



Extracts and Mark Schemes

GCSE English Language: How to Apply the Mark Scheme

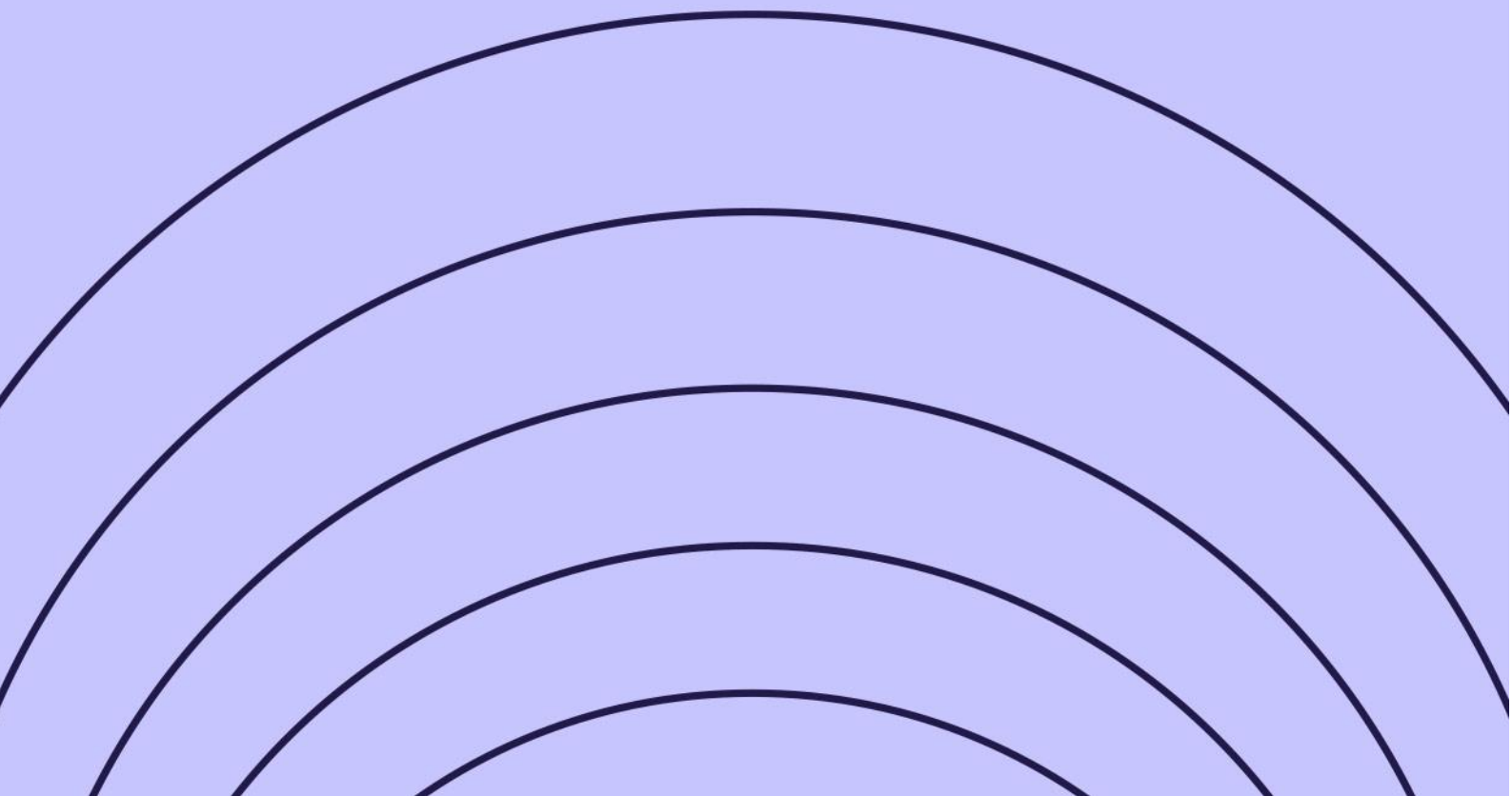


Table of Contents

Paper 1 – Summer 2025	3
Extracts	3
Paper 2 – Summer 2025	5
Extracts	5
Summer 2025 – Mark Schemes	8
Marking exercise 1	8
Paper 1 Question 3	8
Paper 2 Question 3	11
Marking exercise 2	14
Paper 1 Question 4; Paper 2 Question 6	14
Marking exercise 3	18
Paper 2 Question 7(a)	18
Marking exercise 4	19
Paper 2 Question 7(b)	19
Marking exercise 5	22
Paper 1 Question 5; Paper 2 Question 8	22

Paper 1 – Summer 2025

Extracts

Read the text below and answer Questions 1–4 on the Question Paper.

In this extract, the narrator remembers how the young man she was planning to marry went off to join the navy and fight in the war. She recalls what happened when he returned home unexpectedly.

Poor Pretty Bobby: Rhoda Broughton

Before he went ... as we walked in the garden, with our monstrously long shadows stretching before us in the moonlight ... somehow, it became clear to us that, if God left him alive, and if the war ever came to an end, he and I should belong to one another. When he went he kissed me, I kissed him back again, most lovingly, with many tears.

Ah! parting. And so Bobby got into a carriage and drove away, and then I wept as one that would not be comforted. 5

The days passed by and now the corn harvest had come and the sun still shone with broad power.

One night, one hot night, having prayed even more heartily and tearfully, I had lain down to sleep. The windows were left open, that all possible air might reach me from the still and scented garden below. Thinking of Bobby, I had fallen asleep, and he is still mistily in my head, when I seem to wake. The room is full of clear light, but it is not morning: it is only the moon looking right in. I can see my own ghostly figure sitting up in bed, reflected in the looking-glass opposite. I listen: surely I heard some noise: yes—certainly, there can be no doubt of it—someone is knocking loudly at the hall-door. At first I fall into a deadly fear; then reason comes to my aid. If it were a robber, or person with evil intent, would he knock so openly and clamorously*? At worst it is some drunken sailor; at best, it is a messenger with news of our dear ones. At this thought I instantly spring out of bed and hurrying on whatever garments come most quickly to hand, I open my door, and fly down the passages, into which the moon is looking with her ghostly smile. 10 15 20

As I near the door I meet our old butler.

‘Who *can* it be, Stephens?’ I ask, trembling with excitement and fear.

It seems to me as if the endless bolts would never be drawn—the key never be turned in the stiff lock; but at last the door opens slowly and cautiously. I peep out eagerly, expecting I know not what. 25

Good heavens! What do I see? No drunken sailor, no messenger, but, oh joy! oh blessedness! my Bobby himself—my beautiful boy-lover! Even *now*, even after all these weary years, I cannot forget the unutterable happiness of that moment.

‘Open the door, Stephens, quick!’ I cry, stammering with eagerness.

The chain rattles, the door opens wide, and there he stands before me. At once, a feeling of cold disappointment steals unaccountably over me. He makes no movement towards me; he does not catch me in his arms, nor even hold out his hand to me. He stands there still and silent, and though the night is dry, I see that he is dripping wet; the water is running down from his clothes, from his drenched hair, and even from his eyelashes, on to the dry ground at his feet. 30 35

‘What has happened?’ I cry, hurriedly, ‘How wet you are!’ and as I speak I stretch out my hand and lay it on his coat sleeve. But even as I do it a sensation of intense cold runs up my fingers and my arm. How is it that he is so chilled to the marrow of his bones on

this sultry, breathless, August night? To my extreme surprise he does not answer; he still stands there, dumb and dripping. 'Where have you come from?' I ask. 'How is it that you are so wet?' 40

'It was cold,' he says, shivering, and speaking in a slow and strangely altered voice, 'bitter cold. I could not stay there.'

'Stay where?' I say, looking in amazement at his face, which, whether owing to the ghastly effect of moonlight or not, seems to me ash white. 'Where have you been? What is it you are talking about?' 45

But he does not reply.

Glossary

*clamorously** – very noisily

Paper 2 – Summer 2025

Extracts

Read the text below and answer Questions 1–3 on the Question Paper.

TEXT 1

Extract from 'Freak Hurricane kills 13. Damage could top £100 million as southern Britain reels under the worst devastation since the war' (1987).

This edited article, published in The Guardian newspaper in October 1987, reports on an unexpected hurricane that affected the United Kingdom.

Thirteen people died, hundreds were injured, and damage estimated at more than £100 million was caused by the hurricane winds yesterday which left the worst trail of devastation and chaos in southern England since the last war.

Last night, countless families were homeless or without electricity, many roads remained blocked by debris and fallen trees and huge ships lay stranded, thrown on beaches by the ferocious storms which came out of the night. 5

While a Cabinet crisis meeting held back from declaring a state of emergency or the promise of Government money to help clear up the havoc an investigation was underway at the Meteorological Office* into why there was no proper forecast warning of the ferocious storms which were the worst in living memory. 10

The terrifying winds left the south paralysed as power lines were scythed by flying debris, roofs were torn off houses, buildings collapsed, transport systems halted and emergency services battled to retain control of a disaster which panicked millions of people who awoke at 3 am to find themselves living a nightmare. And the cost to commerce and businesses which were forced to close down as communications blacked out, could also cost the economy millions in lost trade. 15

In the aftermath of the storm, a ferry was last night still aground on Folkstone Beach. There were no passengers aboard when the vessel was snatched by the wind shortly after completing the night crossing.

Trains into and out of London were cancelled for several hours, ferries were out of service and Britain's two largest airports, Heathrow and Gatwick, experienced long delays. London's Underground system was halted because of lack of electrical power and even the money markets suspended business as computer systems went down. 20

But the 100 mph hurricane winds also wreaked destruction which might never be repaired or forgotten. Thousands of trees, torn from their roots, cathedrals battered and places like Kew Gardens** closed until further notice. 25

A third of the trees which have stood at Kew for hundreds of years were ripped out of the grounds and classic greenhouses worth millions collapsed like cards.

"Kew Gardens will never be the same again in our lifetime, it will take years and years to regrow the trees," said spokeswoman Christine Brandt. "We are devastated. Hundreds of trees have been uprooted – huge oak trees, black walnuts and tulip trees are gone. The staff are profoundly distressed. Everywhere we look trees are down or damaged, some of us have worked here for years and it is like our children are gone." 30

The Home Secretary maintained that the emergency services were "coping resiliently" after the night of storms. He said: "We have just experienced the most widespread night of disaster in the south-east of England since 1945. Windspeeds in excess of 100 mph have been recorded and a swathe of destruction has been left right across southern England." 35

The hurricanes crossed the coast of Britain at 11 pm on Thursday night only an hour or so after TV weather forecasters had predicted “windy weather” but nothing more.

By 3 am the eye of the hurricane read 107 mph, battering a path across London.

40

*Meteorological Office** – the national weather service for the United Kingdom

*Kew Gardens*** – a Royal Botanic garden with a collection of plants for research, conservation and education

Read the text below and answer Questions 4–7 on the Question Paper.

TEXT 2

Extract from ‘Frostquake: The frozen winter of 1962 and how Britain emerged a different country’ by Juliet Nicolson (2021).

In this edited extract, Juliet Nicolson looks back on the winter of 1962–1963, one of the coldest winters that Britain has ever experienced.

We had often heard the story of a morning long ago when our grandmother had woken beneath the not-quite-leak-proof ceiling of her bedroom to find she was lying under a thick counterpane* of snow. But that night, the night of the Boxing Day party, even in the darkness, this was the most snow, the snowiest snow, we had ever seen.

Outside freezing snowballs melted the second they hit the nape of our necks and we tipped backwards on to the lawn, arms outstretched like acrobats, trusting that the mattress of snow would break our fall. Tying a rope to an old abandoned wooden lavatory seat that we found in the back of a barn, we set about persuading any passing grown-up to swirl us around the lawn as we sat wedged into the oval hole, giddy with the novelty of it all.

5

10

By the end of the Bank Holiday in parts of the south of the country snowfall already measured two and a half feet. Families and friends who either hoped to get together or longed for the annual enforced sociability to be over faced disaster. With some unable to get to the holiday sanctuaries they had intended to visit, others were trapped in family prisons from which they longed to escape.

15

On 27 December *The Times* reported that every single county in England had been affected in some way by snow or ice, with Dorset, Devon, West Kent, Surrey and East Sussex the worst hit. In Kent the cold had been creeping up through the sea and it had become possible to walk a full mile on ice from the beach out into the open sea. Mini icebergs were seen floating in the River Medway. While Guernsey was celebrating its first white Christmas in forty years, the sea in Poole Harbour froze over for the second time in a quarter of a century, with giant floes** floating in the freezing water. The wings of trapped seagulls could be seen pointing up at the sky like miniature sails.

20

In the plummeting temperatures of South Devon the keepers of the four wild apes at Paignton Zoo were on twenty-four-hour patrol in case the animals made a dash for freedom and skated across the frozen moat that separated them from the public.

25

The RAC*** had put out a warning saying that cars were ‘skipping about like learners on ice skates’. The weather continued to leave its imprint as snowfall swept across the country, main roads became blocked, vehicles were abandoned and grown-ups quickly became disenchanted as the RAC issued another image-laden warning to say that vehicles were sliding off roads ‘like spinning tops’.

30

As the New Year approached the snow kept on falling. Ten inches lay on the tarmac at Gatwick: six thousand tons of the stuff had been cleared from the runways but not in time to avoid the cancellation of fifty outgoing flights. A helicopter ferried a nurse carrying life-saving insulin to her diabetic patient. On the higher ground, seventy cars and lorries were released from huge drifts by the RAC. The transport network had begun to buckle.

35

In Oxford home-owners on the banks of the Thames drove their cars across the frozen river to meet friends living on the opposite side. Estuaries and backwaters were glassy with ice, preventing water birds and wildlife that lived along the riverbanks from finding food. Kingfishers, waders and wildfowl died in their hundreds of thousands.

40

*counterpane** – bed covering

*floes*** – sheets of floating ice

*RAC**** – a national organisation that offers motoring services

Summer 2025 – Mark Schemes

Marking exercise 1

Paper 1 Question 3

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 2 or above, where analysis of both language and structure is required.**

Question Number	Indicative content
3	<p>Reward responses that explain how the writer uses language and structure in the given lines to show what the narrator experiences on the night that Bobby returns home.</p> <p>One night, one hot night, having prayed even more heartily and tearfully, I had lain down to sleep. The windows were left open, that all possible air might reach me from the still and scented garden below. Thinking of Bobby, I had fallen asleep, and he is still mistily in my head, when I seem to wake.</p> <p>The room is full of clear light, but it is not morning: it is only the moon looking right in. I can see my own ghostly figure sitting up in bed, reflected in the looking-glass opposite. I listen: surely I heard some noise: yes— certainly, there can be no doubt of it—someone is knocking loudly at the hall-door. At first I fall into a deadly fear; then reason comes to my aid. If it were a robber, or person with evil intent, would he knock so openly and clamorously*? At worst it is some drunken sailor; at best, it is a messenger with news of our dear ones. At this thought I instantly spring out of bed and hurrying on whatever garments come most quickly to hand, I open my door, and fly down the passages, into which the moon is looking with her ghostly smile.</p> <p>As I near the door I meet our old butler.</p> <p>‘Who <i>can</i> it be, Stephens?’ I ask, trembling with excitement and fear.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none">• use of a comparative to show how much she has prayed for Bobby’s implied safe return on that night: ‘even more heartily and tearfully’• use of alliteration to suggest heightened senses: ‘still and scented’• use of simple connectives to indicate the confusion in the narrator’s mind: ‘The room is full of clear light, but it is not morning’• use of adverbs ‘surely’ and ‘certainly’ and the phrase ‘yes ... there can be no doubt of it’, all of which misleadingly suggest a sense of a firm belief based

	<p>upon truth but which actually heralds a profound sense of uncertainty</p> <ul style="list-style-type: none"> • this is also created through the use of a range of adverbs and adjectives all focused upon a lack of clarity: 'mistily', 'ghostly' • her initial thoughts are immediately morbid and sinister and come from the semantic field of horror: 'deadly fear', 'evil intent'
	<ul style="list-style-type: none"> • use of personification to create an extended metaphor of the moon as a malevolent character, seeming to enjoy the narrator's discomfiture: 'the moon is looking with her ghostly smile' • use of powerfully emotive language as she trembles with the contradictory emotions of 'excitement and fear'. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • this section begins with language that is repeated and varied for emphasis with the suggestion of a traditional story opening • in the third sentence the extract shifts, mid-sentence, into the historic present tense and remains so for the rest of the extract. It is a device often used to make a narrative more graphic or immediate • use of a multi-clausal complex sentence structure, including the use of two colons and two dashes, creates a breathless and disjointed sense of the narrator's thought processes: 'I listen: surely I heard some noise: yes—certainly, there can be no doubt of it—someone is knocking loudly at the hall-door' • use of 'if', a subordinating conjunction, 'If it were a robber', creates uncertainty for the reader • even more so when allied with the modal auxiliary verb and rhetorical question: 'would he knock so openly and clamorously?' • italics are used to express her profound sense of confusion: "' Who <i>can</i> it be?'" <p style="text-align: right;">(6 marks)</p>

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. NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.
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.

Paper 2 Question 3

In responses to the question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 3 or above, where analysis of both language and structure is required.**

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 numbers used at the beginning of the extract create a factual tone: 'Thirteen people died, hundreds were injured, and damage estimated at more than £100 million' the writer uses hyperbole to emphasise the drama and shock this event has caused: 'more than £100 million', 'worst trail of devastation and chaos', 'countless families', 'living a nightmare', 'Thousands of trees, torn from their roots', 'ripped out of the grounds', 'will never be the same again in our lifetime' the writer uses language associated with destruction and damage to show the negative impact of the event: 'damage', 'devastation', 'chaos', 'debris', 'wreaked destruction', 'disaster' this is also emphasised by the use of nouns and verbs that demonstrate disorder and confusion: 'chaos', 'havoc', 'state of emergency', 'panicked' personification (or images that could be described as personification) is used to connect the reader to the idea of the lack of control that objects had in the storm by showing the impact on them: 'huge ships lay stranded, thrown on beaches by the ferocious storms which came out of the night', 'left the south paralysed', 'the vessel was snatched by the wind' images of fragility demonstrate that it was impossible to avoid the damage when faced by the power of the storm: 'thrown on beaches', 'snatched by the wind', 'collapsed like cards' the use of quantifiers demonstrates the scope and scale of the damage and destruction caused: 'countless', 'many', 'millions' the impact of the damage is highlighted by the use of negative language and descriptions, showing loss or lack of ability to do something: 'homeless or without electricity', 'forced to close down', 'suspended business', 'might never be repaired or forgotten' the devastation caused by the storm is intensified by the use of language associated with fear: 'terrifying winds', 'panicked', 'living a nightmare', 'profoundly distressed' the writer uses aggressive and violent verbs to demonstrate the ferocity of the storm: 'scythed', 'torn off', 'battled', 'blacked out', 'snatched', 'torn from', 'battered', 'ripped out', 'battering' the writer uses language that suggests the negative viewpoint that not enough was being done to help and that warnings were not given: 'a Cabinet crisis meeting held back from declaring a state of emergency or the promise of Government money', 'there was no proper forecast warning', 'only an hour or so after TV weather forecasters had predicted "windy weather" but nothing more' language linked to restriction and lack of control demonstrates the negative impact of the hurricane: 'lay stranded', 'transport systems halted', 'forced to close down', 'London's Underground system was halted', 'suspended business', 'closed until further notice'

- the images the writer uses to demonstrate the impact of the storm on the trees indicate the force of two types of nature in conflict with each other and the powerlessness to do anything: 'Thousands of trees, torn from their roots', 'ripped out of the grounds', "it will take years and years to regrow the trees"
- the use of simile demonstrates the extremes of emotion the staff at Kew Gardens feel about the loss of the trees: "it is like our children are gone"
- the use of the verb 'maintained' to describe the statement by the Home Secretary suggests that the Home Secretary is trying to convince people that there is no need for panic.

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

- the writer uses rule of three in the opening of the extract in order to create a vivid and shocking image right from the beginning: 'Thirteen people died, hundreds were injured, and damage estimated at more than £100 million'
- the fact that the writer uses death and injury at the start of the extract creates a dramatic and shocking opening; this could also be emphasised by the use of the number thirteen, which in superstition is seen as 'unlucky for some'
- the writer repeats 'million' to demonstrate the huge impact this has had on the country: '£100 million', 'millions of people', 'millions in lost trade', 'worth millions'
- the repetition of the superlative 'worst' emphasises the dramatic impact of the events: 'worst trail of devastation', 'worst in living memory'
- the writer also repeats the idea of cost to demonstrate the negative impact of the storm: 'the cost to commerce', 'could...cost the economy'
- the use of a list emphasises just how much damage was done: 'power lines were scythed by flying debris, roofs were torn off houses, buildings collapsed, transport systems halted and emergency services battled to retain control'
- the repetition of 'collapsed' highlights just how much has been lost as it suggests complete breakdown: 'buildings collapsed', 'greenhouses worth millions collapsed like cards'
- the writer also uses a list to demonstrate the scope of the damage caused to the transport network: 'Trains into and out of London were cancelled for several hours, ferries were out of service and Britain's two largest airports, Heathrow and Gatwick, experienced long delays'
- the writer varies sentence starts to build a sense of events happening at a swift pace, using conjunctions to create a dramatic tone: 'And the cost to commerce and businesses', 'But the 100mph hurricane winds also wreaked destruction'
- the quotation from Christine Brandt uses a simple repetition to demonstrate that a one-off event can have a profound impact: "years and years"
- short sentences and paragraphs are used to place emphasis on the feelings of the staff at Kew Gardens: "The staff are profoundly distressed" and to show the impact of the speed of the hurricane: 'By 3am the eye of the hurricane read 107mph, battering a path across London'
- the writer includes specific phrases in quotation marks to strategically demonstrate that they do not necessarily believe what is or was said, since they stand out structurally from the other sections of the extract: "coping resiliently", "windy weather"
- the Home Secretary's statement towards the end of the extract reflects the words the writer uses in the opening with its comparison to war-time, helping to reinforce the accuracy of the writer's account.

(15 marks)

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 exercise 2

Paper 1 Question 4; Paper 2 Question 6

Question Number	Indicative content
4	<p>Reward responses that evaluate how successfully the narrator's changing emotions are shown.</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 a wide range of emotions experienced by the narrator from the bliss of the moment when they pledge their love, the sadness of leaving, the pain of separation, the initial confusion when woken, the eagerness at seeing her lover returned, her feeling of 'cold disappointment' and finally shock and consternation at his manner and appearancethe alliterative title, 'Poor Pretty Bobby', balances the narrator's sadness and regret with her acknowledgement of her attraction towards himthe initial bliss of the couple pledging their love to each other is literally overshadowed by the extended metaphor of the moon, a monstrous and malign influence that occurs throughout the passage, possibly suggesting that their love is doomed from the outsetsimple repetition and parallelism are used to depict the strength of their love: 'When he went he kissed me, I kissed him back again'single-word exclamation expresses in sound the sorrow of their parting: 'Ah!'use of powerful adverbs express the depth of her longing for his implied safe return: 'having prayed even more heartily and tearfully'some may see the garden as a linking theme, with its biblical allusions to the love between Adam and Eve, suggesting the depth of their loveuse of subordination to show how Bobby fills every waking moment for her, emphasising the totality of her love and commitment and the depth of her longing for him: 'Thinking of Bobby, I had fallen asleep'the deliberate shift into the present tense is used to heighten the impact of her feelings as Bobby returns: 'I had fallen asleep, and he is still mistily in my head, when I seem to wake'the sense of her excitement and eagerness is communicated through the speed of her actions: 'I instantly spring out of bed and hurrying on whatever garments come most quickly to hand, I open my door, and fly down the passages'there is a single word in italics to emphasise the extent of her confusion: "Who

	<p><i>can</i> it be, Stephens?"</p> <ul style="list-style-type: none"> the extract builds her excitement and anticipation with the painfully slow opening of the door: 'It seems to me as if the endless bolts would never be drawn—the key never be turned in the stiff lock' there is a brief moment of bliss and elation powerfully created through emotive and religious language, multiple use of exclamation marks and the use of punctuation to create a sense of her gushing relief, before the true horror of the situation dawns upon her: 'Good heavens! What do I <p>see? No drunken sailor, no messenger, but, oh joy! oh blessedness! my Bobby himself—my beautiful boy-lover!'</p> <ul style="list-style-type: none"> the structure is one of profound contrast between her feelings for the Bobby that was and the Bobby that has returned the passage builds to a climax through eight increasingly exasperated questions that indicate her growing sense of alarm and confusion: "'Stay where?' ... "'Where have you been? What is it you are talking about?'" <p style="text-align: right;">(15 marks)</p>
--	--

Question Number	Indicative content
6	<p>Reward responses that evaluate how successfully the writer presents strong feelings about an event.</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> <ul style="list-style-type: none"> the opening to the extract sets the scene for the writer's feelings. Although it is described as 'the story of a morning long ago', the personal account of a family member creates an intense sense of cold and extreme weather: 'a thick counterpane of snow' the use of repetition is effective at creating the idea that the writer felt very strongly about how extreme the conditions were, as she says: 'this was the most snow, the snowiest snow' the events described are from the writer's own words, showing that this is a shared and personal account. This creates an authenticity of experience which helps the reader believe in the writer's feelings: 'we had ever seen' the writer uses sensual images which effectively help the reader to share in the feelings of excitement and 'novelty' she experienced: 'snowballs melted the second they hit the nape of our necks', 'trusting that the mattress of snow would break our fall', 'swirl us around the lawn' the identification of children at the start of the extract vividly evokes the excitement and playfulness they have when snow falls, and this is supported by the child-like language and behaviour: 'the snowiest snow', 'freezing snowballs', 'we tipped backwards on to the lawn, arms outstretched like acrobats', 'giddy with the novelty of it all' the writer's opening shows novelty and excitement at the extreme conditions. The event was unexpected yet exciting and leads them to be resourceful, finding an old toilet seat to make a sledge out of: 'an old abandoned wooden lavatory seat that we found in the back of a barn' the tone shifts when the writer begins to talk about the impact on families and friends more broadly as time goes on, as the language reflectively shows that not everyone enjoyed the events. Strong language shows that some people felt very extreme emotions about the impact of the conditions: 'faced disaster', 'trapped', 'prisons', 'escape' the writer's reference to the festive time of year is effective at indicating how emotional people are likely to be, as this is a time of year associated with being with family and friends and any impact on this can be very difficult, for positive or negative reasons: 'some unable to get to the holiday sanctuaries they had intended to visit', 'trapped in family prisons from which they longed to escape' the writer structures the piece to move from the initial excitement and novelty of the weather to the negative impacts on a festive holiday, to the wider effects in different places, showing the spread of the impact. This shows that the negative starts to take over as the extract goes on, building a sense of foreboding: 'On 27 December <i>The Times</i> reported that every single county in England had been affected in some way' the idea that unusual events happen because of the weather event creates a sense of tension and mystery, as the reader feels that these are incredible circumstances and could be unsafe: 'it had become possible to walk a full mile on ice from the beach out into the open sea', 'in case the animals made a dash for freedom and skated across the frozen moat' the writer's focus on the unusual events could also possibly build feelings of impending danger: 'Mini icebergs were seen floating', 'the sea in Poole Harbour froze over for the second time in a quarter of a century, with giant floes floating in the freezing water'

	<ul style="list-style-type: none"> the writer repeats the idea of being trapped, which creates strong feelings in the reader of claustrophobia: 'trapped in family prisons', 'wings of trapped seagulls', 'abandoned' this is contrasted with the idea of freedom which is also repeated, successfully showing the extremes of emotion being felt: 'from which they longed to escape', 'made a dash for freedom', 'released from huge drifts' the writer shows the idea of strange or unusual things to help effectively underline the extreme conditions, since things that do not usually ice skate are skating about: 'in case the animals made a dash for freedom and skated across the frozen moat', 'cars were 'skipping about like learners on ice skates'' the theme of danger creates a powerful focus for the reader on strong feelings of threat to life, as warnings are given and health could be negatively affected: 'The RAC had put out a warning', 'the RAC issued another image-laden warning', 'A helicopter ferried a nurse carrying life-saving insulin to her diabetic patient' strong feelings are effectively emphasised through the use of time in the extract, as time goes on and people's patience is worn down: 'grown-ups quickly became disenchanted', 'As the New Year approached the snow kept on falling' the writer thoughtfully demonstrates how the conditions force people to be resourceful while taking risks with their safety: 'home-owners on the banks of the Thames drove their cars across the frozen river to meet friends living on the opposite side' the extract ends with the theme of death, creating a poignant and sad ending which may subtly connect the reader with a fear that this could be replicated in human life: 'Kingfishers, waders and wildfowl died in their hundreds of thousands'. <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 exercise 3

Paper 2 Question 7(a)

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 weather events are described as being extreme: in Text 1 the hurricane is described as leaving 'the worst trail of devastation' and in Text 2 the writer says 'this was the most snow, the snowiest snow', with a 'first white Christmas in forty years' in both texts the types of weather affect England, as in Text 1 the writer says 'southern England' was left in 'chaos' and in Text 2 the writer explains 'every single county in England had been affected' the weather events in the texts impact on families. In Text 1, the writer says 'countless families were homeless or without electricity', and in Text 2 the writer says 'Families and friends ... faced disaster' both weather events are described negatively, as in Text 1 the writer says 'battled', 'battered' and 'battering', and in Text 2 the writer says 'disaster', 'trapped in family prisons from which they longed to escape' the weather events in the texts are presented as unusual. In Text 1 people were given 'no proper forecast warning' of the hurricane and in Text 2 the writer says 'this was the most snow ... we had ever seen' in both texts the weather events affect transport, as the writer of Text 1 says 'many roads remained blocked by debris and fallen trees and huge ships lay stranded' and in Text 2 'main roads became blocked, vehicles were abandoned' and 'The transport network had begun to buckle' both weather events affect the ocean, as in Text 1 ships are 'thrown on beaches by the ferocious storms which came out of the night' and in Text 2 the ocean partly freezes, 'it had become possible to walk a full mile on ice from the beach out into the open sea' both weather events prompt institutions / organisations to comment on them. In Text 1 this comes from the government minister the Home Secretary, who says "'coping resiliently'", and in Text 2 it is the RAC who give warnings to drivers, 'put out a warning' both weather events impact on nature, as in Text 1 it is noted that "'Everywhere we look trees are down or damaged'" and in Text 2 the writer says that zookeepers watching animals 'at Paignton Zoo were on twenty-four-hour patrol' and ice was 'preventing water birds and wildlife that lived along the riverbanks from finding food'. <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 exercise 4

Paper 2 Question 7(b)

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence in the response analysing each text, and comparing the texts to reward responses.

Responses that are unbalanced will not be able to access Level 3 or above, where explanation of writers' ideas and perspectives is required alongside a range of comparisons between texts.

Question Number	Indicative content
7(b)	<p>Reward responses that compare how each writer presents ideas and perspectives about difficult situations.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• in both texts the writers show the negative impact of an unexpected event. In Text 1 it is a hurricane that causes a 'trail of devastation and chaos', and in Text 2 it is extreme snow that causes people to be 'trapped in family prisons from which they longed to escape'• in both texts the difficulties are presented as affecting families negatively, as Text 1 says 'countless families were homeless or without electricity' and Text 2 says 'Families and friends ... faced disaster' and were 'trapped in family prisons'• both texts demonstrate how the weather causes difficulties to transport for essential purposes and daily activities become impossible, as in Text 1 the writer says 'many roads remained blocked by debris' and 'transport systems halted', and in Text 2 'main roads became blocked, vehicles were abandoned'• both writers demonstrate that people work hard to attempt to alleviate the difficulties caused by the extreme situations, as in Text 1 the government meet for a 'crisis meeting', emergency services help out and the Home Secretary describes them as "'coping resiliently'" and in Text 2 zookeepers 'were on twenty-four-hour patrol', the RAC issue warnings and 'A helicopter ferried a nurse carrying life-saving insulin to her diabetic patient'• the situations also make social activities difficult or impossible for people, as Text 1 says 'ferries were out of service and Britain's two largest airports, Heathrow and Gatwick, experienced long delays', and Text 2 says that families were 'unable to get to the holiday sanctuaries they had intended to visit' and that there was 'cancellation of fifty outgoing flights'• both texts demonstrate that the challenging weather causes severe difficulties to nature and the environment. In Text 1 'A third of the trees which have stood at Kew for hundreds of years were ripped out of the grounds' and in Text 2 'The wings of trapped seagulls could be seen pointing up at the sky like miniature sails' and 'Kingfishers, waders and wildfowl died in their hundreds of thousands'• in both texts the difficulties are caused to communications, although in Text 1 there is more focus on business communication as the writer says 'the cost to commerce and businesses which were forced to close down as communications blacked out, could also cost the economy millions in lost trade'. In Text 2 the communications affected are more social, as families are unable to get together and have to find other ways of meeting friends, 'drove their cars across the frozen river to meet friends living on the opposite side'• both texts show that the difficulties caused are costly, although Text 1 shows this more explicitly than in Text 2. Text 1 says 'damage estimated at more than £100 million' and indicates that government should offer money to help, saying there is a lack of 'promise of Government money to help clear up the havoc'. In Text 2 the costly implications of the difficult situations is more implied, 'the cancellation of fifty outgoing flights'

- while Text 1 shows that the event that caused the difficulties was short and sudden, 'ferocious storms which came out of the night', Text 2 indicates the difficulties build up over time, as the writer says 'As the New Year approached the snow kept on falling'
- although the events are different in length, both texts show that the difficulties caused are long-term. Text 1 says 'wreaked destruction which might never be repaired or forgotten' and "'Kew Gardens will never be the same again in our lifetime'", and Text 2 says 'Kingfishers, waders and wildfowl died in their hundreds of thousands'
- in Text 1 the difficult situation is presented as never happening before, at least due to weather, as the writer says 'the worst trail of devastation and chaos in southern England since the last war' and the storm was the 'worst in living memory'. In Text 2, the writer indicates that the difficult situation is not unusual, but is extreme: 'our grandmother had woken beneath the not-quite-leak-proof ceiling of her bedroom to find she was lying under a thick counterpane of snow'
- both texts demonstrate that the difficult situations cause injury and death, although in Text 1 the focus is on people, 'Thirteen people died, hundreds were injured', and in Text 2 the focus is on people and birds, 'A helicopter ferried a nurse carrying life-saving insulin to her diabetic patient', 'Kingfishers, waders and wildfowl died in their hundreds of thousands'
- in Text 1 the writer is talking about an event that has only recently happened, 'the hurricane winds yesterday', which could impact on their perspective as it is very 'fresh' in the mind, whereas the writer in Text 2 is talking from reflective experience looking back on the events historically
- in Text 1 the difficult situation is shown to affect the south of England, whereas in Text 2 it affects the whole country. Text 1 says 'southern England' and 'left the south paralysed', whereas Text 2 says that although areas in the south were hit most, 'every single county in England had been affected in some way'
- the writer in Text 1 presents the situation as made even more difficult for people as it was unexpected and no warning was given: 'there was no proper forecast warning', and 'TV weather forecasters had predicted "windy weather" but nothing more'. In Text 2, the difficulties occur over a longer period of time and more warnings were given to people: 'The RAC had put out a warning'
- both texts use language that shows the disaster caused by the situations, although in Text 1 it is more extreme than in Text 2. Text 1 uses language like 'devastation and chaos', 'emergency', 'panicked', 'nightmare', 'swathe of destruction', whereas in Text 2 the writer uses 'trapped' and 'disenchanted'
- in Text 1 the difficult situation is described only in negative terms, with the storm presented as an attacker causing physical abuse. The writer says 'thrown on beaches by the ferocious storms', 'battled to retain control of a disaster', 'the vessel was snatched by the wind' and 'battering a path'. In contrast, Text 2 shows that there are attempts to make the best of the difficult situation, as the writer says the children were sledging using a toilet seat, 'giddy with the novelty of it all' and drivers took the opportunity to drive 'across the frozen river to meet friends living on the opposite side'.

(14 marks)

Level	Mark	AO3: 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 exercise 5

Paper 1 Question 5; Paper 2 Question 8

Question Number	Indicative content
*5	<p>Purpose: to write a real or imagined piece about a time when the candidate had to be away from someone who was important to them. 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 passage to inspire writing; for example, some may attempt to write a tragic love story• be about incidents from the writer's childhood involving separation or possibly Covid-related separation• may write in the first person or they may write in the third person, retelling stories that they are not directly involved in• 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>

Question Number	Indicative content
*6	<p>Purpose: to write a real or imagined piece about a time when the candidate, or someone they know, went on an interesting journey. 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 a 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"> • write about family holidays or excursions • use the images to write about school trips and journeys • write about a journey in an abstract sense, rather than a physical journey, for example a spiritual or emotional journey • write about more than a single journey • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to 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</p>

Question Number	Indicative content
*8	<p>Purpose: to write a section for a guide to inform or advise.</p> <p>Audience: the writing is for a general readership. The focus is on communicating ideas about fundraising for communities in need. This can involve a range of approaches.</p> <p>Form: the response should be set out as a section for a guide using organisational features. 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"> offer reasons why communities might need funds, for example: as a result of a natural disaster such as a hurricane or a fire, to help with a specific need such as a lack of food, clothing or toiletries, to help with issues caused as a result of war describe the ways that people can raise funds to help communities, for example: sporting events such as a walk or a run, events that attract sponsors, sales such as book sales, cake sales or 'jumble' sales, an auction discuss the effect the funds or events can make, for example they can raise awareness of a cause, they help communities come together and they provide specific resources such as essentials for families, medical supplies where needed or technology to schools. <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>

Question Number	Indicative content
*9	<p>Purpose: to write the text for a speech to inform.</p> <p>Audience: the writing is for the candidate's peers. The focus is on communicating ideas about public transport. This can involve a range of approaches.</p> <p>Form: the response should be set out as a speech using organisational features. 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"> give details of the different types of public transport people use. For example, people use buses, trains, trams, taxis / shared cars, ferries and aeroplanes discuss the reasons why people use public transport, for example to commute to work or education, to transport goods and services, for social reasons such as visiting friends and family or going on holiday, to avoid the cost to the individual and the environment of using cars identify and explain the difficulties caused by extreme weather. For example, extreme weather can cause dangers to those using public transport or operating it, but cancellations caused by extreme weather could cause people to be unable to get to work, to school, to visit family and friends and to access essential services such as shopping and medical appointments. It may also cause costs to the economy and to businesses. <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>

writing assessment grids for Question 8 and Question 9

AO5: <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.

AO6: 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.