet accepted into medical school • Text 1 ends with the writer feeling that the training he had done was not helpful in the actual career, 'it came as quite the blow to discover that I'd spent a quarter of my life at medical school and it hadn't remotely prepared me', whereas Text 2 ends with Elizabeth 'becoming ready to become a doctor'. <p style="text-align: right;">(14 marks)</p>
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Level	Mark	A03: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> The response does not compare the texts. Description of writers' ideas and perspectives, including theme, language and/or structure. The use of references is limited.
Level 2	3–5	<ul style="list-style-type: none"> The response considers obvious comparisons between the texts. Comment on writers' ideas and perspectives, including theme, language and/or structure. The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</p>
Level 3	6–8	<ul style="list-style-type: none"> The response considers a range of comparisons between the texts. Explanation of writers' ideas and perspectives including theme, language and/or structure. The selection of references is appropriate and relevant to the points being made.
Level 4	9–11	<ul style="list-style-type: none"> The response considers a wide range of comparisons between the texts. Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. References are balanced across both texts and fully support the points being made.
Level 5	12–14	<ul style="list-style-type: none"> The response considers a varied and comprehensive range of comparisons between the texts. Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. References are balanced across both texts, they are discriminating, and clarify the points being made.



Marking Activity 6 – Question 5 – Paper 1

Script 9

Chosen question number: Question 5 ☒ Question 6 ☐

Plan your answer to Section B here:

friends playing football.
see wishing well.
1 loose 2 touch, have in well
lower myself on ladder
long corridor with door at end (light)
go to open (push) (anxious)
Jewellery (gold)
eyes lit up (dream)
bag on floor
pick up money (gold)
as turn around
door shuts
lights dimmer

Was the ball
worth it.

Write your answer to Section B here:

26th June, a warm summers day in England. Me and my friends (Tom and Phil) meet up to go and play some football at the local pitches. At this time we wasn't in any rush, we was messing around playing keep it up with the football, until Tom miskicked it over a fence which to what looked like abandoned house with grass growing inside. Due to it being my ball, I decided to go get. As I pulled myself on the fence, I heard a slight



crack. This place is definitely not safe. After scouting the garden for my ball, I could just about see the top of it, due to the overgrown grass. I jumped down of the fence. A slight eerness shivered through my body as soon as I touched foot on the floor. I didn't think nothing of it, so I quickly went to where my ball was, at the back of the garden, but just in front of a slight curve in the garden which looked to me, very out of place. I popped my head round the corner ~~to~~. To my disbelief I saw the top of to what looked like a well ~~what~~ what's in there?

Debating in my head, whether I should go in or not, ~~to~~ I slowly lowered myself in. My friends at this point must have been confused why I'm taking so long. The slippery silver ladder, shacking at every foot I take. At this point I'm to what I believe halfway down, but I still can't see the bottom. Regreting my decisions, I started to slide down the ladder to quicken up the process and hopefully make it a little bit less frightening. Thud. I hit the bottom, as I did, dust, leaves and even insects covered my vision. After continuously coughing from the dust



particles, my vision cleared up. To me it looked like a long hallway but, ancient and dirty. I thought to myself about heading back up as nothing ~~felt~~ looked intriguing. Until I walked into the hallway about 5 paces. A glow of light shined under this mysterious but heavy metal door. To be specific, gold light. It can't be. Can it.

Myraculously, I pushed the door and the hinges seperated from the door, it almost felt too good to be true. Lights, one by one burnt on in the hallway behind me, then lastly, a bright ~~white~~ white light ~~shines~~ grows up the room. I poke my head round. My breath slows down. My eyes glued to what's going to be behind this door. As I turn my head the first thing I notice is a mountain of gold glistening jewelrally piled on top of each other. This can't be true. Every necklace, ring, crown looked like someone deep cleans them ~~at~~ twice everyday. It felt like I was dreaming.

Not knowing if this was a dream or not I picked up a perfectly ~~a~~ knicked duffle bag,



big enough to fit me in it. Before wasting any more time, I loaded the bag as my heart started panting rapidly. This is amazing. After every single last Jewel was gone off the marble slab where they layed. In excitement, I turned around. Thinking in my head what I will tell my friends. Before taking my first step forward, to my shock a concrete slab, weighing more than a ton drops down in my path, causing my feet to shake. Coincidence or not, this wasn't a good sign. Before I could react much, I heard a slow but increasing crack in the ceiling. dust ~~is~~ falling on my head. As I look up to investigate, I see a large black shadow dropping down, bashing against the walls during its arrival. It was a trap. I thought to myself. Accepting defeat, I layed down in nothing but sadness and guilt. This is it. Was the ball worth it?



Question 5 – Paper 1 – Mark Scheme

Question Number	Indicative content
*5	<p>Purpose: to write a real or imagined piece about a time when the candidate or someone that they know made a discovery. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none">• use the images to write about discovery in the sense of physical exploration or the discovery of some new knowledge and understanding, such as scientific discovery• use the passage to inspire writing; for example, some may attempt to write a ghost story that involves the discovery of something new or the unmasking of hidden secrets• be about incidents that directly involved the writer or they may write in the third person, retelling stories of discovery that they are not directly involved in, such as famous explorers and discovering new realms• use appropriate techniques for creative writing: vocabulary, imagery, language techniques• use a voice that attempts to make the piece interesting and believable for the chosen audience• demonstrate particular understanding of the form used• be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>



A05: <ul style="list-style-type: none"> • Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. • Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. 		
Level	Mark	The candidate:
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> • Limited ability to communicate clearly, effectively and imaginatively. • Offers a basic response, with audience and/or purpose not fully established. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	<ul style="list-style-type: none"> • Some ability to communicate clearly, effectively and imaginatively. • Shows an awareness of audience and purpose, with straightforward use of tone, style and register. • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	<ul style="list-style-type: none"> • Clear ability to communicate clearly, effectively and imaginatively. • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	<ul style="list-style-type: none"> • Secure ability to communicate clearly, effectively and imaginatively. • Organises material for particular effect, with effective use of tone, style and register. • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	<ul style="list-style-type: none"> • Sophisticated ability to communicate clearly, effectively and imaginatively. • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.



A06:

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Level	Mark	The candidate:
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> Limited ability to write for clarity, purpose and effect. Uses basic vocabulary, often misspelled Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5-7	<ul style="list-style-type: none"> Some ability to write for clarity, purpose and effect. Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.
Level 3	8-10	<ul style="list-style-type: none"> Sound ability to write for clarity, purpose and effect. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.
Level 4	11-13	<ul style="list-style-type: none"> Secure ability to write for clarity, purpose and effect. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	14-16	<ul style="list-style-type: none"> Sophisticated ability to write for clarity, purpose and effect. Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.



Marking Activity 7 – Question 9 – Paper 2

Script 10

- 1) Heading
- 2) Opening para-
- 3) 3 paras main-
- 4) Closing
- 5) Main message-

Write your answer to Section B here:

My ambitions and setting goals to achieve them

Everyone has ambitions. You're lying if you don't. Coming as a huge surprise - only you determine whether they are achievable or not. Not your best friend, not your parents, not your annoying older sister, but you. Yes, I am aware that they can help, but hear me out. This is your life, your ambitions. You need to want this. So what's the plan, are you going to sit around, not setting goals, watching your ambitions fly past you? No, of course you're not. You are going to grab life by the throat; no matter how much it beats you down, and own it.



What are my ambitions? I would like to go to every country in the world by the time my life is over. A tiring, treacherous, but terrific journey I will embark on. You need an ambition you are passionate about! Take John, my younger cousin. All his life he was bullied into being a lawyer, and he hated it. He let it happen without expressing his passion, not so good when you think about it. He describes his life as "Dull" and "Miserable." Don't end up like John, be better. Fight for your passion and act upon it.

My goals going forward

Goals. The single-most important thing to achieving your ambitions. They need to be specific, measurable, achievable, recordable and timed. With this formula, everything's possible. My goals you ask? Europe by twenty. Asia done by thirty-three then South America thirty-five. Only joking, why would I do that? I'm sixteen years old with a life packed full of adventure and discoveries I have not made yet. Adrenaline is rushing through my veins - excited for the journey ahead. In case you're wondering, I will travel the world by setting goals. 75% of people who reached their ambition in life stated that they couldn't have achieved it



without setting goals. I hope this reinforces my point, however there is no rush.

If I set goals, I can take things one at a time. Take me for example: travelling the whole planet (every country) sounds like a big ask, doesn't it? Well, in a month's time I am heading to South-East Asia for three months. First to the dense jungles of Malaysia, then up to the scorching rice fields of Vietnam. Then, west to the historic town of Siem Reap in Cambodia. Take it one country at a time, and it doesn't sound as far away as you think. Apply this to your ambition, trust me, you will reach it.

I very much hope that my article has done plenty of good, and has invaded and taken over any negative thoughts about reaching ambitions. Truth is, we only have one life, one chance, to do what we love most. I'll warn you, not setting goals and reaching your ambition is costly. You want to be in that hospital bed reflecting back on your life. Will you be John? A man who listened to others and took orders from them, leading him to a miserable job he didn't enjoy. I'll ask you this, how do you think John will feel in that bed? Exactly, so I



think that the message is clear. Be yourself and do what makes you passionate. However, you must grab at any opportunities that you receive, as you only live once. Remember: set goals, and reach the end goal - your ambition. Once again, thank you for being open-minded. Take this advice and use it (well). Thank you over and out.



Question 9 – Paper 2 – Mark Scheme

Question Number	Indicative content
*9	<p>Purpose: to write an article for a magazine to inform or advise.</p> <p>Audience: the writing is for a general readership. The focus is on communicating ideas about ambitions and goals for the future. This can involve a range of approaches.</p> <p>Form: the response should be set out as an article using organisational features. Some candidates may use stylistic conventions of an article such as sub-headings or occasional use of bullets. Candidates do not have to include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• explain what ambitions the writer has for the future, for example to achieve academic success, to become influential on social media, to achieve health and fitness goals, to achieve in the arts, to be personally happy and fulfilled, to have a large family• suggest what the writer's goals are to help them meet their ambitions, for example to go on to further education, higher education or training, to move into a specific career, to travel (generally or specifically), to learn a new skill• offer ideas about how the goals will help the writer achieve their ambitions, for example breaking the ambition down and focussing on the detail, helping to eliminate things that are not helpful, helping to manage time. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>



AO5:

- **Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.**
- **Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.**

Level	Mark	The candidate:
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> • Limited ability to communicate clearly, effectively and imaginatively. • Offers a basic response, with audience and/or purpose not fully established. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	<ul style="list-style-type: none"> • Some ability to communicate clearly, effectively and imaginatively. • Shows an awareness of audience and purpose, with straightforward use of tone, style and register. • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	<ul style="list-style-type: none"> • Clear ability to communicate clearly, effectively and imaginatively. • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	<ul style="list-style-type: none"> • Secure ability to communicate clearly, effectively and imaginatively. • Organises material for particular effect, with effective use of tone, style and register. • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	<ul style="list-style-type: none"> • Sophisticated ability to communicate clearly, effectively and imaginatively. • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.



A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.		
Level	Mark	The candidate:
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> Limited ability to write for clarity, purpose and effect. Uses basic vocabulary, often misspelled Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5–7	<ul style="list-style-type: none"> Some ability to write for clarity, purpose and effect. Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.
Level 3	8–10	<ul style="list-style-type: none"> Sound ability to write for clarity, purpose and effect. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.
Level 4	11–13	<ul style="list-style-type: none"> Secure ability to write for clarity, purpose and effect. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	14–16	<ul style="list-style-type: none"> Sophisticated ability to write for clarity, purpose and effect. Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.