

Examiners' Report

June 2025

GCSE English Language 1EN0 01

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Introduction

This report will provide an overview of performance, together with tips and comments, for Questions 1-6 of Paper 1 of the Pearson Edexcel Level 1/Level 2 GCSE in English Language (9-1) for the June 2025 series.

The qualification consists of three components:

Unit 1: Fiction and Imaginative Writing - 40% (this examination)

Unit 2: Non-fiction and Transactional Writing - 60% (examination)

Unit 3: Spoken Language Endorsement (non-examination assessment)

This report will focus on Unit 1: Fiction and Imaginative Writing. The paper is assessed through a 1 hour 45 minutes examination. The total number of marks available is 64. The reading and writing sections on this paper are linked by a theme. This is an untiered specification and the choice of texts and questions set are such that all candidates are able to access the paper and to show their abilities in reading and writing.

The focus of this component is:

Section A – Reading

Study and analyse selections from a range of prose fiction.

This paper features one unseen fiction extract from 19th-century prose fiction. The word count of this text is approximately 650 words.

The specification states that:

‘Students should read selections from a range of high-quality, challenging prose fiction, in preparation for responding to an unseen 19th-century prose fiction extract in the examination. They should be able to read substantial pieces of writing (extended texts) that make significant demands on them in terms of content, structure and the quality of language.’ (page 6)

There are four questions on the text, which are stepped in difficulty. Questions 1 and 2 are short response questions and Questions 3 and 4 are extended response questions.

Candidates are recommended to spend one hour on section A.

Section B – Writing

This section allows candidates to develop imaginative writing skills to engage the reader.

There is a choice of two writing tasks, which are linked by a theme to the reading extracts. Candidates pick one question to respond to. One of the writing tasks additionally provides two images that candidates can use to help them generate ideas for their writing. Candidates can write a response that draws on just one or neither of the images. In June 2025, the images were part of Question 6.

The specification states that:

‘Students should use what they have learned about the writer’s craft in their reading of fiction to inspire and influence their own imaginative writing. They should develop a range of creative writing techniques, and planning and proofreading skills.’ (page 6)

Candidates are recommended to spend 45 minutes on Section B.

The Assessment Objectives for this paper are:

Section A – Reading

AO1:

- Identify and interpret explicit and implicit information and ideas (Question 1 and Question 2)

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 (Question 3)

AO4: Evaluate texts critically and support this with appropriate textual references (Question 4)

Section B – Writing

AO5:

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences (Question 5 or Question 6)

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts (Question 5 or Question 6)

***AO6:** Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (Question 5 or Question 6)

Mark breakdown

Question 1: 1 mark (AO1)

Question 2: 2 marks (AO1)

Question 3: 6 marks (AO2)

Question 4: 15 marks (AO4)

Questions 5 and 6: 40 marks (AO5 24 marks, AO6 16 marks)

Total mark available: 64

Question 1

Section A overview

In the June 2025 series, the extract was from *Tales for Christmas Eve*, by Roda Broughton.

It was evident from the responses seen across the reading section of the paper that candidates found the text to be accessible, with many showing clear and often insightful understanding of the extract.

Candidates' responses tended to centre on the changing feelings of the narrator as the man she was planning to marry, Bobby, left her to go to fight in the war before returning unexpectedly.

Question 1

Question 1 is a single mark question, which requires understanding of AO1: 'identify and interpret'. This low-tariff question is intended to lead candidates into the examination and was successfully done by the majority of candidates in the June 2025 paper.

Question 1 asked candidates to identify a word or phrase which shows that Bobby is going somewhere that is dangerous (from lines 1–4).

There were three correct answers:

- '(if God) left him alive'
- 'if the war ever came to an end'
- 'war'

The important advice for this question is to read what is being asked for and to select the correct information. Candidates should ensure that their response is selected from the lines indicated in the question.

Some candidates copied out a phrase, which included the correct answer. This is sufficient for a mark. Other candidates saved some time by writing just one word, which answered the question ('war'), and gained the mark for this question.

The candidates who did not achieve a mark for this question did not address the question. Candidates must ensure that their answer responds to the question being asked. For example, some candidates responded with the answers 'monstrously' and 'long shadows', neither of which were deemed to show that Bobby was going somewhere dangerous.

Candidates should provide some evidence of selection, and, therefore, copying out all the lines stipulated in the question would not be sufficient for a mark.

- 1 From lines 1–4, identify a word or phrase which shows that Bobby is going somewhere that is dangerous.

moonlight



This answer represents a misreading of the question that does not focus upon the fact that Bobby is going somewhere that is dangerous. As such this answer does not achieve the single mark available.

0 marks



Section A of this paper is a test of reading and so it is vital that you read the whole of the question carefully so that you know what sort of word or phrase you are being asked to identify and select.

Make sure that you take the time to do this carefully.

- 1** From lines 1–4, identify a word or phrase which shows that Bobby is going somewhere that is dangerous.

War



This candidate makes a correct selection and is awarded the single mark available.

1 mark



Candidates should ensure that they are clear on the focus of the question and that they make a selection from the text within the given lines for the question, including only the correct word or phrase from the passage.

Note that this answer only includes a single word to be awarded the available mark.

- 1** From lines 1–4, identify a word or phrase which shows that Bobby is going somewhere that is dangerous.

'if the war ever came to an end'



This answer identifies a correct response, which contains 'war' as part of a longer phrase: 'if the war ever came to an end'.

1 mark



Make sure that you make a selection of text from the lines given. This answer does that successfully.

- 1** From lines 1–4, identify a word or phrase which shows that Bobby is going somewhere that is dangerous.

Manstrously long shadows



This response does not address the question and does not achieve a mark. The fact there are 'monstrously long shadows' in the garden does not demonstrate that Bobby is heading somewhere that is dangerous.

0 marks



Remember to select a response that directly addresses the question.

- 1** From lines 1–4, identify a word or phrase which shows that Bobby is going somewhere that is dangerous.

~~God left him alive.~~ *Monstrously long shadows.*



The candidate has crossed out a correct response and replaced it with an incorrect response. In such cases, a mark cannot be awarded.

0 marks



Remember to take time to read both the question and the stipulated lines.

Question 2

Question 2 is worth two marks and, like Question 1, tests candidates' ability to identify and interpret explicit and implicit information and ideas. This question develops from Question 1 by asking candidates to focus upon a longer section of text and by allowing candidates to express answers in their own words as well as using quotations from the text.

This question asked candidates to give two ways in which the narrator shows how much she loves Bobby, from the relevant lines printed in the question paper.

This question was answered successfully by the majority of candidates, with the vast majority of candidates achieving at least one mark and many achieving full marks. Where candidates were unsuccessful, they often failed to provide two parts to their answer. The layout of the answer space, with its use of separate lines numbered 1 and 2, is intended to structure the answer for candidates and to ensure that they include two ways, in order to gain the two marks that are available.

All of the examples given in the mark scheme were seen in responses, either as quotations or own words:

- she sums up the totality of their love as belonging to one another
- they reciprocate their love for each other
- 'I kissed him' / 'kissed him back'
- 'most lovingly'
- when they kiss, she cries tears of happiness
- when Bobby has to leave, she is inconsolable
- 'wept'.

Some candidates who did not achieve two marks referred to text from outside the line references given. If candidates use the section of text printed on the question paper rather than the looking at the whole extract, they are less likely to make this mistake.

Other candidates did not address the question. The focus of the question was on how it is shown how much the narrator loves Bobby. However, some candidates provided an answer that demonstrated Bobby's love for the narrator, such as 'he kissed me'. Also, some candidates did not provide a sufficiently precise answer. For example, 'lovingly' does not show how much the narrator loves Bobby, just that she loves him. However, 'most lovingly' does sufficiently address the question (the intensifier of 'most' shows the extent of the narrator's love for Bobby).

Candidates should ensure that they read the question carefully and provide responses that address the question.

2 Read this extract.

... 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.

From the extract, give **two** ways in which the narrator shows how much she loves Bobby.

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

- 1 "after all these ^{weary} years I cannot forget the unutterable happiness of that moment"
- 2 "Thinking of Bobby, I had fallen asleep and he is still mistly in my head when I seem to wake"

(Total for Question 2 = 2 marks)



Both responses are not taken from the extract. No marks can be awarded.

0 marks



Use the extract printed in the question paper to find answers to the question.

2 Read this extract.

... 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.

From the extract, give **two** ways in which the narrator shows how much she loves Bobby.

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

1 I kissed him back, most lovingly.

2 And so Bobby got into ~~the~~ a carriage and drove away, and then I wept as one that would not be comforted

(Total for Question 2 = 2 marks)



This answer identifies more than two ways the narrator shows how much she loves Bobby and so is awarded both of the available marks.

2 marks



Try to use your time wisely.

Don't give much more than is needed to secure the two available marks as this will use up some of your valuable time in the examination.

2 Read this extract.

... 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.

From the extract, give **two** ways in which the narrator shows how much she loves Bobby.

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

- 1 'when he kissed me, I kissed him back again' shows that she has love for him as kissing is a form of love.
- 2 'most lovingly, with many tears' states that she loves him and sheds tears for him.



This response goes beyond the requirements of the question.

The candidate has provided some explanation of how the quotations show how much the narrator loves Bobby. This is a full response, which is worthy of the two marks available.

2 marks



Try not to spend time offering explanation of the ideas selected from the text. This time could be spent on other questions in the paper.

2 Read this extract.

... 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.

From the extract, give **two** ways in which the narrator shows how much she loves Bobby.

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

- 1 "Most lovingly, with many tears."
- 2 "If the war ever came to an end, him and I should belong to one another."



The candidate has used the separate lines of the answer space to provide two clearly distinct answers. This response achieves two marks in line with the mark scheme.

2 marks



The separate lines which are numbered 1 and 2 are there to help candidates and to try and ensure that the answer finds two distinct 'ways'. You should use the layout to help you structure your answer.

2 Read this extract.

... 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.

From the extract, give **two** ways in which the narrator shows how much she loves Bobby.

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

- 1 God left him alive
- 2 He kissed me



Neither of the responses given address the question. For example, the second response, 'He kissed me', shows Bobby's love for the narrator (and not how much the narrator loves Bobby).

0 marks



Check your answer carefully when you have written it and make sure that it is focused on the key words from the question.

Question 3

Question 3 is worth six marks and tests candidates' ability to 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. The most notable feature of this question is that it asks candidates to comment upon both language and structure.

The mark scheme is split into three levels of two marks each and it is worth noting that the mark scheme states that 'The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.' This is an important feature and one that centres should make candidates fully aware of. In order to access the marks in Levels 2 and 3, it is not necessary for the language and structure comments to be equally weighted, only that the answer must contain reference to both.

Candidates should use the mark tariff as a guide about how much to write in response to this question and it is quite possible to attain all six marks in the space provided in the answer booklet. Candidates should take care not to spend too long responding to Question 3 at the expense of later questions on the paper.

In the June 2025 paper, candidates were asked to consider how the writer uses language and structure in the given lines to show what the narrator experiences on the night that Bobby returns home.

It was pleasing to see that many responses had considered both language and structure with it being apparent that candidates had been encouraged to be aware of structural points. The majority of candidates were able to pick out both elements of language and structure in the text using well-selected quotation/references.

The more successful answers offered a balanced analysis of how the writer uses features of both language and structure to show what the narrator experiences on the night that Bobby returns home.

For language, many candidates focused on the semantic field of horror in the text, which demonstrates the narrator's initial sinister and morbid thoughts: 'deadly fear' and 'evil intent'. Many candidates also considered the use of personification in the text 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'. There was also much focus on the emotive language in the extract, highlighting the narrator's contradictory emotions of 'excitement and fear'.

In relation to structure, candidates tended to focus on the shifting tone in the extract, the use of colons and dashes to convey the narrator's breathlessness and disjointed thought process, and also the use of a rhetorical question to demonstrate the narrator's confusion.

The less successful responses wrote about only language or structure or only offered comments upon isolated features and did not clearly explain the effects that the writer had sought to achieve and were not able to examine in detail those features. As a result, they were not able to reach the marks in Levels 2 and 3.

Candidates should be reminded that responses should be based on the lines printed in the

question paper. Some candidates lost marks as a result of, at least in part, referring to outside of the given lines.

3 Read this extract.

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.

As I near the door I meet our old butler.

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

How does the writer use language and structure to show what the narrator experiences on the night that Bobby returns home?

Support your views with reference to the text.

(6)

Clearly ~~the~~ in this extract, the writer uses language and structure, to experiences on the night that Bobby return home, was strange. This is evident because, in the extract it says, "someone is knocking loudly at the hall ^{door} ~~door~~". This is strange because, what type of person returns home in the middle of the night, and that Bobby hasn't warned the narrator that he is returning home. The word "loudly", implies that Bobby has been there quite some time because, nobody seemed to hear ~~him~~ him, so he had to knock ~~to~~ on the door louder.

lowerfully, the ~~see~~ writer adds this because
it adds, a sense of mystery to the extract,
because nobody knows who is at the door.
It seems that Bobby is trying surprise the
narrator, because didn't warn anybody he was
coming home.



The response begins by referring to how 'the writer uses language and structure'. However, the response solely focuses on the language used in the extract. The candidate picks out the word 'loudly' and offers a comment on its use.

All the bullet points in Level 1 are covered in this response. Unfortunately, there are no points made in relation to structure and, therefore, this response is restricted to marks in Level 1.

Level 1 - 2 marks



When you have finished, check your answer carefully. Your answer must make reference to how the writer uses both language and structure. If you do not include both of these elements in your answer then it cannot get out of Level 1, meaning that a mark of 2 is the highest it can achieve.

3 Read this extract.

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.

As I near the door I meet our old butler.

'Who can it be, Stephens?' I ask, trembling with excitement and fear.

adjective
adjective
Question
personification
Mult. Close sentences

How does the writer use language and structure to show what the narrator experiences on the night that Bobby returns home?

Support your views with reference to the text.

(6)
The writer uses personification when the writer says "the moon is looking with her ghostly smile." This is going to show the reader that she think ~~he~~ ~~hums~~ her boyfriend is dead and he is look down on her from the sky. This is show when the writer say the word "ghostly". A ghost is when ~~she~~ someone is dead and they might want to come and see you. So she will think ~~he~~ ~~her~~ that her boyfriend is look down on her ~~as~~ as a ghost because he is dead.

The writer use a mult close sentences

When the writer says "At first I fall into a deadly fear; then reason comes to my aid." This is going to show the reader that when she first heard the knock on the door it really scared her and all different things came to her mind of what it could be or ~~to~~ who it could be. The ~~riter~~ writer could also use a multi clause sentence to tell all the reader the point that ~~the~~ the writer want to get across the use.

The writer use a adjective when the writer say "he is mistily in my head." When the writer says that word mistily it will show the reader that the only one that she could think of and maybe see is Bobby. This is because when ~~something~~ something is mistily it is really ~~hard~~ hard to see through it. So Bobby's girlfriend is thinking about Bobby and only Bobby.



The candidate has clearly made use of the extract printed in the question paper by annotating different features used in the text. This approach can help candidates to focus in on the features they would like to explore.

In the response, the candidate attempts to identify features in relation to both language and structure: personification, multi-clause sentences and adjectives. Each point is substantiated with a quotation and an explanation, which is often personal, is given. The candidate misidentifies the use of an adjective, rather than an adverb, in the final paragraph but the explanation is secure.

The general quality of explanation means the response meets all of the criteria for Level 2; the references for each point are relevant and appropriate. It does not access Level 3 marks as it is not able to move on from explanation to analysis.

Level 2 - 4 marks



Try to move on from simple explanation to analysis which is a more detailed examination of the writer's use of language and structure to understand its nature and the impact upon the reader.

3 Read this extract.

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.

As I near the door I meet our old butler.

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

How does the writer use language and structure to show what the narrator experiences on the night that Bobby returns home?

Support your views with reference to the text.

(6)

One way language and structure is used is by the creating a sense of mystery. When it says 'If it were a robber, or person with ~~the~~ evil intent, would he knock so openly and clamorously?' The rhetorical question is used to show that she still doesn't know what to think or do as she is so full of questions. The use of the the adjective 'evil' contrasts with what we know or assume about Bobby creating juxtaposition. The juxtaposition shows the surprise of the narrator as she was expecting anyone but Bobby. So when combined, the juxtaposition and question mark or simultaneous show the confusion in the mind of the narrator, suggesting that she did not expect to see

Bobby came home.

Additionally the experiences are shown ~~also~~ by when the emotions are described. When it says 'At first I fall into deadly fear; then reasons come to my aid'. The use of the metaphor 'deadly fear' shows how scared she is by the situation caused by the knocking on the door as she has no idea what it could be. ~~However the secondary metaphor~~ of this sense of fear is emphasised by the use of 'deadly' as it shows that she is fearful for her life. However the second metaphor of 'reasons come to my aid' shows that once she takes time to think she is healed and feels less scared. The combination of both metaphors shows the sudden fear of the situation but when she starts to think about ^{what} it could be she feels more at ease as it could be something about her loved ones.



This is a strong response right from the start with the candidate combining substantiated points about the use of a rhetorical question, adjective, juxtaposition and metaphor.

The points made are convincing and show a clear understanding of what the narrator experiences on the night that Bobby returns home.

This candidate provides sufficient analysis of the techniques used for this six-mark question and there is a strong focus on the effects created. The response is discriminating in its selection of textual references and achieves full marks.

Level 3 - 6 marks



Try to focus upon the quality of your answer rather than its length. Notice that this answer achieves full marks without using all of the available lines in the answer booklet because it is succinct in its analysis.

Question 4

Question 4 is the highest mark tariff question in Section A and candidates would be wise to ensure that they allocate sufficient time to this question.

This question tests candidates' ability to evaluate texts critically and support their evaluations with appropriate textual references. The focus of evaluation is upon how well something has been achieved, not merely upon how it has been achieved; it is an assessment of the relative success of the writer rather than simply an explanation of the techniques that have been used. It is true that in order to offer a meaningful evaluation one must be able to show a well-informed understanding of the text and be able to support this with close reference to the text.

The focus of this question in the June 2025 paper was upon how successfully the narrator's changing emotions are shown. Once again, candidates must focus upon the question asked if they are to be successful.

The more successful answers offered wide-ranging evaluations that were closely focused upon the Assessment Objective and which used apt text selection to support the points being made. The most successful responses considered the extract in its entirety. The quality of evaluative language was a good discriminator, as was the focus on the question. The mark scheme for this question indicates that 'References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.' It was pleasing to see that, in the main, responses had attempted to be evaluative, even just at the level of 'successful' or 'effective' and that candidates had been encouraged to use evaluative language.

As has been the case in previous series, less successful responses tended to be narrative-based and sometimes concentrated entirely upon a small part of the text, showing only a partial understanding of the text, which limited their ability to evaluate how successfully the writer had achieved those effects. Such answers were often brief and undeveloped and often misunderstood the characters and their emotions.

The mark scheme sets out a range of possible points candidates could make. However, it is important to remember that this is indicative content and all relevant points made by candidates are rewarded.

It should be noted that there were many responses that tracked the passage successfully, identifying the wide range of emotions experienced by the narrator from the bliss of the moment when they pledge their love to one another, the sadness of Bobby's leaving, the pain of separation, the initial confusion when the narrator is woken, the eagerness of the narrator at seeing her lover returned, the narrator's feeling of 'cold disappointment' and finally the narrator's shock and consternation at his manner and appearance.

4 In this extract, there is an attempt to show the narrator's changing emotions.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

~~In the extract, the narrator is an attempt to show the narrator's changing emotions through the use of the description of Bobby. This is seen where it says "My Bobby himself - my beautiful boy-lover!"~~

In the extract, the narrator successfully shows the narrator's changing emotions through Bobby's appearance. This is seen where it says "My Bobby himself - my beautiful boy-lover!" This is successful because the narrator previously felt anticipation but when she sees her piece, she seems to feel a sense of relief. This makes the reader feel a sense of wholesomeness as the narrator had been feeling very depressed without her lover that when she sees him, her world lights up immediately as she loses him to death.

This is further emphasised when it says "Drammery with eagerness." This is effective because of how many mixed emotions the narrator feels from one moment to the next. At first she's relieved, ~~and~~ joyful ~~and~~ but at the same time she's absolutely shocked because she ~~wasn't~~ wasn't expecting him. This links back to how the reader

would feel wholesome about it because ~~he~~ ^{she} of how romantic and cute the moment was for the characters.

Another way the narrator successfully shows the narrator's changing emotions is through the narrator's concern. This is seen where ~~he~~ ^{she} says "What happened?" This is effective as the narrator switches from relief to concern as she observes the state of her randomly appearing prince. This demonstrates how worried ~~he~~ she feels and that she may feel that something terrible may have happened because of Bobby's strange appearance. This is further emphasised when it says "A feeling of cold disappointment." This highlights the ~~change of~~ ^{sudden and rapid} change of emotions as Bobby didn't seem to reciprocate the happiness the narrator had felt. The disappointment she may feel could show how Bobby's changed character had surprised and concerned her because it was very unlike him to be distant. This makes the reader feel confused because of how sudden the change of ~~character~~ ^{and} from a romantic, yearning feeling to a cold ~~and distant~~ ^{and depressing} atmosphere. This makes the reader wonder what had happened to make Bobby so distant.



This response focuses on the question from the outset: the narrator's changing emotions. The changing emotions are further explained as the response progresses and it is this focus upon explanation rather than moving to analysis that suggests that this answer is in Level 3.

There is some informed judgement about the text, but this is not consistent throughout the response, which keeps the mark from the top of the level.

Level 3 - 8 marks



Look again at this answer and see if you can recognise how it moves from simply commenting to explaining.

If you can do that, it will help you understand how to climb the ladder of marks in the mark scheme.

4 In this extract, there is an attempt to show the narrator's changing emotions.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The narrator masterfully achieved the representation of her changing emotions. By using the setting to set the scene and negativity of her feelings and her elation towards Bobby; creating tension and mystery to portray her emotions.

~~The narrator~~ During the beginning of the extract the narrator describes herself ~~and~~ and Bobby ^{walking with their} as "monstrously long shadows" in the ~~garden~~ garden which makes ~~the~~ garden almost as monstrous ⁱⁿ at the night. "monstrously long shadows" is also an example of personification, saying how their shadows are something scary as well as how ~~her~~ she has a "ghostly figure". this shows how she feels upset and depressed that it can be seen in her looks. This gives the reader the impression that she's unable to live without Bobby.

* Between line 25 and 30 there is a shift in the narrators tone and emotion, ^{having} feelings of "unutterable happiness" when Bobby comes back showing the amount of love she has towards him by calling him "my beautiful boy-lover!". using an

exclamation mark ~~to~~ repeatedly to ~~she~~ exaggerate her "joy!" and happiness. The narrator zooms in ~~on~~ on Bobby's return during the middle of the extract and a brief moment of ~~happy~~ elation.

When Bobby ~~come~~ returns, he is in a miserable condition, giving no attention ~~to~~ to her which makes her full of anxiety when she "cry, hurriedly" and that feeling of happiness soon goes away. whilst she is elated to see his return, Bobby is "cold" ~~an~~ "still and silent" which fills her with "cold disappointment" ~~because~~ this makes the reader pity her because she wasn't getting the attention she wanted from him.

The warrator uses repetition for words ~~from~~ "moonlight" and "ghostly" during the beginning and end. During the start she refers to herself as "ghostly" but in the end she refers to Bobby as "ghostly" foreshadowing Bobbie's future encounter with her.

~~the~~ The extract also portrays a feeling of mystery and tension between the couple.

This is because ^{it makes} the reader ~~is~~ hooked on as Bobby doesn't mention why he "could not stay there" but also gives the reader the impression that he couldn't stay in the navy and fight in the war because of its ruthlessness.

The last line of the extract ends with her asking many questions which shows her protectiveness and anxiousness towards what Bobby went through reinforcing her continuous change of emotions.

Overall, the narrator masterfully achieves a good representation of her changes in emotions by portraying her sadness, elation and anxiousness linking to ~~who the extract is all about which is Bobby who makes her constant change in emotion~~ the language, structure and the effect and understanding it gives to the reader.



This candidate is very focused on the question asked. The different emotions during the course of the text are tracked – and these are analysed throughout. All references are appropriate and support the points made.

This response fulfils bullet points 1 and 3 of the mark scheme. Further evidence of well-informed and developed critical judgement could have benefitted the response and it is this that holds the response back from achieving a mark at the top of Level 4.

Level 4 - 11 marks



Using the SITE approach, looking at setting, ideas, themes and events, can help you to structure your response to this question.

4 In this extract, there is an attempt to show the narrator's changing emotions.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully creates an idea of changing emotions in the extract. At the start of the extract, a sense of peace and contentment is created. This is done by the setting: a 'garden' at by moonlight, where the characters are taking a walk. Here, the moon is used as a source of illumination, to create a picturesque, peaceful setting for the 2 lovers to enjoy. However, this is quickly replaced by a tonal shift, where the narrator is in abject misery as her partner leaves for work. This misery is shown by the ~~happy~~ hyperbolic phrase 'I wept as one who would not be comforted.' This marks a tonal shift and highlights the narrator's change in emotion from happiness to sadness, ~~adding~~ adding more impact to the sudden change in tone and emotion.

^{of the narrator}
Another way changing emotions are shown is through the ~~presence~~ ^{motif} of the moon, and how the narrator's perception of it changes. In the first paragraph (lines 1-41) the moon is used to create a romantic, peaceful atmosphere in the midnight garden walk. However, it is next used to show the fear and excitement when the narrator hears a knock at the door. It illuminates her surroundings, ~~is a way~~ but is personified twice as 'looking at' the

narrator, creating a sense of fear and paranoia in the reader as ~~they~~ believe it connotes the idea that the narrator is exposed and unsafe. The moon is then used a third time, to illuminate Bobby's face as 'ash-white'. It is described as 'ghostly' and is used at the end of the text to ^{show} ~~give~~ ~~the idea~~ that something is very wrong, creating a shocky, eerie atmosphere. ~~That~~ The motif of the moon is used three times throughout the text, each in a different context and its use as a recurring motif where each appearance juxtaposes with the one before is a masterful way the writer demonstrates the changing emotions of the play. → The motif of the moon marks each total shift.

Juxtaposition is used well elsewhere by the author to show the changing emotions of the narrator. Another example is in the contrast between 'one night, one hot night' at near the start of the text and the dialogue 'It was cold... bitter cold' from Bobby near the end. This juxtaposition highlights the contrast in tone and the narrator's emotions through the contrast between 'hot' and 'cold'. The heat shows the narrator's passion and love for Bobby, and how much she misses him. 'Cold' shows her feelings of disappointment on his greeting of her, as well as connoting ideas of death, implicitly stating that Bobby is dead. Therefore, the juxtaposition of

hot and cold is used ^{expertly} ~~masterfully~~ to show the narrator's changing emotions towards Bobby.

Another way changing emotions are shown by the writer is in the contrast between the narrator's feelings when first hearing the knock and after discovering it is Bobby at the door. At first she is fearful, shown by the quote 'dready knock' but then suddenly becomes more excited as 'certain comes to her mind'. The writer creates a feeling of rising excitement with a semantic field of speed: 'hurrying', 'quickly', 'instantly', 'thly'. This is then quickly bridged into utter elation when the narrator discovers it is Bobby at the door. This is shown by the hyperbole 'unutterable happiness' but and the repeated exclamations 'oh joy! oh blessedness!' and 'my beautiful boy-lover!' which create a lexical field of total elation. Here, the writer effectively uses multiple techniques to show the narrator's changing emotion from worry to happiness.

Overall, the writer masterfully uses several devices and juxtaposition to show the narrator's changing emotions over the course of the text.



This is an accomplished response. The candidate demonstrates the ability to take a step back from the extract and to look at the text as a whole. There is convincing use of evaluative language to track the writer crafting their piece: 'a masterful way the writer demonstrates the changing emotions'; 'the writer effectively uses'.

Amongst other points, there is consideration of the setting, the motif of the moon, the use of juxtaposition and consideration of tonal shifts in the text.

The response is fully focused on the task and convincingly substantiated with discriminating references. It is a full-mark response.

Level 5 - 15 marks



You should try to read answers such as this one that have been successful on AO4 so that you recognise the features of a high-scoring answer and are better able to replicate this approach in your own writing.

Question 5

Section B - Imaginative Writing

The writing question is the final section of the paper. Candidates are advised to spend about 45 minutes on their writing and there are 40 marks available on both papers. Considered in the overall % of the marks available on the papers, this is significant. Examiners are always impressed by candidates' writing, and by the development they are able to achieve in the time they have, their individual style and level of thought and creativity. In an examination situation, candidates do incredibly well to produce a response to an unseen question.

The specification entitles the Paper 1 writing section 'Imaginative Writing', and it is important that all candidates understand what they are being asked to do. There is no set text type for Section B; candidates are expected to produce clear and coherent text and to write for impact. Each question tells candidates that their work will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

The question is marked against two Assessment Objectives and does not include a separate mark for SPAG. As a reminder, the two Assessment Objectives are:

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

AO6:

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

AO5 assesses how well candidates can communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences; and, in addition, how well they organise information and ideas, using structural and grammatical features to support coherence and cohesion. AO5 is worth 24 of the 40 marks available.

AO6 accounts for the remaining 16 marks and assesses how well candidates use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Candidates must choose one of the two questions available to them.

The questions in the June 2025 paper were:

Q5 – Write about a time when you had to be away from someone who was important to you.

Q6 – Look at the images provided.

Write about a time when you, or someone you know, went on an interesting journey.

There is a deliberate and thematic link to the text that has been read for Section A and this is intended to encourage and support candidates in their writing. One of the questions will always make reference to a pair of printed images and in June 2025, this was Question 6 (as per the question above).

In the June 2025 paper, Question 5 was the slightly more popular writing question. Most candidates were able to complete a piece of writing in the available time. For those who had not left sufficient time for the writing, they should be aware that the mark scheme makes specific reference to structural and grammatical features to support coherence and cohesion, therefore, incomplete texts will not be able to access the full range of marks that is available for this question.

The paper includes a section for candidates to plan their answers and they are recommended to do so. When candidates did make use of the planning box this series, it tended to be used effectively (as has been the case in previous series).

There was an interesting range of responses for both questions. Responses to Question 5 included stories of being away from home on a school trip (perhaps using ideas from the images for Question 6 to help), going away on holiday, going on an adventure and fighting in war. For Question 6, responses ranged from physical journeys to emotional journeys. It should be noted that the images are there to support with generating ideas, and responses do not have to be, obviously or not, focused on the images. It was apparent that some candidates used the first image in a more abstract manner, such as the icons around the image, to help think of ideas (such as the calendar icon and using that to write about an emotional journey building up to an important event).

Essentially, the most successful responses crafted a response that used a wide variety of techniques, had emotional depth, accessible characters as well as a defined narrative structure.

The less successful answers were often incomplete, lacking in accuracy and clarity of communication and sometimes assuming an understanding of character or setting that was not shared with the reader, making it difficult to fully engage with what was written.

It is important for candidates to remember that a full short story or novel is not expected to be written in 45 minutes. Often with imaginative writing, candidates spend a lot of time creating an environment in a piece and this affects their ability to organise and structure their response, the second bullet of the mark scheme for AO5. There should be clear organisation and structure with an introduction, development of points and a conclusion. A candidate may attempt an ambitious opening to their writing, but this is then lost as they realise that the narrative needs to get somewhere very quickly as their time runs out. The point about Level 3 bullet three 'Develops and connects ideas and information' is important – the level to which ideas are developed can be a discriminator as to how far into the level an answer can get. Ideas at the lower end of this level are connected, but not fully developed, and at the higher end of the level are both connected and developed.

For AO6, it is important to remember that it is not just about SPAG (spelling, punctuation and grammar) - assessment is of the candidate's ability to 'use a range of vocabulary and sentence

structures for clarity, purpose and effect, with accurate spelling and punctuation'. AO6 takes quality of vocabulary and syntax into account as well as spelling and punctuation.

Candidates should be encouraged to read and understand a range of texts in their preparation for the examination to extend their own vocabulary – think, how can they use extensive vocabulary strategically? Candidates are credited if they are ambitious in their vocabulary selection – it may not always be spelt correctly, but is credited as ambitious, whereas less ambitious vocabulary may be spelt correctly all the way through – this is where 'best-fit' is important in recognising the candidate's achievement. Strategic use of vocabulary in Level 5 is seen where candidates really consider their reader and their message in the choice of language.

Candidates often worry about how to show they are using a range of punctuation. They should consider using punctuation accurately (that they understand) and if possible, using varied punctuation. Varied punctuation could be parenthesis, ellipsis, semi-colons and colons, speech marks as examples. Syntax should be used to create an impact on the reader – candidates again should go back to their answers to Question 3 and should consider all the points they raise about language and structure in the text they have read. They should be ambitious, for example including coordination and subordination, short sentences, questions, exclamations and commands amongst other syntactical structures.

Write your answer to Section B here:

Excited, we left the house, me, and my sister. We was ready because today was going to be an adventure. An adventure further on to know we wasn't ready for at all. We headed outside full of joy hoping nothing could break the mood so we jumped in the ~~care~~ car. It stank of something but it was a horrid smell. The smell lingered everywhere you sat we angrily had to roll down all the windows despite it being a ~~the~~ little chilli.



A05: There is some evidence of an ability to communicate clearly in this response, sufficient for a mark at the bottom of Level 2. Some ideas have been expressed about a car journey, but further development of the ideas would be required for a mark more securely in Level 2.

A06: There is some ability to write for clarity, purpose and effect demonstrated in the response. There is some evidence of a range of vocabulary, such as 'horrid' and 'lingered'. However, on balance, given the spelling errors and the lapses in control of punctuation, a mark at the bottom of Level 2 is appropriate.

A05: Level 2 - 5 marks

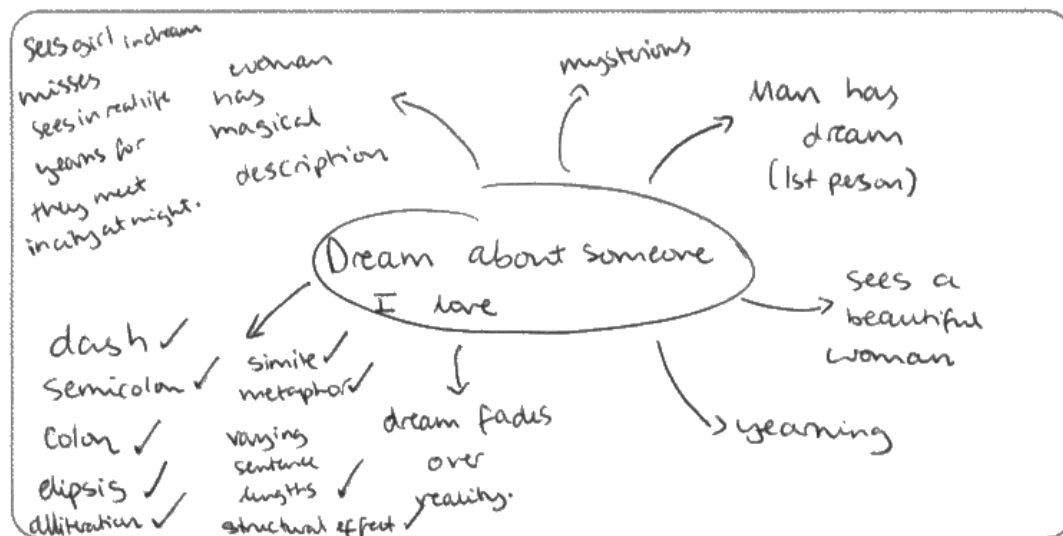
A06: Level 2 - 5 marks



You can bring your characters to life by the use of dialogue: give them something interesting to say that helps to develop the reader's understanding of their character or that helps to move the story on. A good writer can use dialogue as a powerful and subtle tool of storytelling when consideration is given to how characters speak and interact with each other as well as what they say.

Try to practise and develop these skills in your own writing.

Plan your answer to Section B here:



Write your answer to Section B here:

A dream that wasn't mine

When I first saw her, she was a dream. A ^{ghost} ~~phantom~~ of someone I never knew.

She stood at the edge of a field of golden wheat, her dress rippling like silk ~~in the wind~~ caught in a breeze that never touched me. Her laughter - warm, soft - twirling through the air like wind chimes in a distant storm. Her eyes deep and knowing; they held something I ~~did not~~ ^{name.} could not ~~understand~~.

"You will forget me when you wake." She said sweetly.

And I did. Or, at least, I tried.

I had the dream again. And again. Each ^{dream} time more vivid and more familiar and more heartbreakingly real. The fields. Her laughter. Every time I woke ~~with~~ the same hollow ache in my chest was felt, like a song cut off before the final note. Who was she? ~~Who was she?~~ I missed her like the stars miss the sun in the morning sky.

~~I couldn't see her in the waking world.~~

But ~~one~~ then I saw her in the waking world, and the ache in my chest left instantly. ~~and was replaced with~~ ~~throbbing~~

There she was, across the street. ~~The road beside us was filled with~~ ~~a roar.~~ My ears were filled with the cacophony of the houses on the road beside us and the throbbing thundering inside my chest.

She was standing there - oblivious, flicking through her phone, strands of her hair catching the wind like midnight ribbons unravelling beneath the moonlight, tender as my own sigh of utter disbelief.

~~The world was magnetic.~~ Her presence ~~was magnetic.~~ ^{But} she did not walk; she drifted, as if the earth did not dare weigh her down. The pale glow of the streetlights kissed her warm-toned skin, casting her in a golden haze. Even the shadows around her parted in reverence, as if ~~even~~ the night itself knew she did not belong. ~~For~~ She was carved from constellations, not clay.

My pulse shattered. My breath was taken.

It was her...

The past and present folded over each other, layering like the pages of an unfinished book. Paragraphs half-written in ink bled over the years. Her eyes, though not looking my way, had an eerie glow like the stars ~~we~~ just before dawn: distant, infinite, familiar. But then ~~back around my path and fate took its~~ course and she looked at me. Her big brown eyes locked into mine and I saw the flicker of realisation in them. ~~As she~~
~~eyes began~~

She glided over to me and her fingers ~~interlaced~~ intertwined with mine, like ivy hugging the ancient stone of a building.

"Hi." I said bluntly, at a pure loss for ~~good~~ words.

"Oh, my beautiful ~~boy~~ boy, it's you." She ^{whispered,} ~~smiled~~ on her lips to ~~go~~ plant a kiss on my cheek. We stood in comfortable silence just looking at each other. Her expression said everything, no words were needed.

I looked around me, absorbing everything around me. The blaring lights around the city blurred into each other like watercolours on a canvas. I had to savour this moment, fearful that I would suddenly wake up. Was this real? Destiny even? Or the cruellest trick the universe has ~~ever~~ ever played?

When I first saw her, she was a dream. ^A The ghost of
Someone I never knew.

"Pinch me." I breathed, making her laugh sweetly.

Now I had her. My beauty. I couldn't lose her. Now she
was no longer just a dream. ^{for} ~~she became~~ memories ^{that had} ~~dreaded~~
~~Memories~~ ^{clawed} ~~to~~ ~~edges~~ their way back from the abyss.

She felt like home, she was important to me. I won't lose her.

Never again.



AO5: This is a response worthy of full marks. This is a sophisticated response, which shapes the audience response with subtlety. For example, the identity of the woman referred is left to the reader's interpretation. A sophisticated style is sustained throughout. The descriptors for Level 5 have been met in full.

AO6: The response satisfies the descriptors for Level 5 in full. There is a sophisticated ability to write for clarity, purpose and effect demonstrated throughout the response. An extensive vocabulary has been used strategically, punctuation is used to aid emphasis, and a range of sentence structures used to achieve particular effects. Given that candidates have a guide time of 45 minutes to complete this task, no more can be expected.

AO5: Level 5 - 24 marks

AO6: Level 5 - 16 marks



This writer clearly knew where the story was going to end before they started writing (as is evident from the plan) and this is part of what makes this such a successful piece of writing.

Before you start to write, make sure you have a clear plan about how you will start and how you will finish, that should produce writing that has shape and structure, as this one does.

Question 6

Plan your answer to Section B here:

B- Start w time : introduce characters briefly, describe setting
M- All goes well, best feelings, best build up to dilemma,
build tension.

E- Escape, exhausted, Pass out, hospital, end.

Setting - Forest-y place, desolate, cave, rain, etc.

9:45 → to 9:59 finished

↓
Time allowed

40
64

Write your answer to Section B here:

9:45 AM. After weeks of planning and nagging, yearning even, the worn coloured jeep halted with a loud screech. Finally, in front of us (myself and two friends which I hold dearly) lay the mouth of the beast, the entrance to the 'Nothy Pithy' Cave. 'Righteous' is what came to my mind upon learning the caves' name, ~~enough~~ enough to so put a smile on all of our faces.

We got off the (not so comfortable) jeep, and I ~~disassociated~~ from our boots

making an icky Squelch sound against the thick mud. It was only then when I realised just how deep into the forest we were, hell, we were practically in a jungle! Every tree towered over our minuscule figures, its dense leaves shielded ~~us~~ us from the Sun's wrath. There was no air more fresh ^{than} ~~than~~ that here, ~~so much~~ ~~pleasing~~ me ~~and my~~ and ~~probably~~ my ples received a much needed break from the city's intense, polluted air.

"Get your head out of the clouds and get over here! We didn't come here just so you could gawp at nature's beauty!", exclaimed Abdul.

I snapped my head to look straight, realising I did seem a little out of order but when was admiring nature such a crime?

10:00AM. We all tumbled into the pitch black abyss that awaited our arrival, ~~goosebumps~~ a shiver running down my spine. I just brushed it aside, figuring ~~that was a once in a while~~ that you only

held once. So, reluctantly, I switched on the light on my helmet and fastened it to my head, my fingers trembling. My friend followed suite and now? We were ready.

10:05 AM. Each step I took felt like walking into a cauldron of hot lava, the fear of getting stuck in ~~the~~ the crevices of this rocky prison made my heart skip a beat. The deeper I went, the narrower the dull, grey, rocky walls of the cave became. Here I was, scared and panicked, wondering whether we would ever get out of here. And there were my friends whose laughs echoed and thumped against my eardrums.

"How much longer?", I asked, my voice trembling ever so slightly.

"~~It's~~ It's been, what, 5 minutes? Don't tell me you're getting scared!", Abdullah remarked.

I just waved him under my breath, not being in the mood to be mocked.

10:15AM. The jagged edge of rock began clawing at my glove, tearing apart the tough fabric like a knife through warm butter. Each step, each time I crawled, my arm I moved was like torture. My palm began to sweat, an unfamiliar feeling of cold moisture cooing my hand. But that was just me getting cold feet, right?

10:20AM. "My hands were sweating wet, my glove becoming a liability. I couldn't really be this nervous, could I?"

"Do you guys feel that?", Abdul asked with an underlying tone of fear. ~~But~~ I wasn't the only one?

Then it hit me. I couldn't possibly have heated so much of to make them come too. It wasn't just my sweat, it was water! Rainwater was ~~rising~~ began to glow with increasing ~~aggravation~~ agitation, my hand now completely submerged in water.

~~We are~~ We are going to drown.

10:22 AM. The water had engulfed everything up to my waist now, my arms blowing sluggish. The adrenaline that coursed through my veins at the mere thought of dying was the only thing pushing my muscles to push beyond their limit.

"Hurry up!", ~~that~~ ~~words~~ shouted both of them. I was at the front of the line and we were in the narrowest tunnel possible to it. I didn't move, we all didn't move.

10:30 AM. My breathing hitched every now and then as the water splashed against my face, shaking my body. My muscles burned like they were hit on fire but I ~~forced~~ ~~pushed~~ myself to move, just to perhaps catch a glimpse, a small image of light, to give me hope that we could survive! ~~but~~ But hope seemed dying as the water sucked my neck.

10:32 AM. The screams and shouts of my peers were deafening, leaving a heavy

feeling of dread in my heart. Why didn't we plan this properly? ~~to~~ Why were we so stupid? Is this really how it ends?

10:33AM. A light. Bright and golden like a beacon of hope. My eyes widened and my body pumped whatever adrenaline it could through my blood at one last chance at survival.

"Light!", I weakly proclaimed, ~~I needed to~~ ~~just~~ as my face hit the water once more. The water rose up to my face now and ~~soon~~ my head would soon become submerged in water. ~~A~~ So, with one last breath, I went ahead.

10:34AM. My lungs burned as if I was breathing in acid, screaming for air. As I ~~crashed~~ crumpled and swam, I could feel myself losing consciousness. The light became bigger but I became flatter. Second by second, my world became darker and before I knew it...

I passed out.

6:53 PM. ~~ago~~ Bright white light attacked my
sight as I awoke from my slumber, head
surging with pain. I was alive?!

I turned my head to the side, panicking,
wondering where Abdul and Abdallah were
only to see them both in hospital
beds like me. We were huge.

It was an interesting journey that went all
wrong, all because we were too irresponsible
as to ever plan anything properly. (and
exploring? Never again.



A05: This response demonstrates a secure ability to communicate clearly, effectively and imaginatively and a large number of devices is deployed. There are occasional elements of sophistication where tension about how the situation will resolve is explored. A mark in the middle of Level 5 is appropriate but the response lacks enough cohesion or the real manipulation of ideas to move to the top of the level.

A06: There is evidence of an extensive vocabulary and sentences are deliberately crafted. The errors, particularly in relation to spelling, hold the response back from achieving the top of Level 5 but a mark in the middle is appropriate.

A05: Level 5 - 22 marks

A06: Level 5 - 15 marks



Look again at the AO6 criteria.

The first bullet point addresses the extent to which the ability to write for clarity, purpose and effect is demonstrated in the response. The second bullet point rewards the use of vocabulary and the third bullet points credits the use of punctuation and sentence structures.

Plan your answer to Section B here:

| | | |
|---|--|--|
| <p>day of arrive</p> <p>one of the two week go swimming daisy forest she had her pass school work in her pockets, well so she thought</p> | <p>Arrive at airport</p> <p>10 students</p> <p>3 teachers</p> <p>10 hour flight</p> <p>3 hour coach to the different houses - 2 per family</p> | <p>assembly where people got picked</p> <p>10 students got picked to do a kid swap with 10 students from america</p> <p>2 week swap. Swap families Swap school</p> |
|---|--|--|

Write your answer to Section B here:

Hello my name is miki, and this is my strange, a stressfull and interesting trip. This is my Journal.

But The whole of our year group ^{are} was in the ~~an~~ assembly, The assembly hall was four brown walls, no windows, a high roof and a bunch of echoing. It ~~sto~~ ^{smells} of sweat and all together it together it was gloomy in there. But However today it didn't matter, today was the day we find out the 10 lucky students that get to

TO the annual kids swap. The Kids Swap is 10 students from our school and 10 students from the American School swap ~~th~~ schools and homes for 2 weeks. You only get this opportunity once in your life, and I'm about to find out if I can go. ~~As~~ You don't pay any money, all you have to do is get your parents to sign a consent form, then your head teacher will pick out ten random names. Here we go...

I GOT IN. It is honestly a dream come true. So I'm going with nine other people in my year. They have to make it an odd number of girls between boys because, you stay in a home with a family whose child has gone to England but ~~to~~ there will be two of you. So that's why this year there was six boys and ~~a~~ four girls.

We've just arrived at the airport! ~~A~~ There's two things I can't stop thinking about. Number one I wonder if someone's going to be staying at my house if so

What are they like? Number two Why is it so busy at the airport when it's not even half term.

Turned forward a little bit we are now off the plane, and now on the 3 hours and however ~~minute~~ ~~minute~~ minute coach. I apologise for ~~not~~ not writing on the plane, I was jamm pack I couldn't even get my journal out of the bag. On the other hand, we were having so much fun playing silly little games. I'm about to arrive at my staycation I will get back to you later.

21:30pm I'm just getting ready to go to bed but I just wanted to talk a bit about my new family. I got paired with ~~the~~ Emily which is amazing, ~~at~~ the man and woman that were staying with are amazing. They even have a little dog named Oscar.

9.53am Today is Sunday and unlike in England everything is ~~at~~

Still open today. We are going to the sea and we are going to swim in it. Emily just got into the sea. Silly her. She had a piece of paper in her shorts and now it is in the water.

Hi guys it is a week later, sorry I have not been writing, we have had an awful week. Turns out that piece of paper we ~~tot~~ thought was nothing, it was actually mine and Emily's passes. The passes are basically our mini ID's. Without them we can't go anywhere. So I bet you can imagine the week we've had. The passes are used to get on the coach, get into school, leave the house. I'm sorry I'm rushing I've just been so stressed and annoyed ~~recently~~ recently. I promise I will come back to you all when we have a solution.

3:00am - Hi guys we are all on the coach on the way home. I didn't think I'd say this but I am so

glad to go home. * This has been the ~~to~~ worst trip ever!

Tam - Little catch up to make things worse our flights been delayed ~~3 hours~~ three whole hours. And Emily not speaking to me like it was me who lost the passes.

10.00am the next day. - Hiya everyone I am now home, I arrived last night. I just wanted to say moral of the story DONT DO KIDS SWAP! I thought it was gonna be so much fun. but honestly dont go.... That was the story of my interesting journey.



A05: Communication is clear in this response. There is evidence of material selected to suit the purpose, such as the opening description to set the scene, which directly addresses the audience: 'Hello my name is ...'. The use of time stamps helps with the progression of ideas and to structure the piece. Further evidence of devices to engage the audience could have benefitted the response but a mark in the middle of Level 3 is appropriate.

A06: There is evidence of varied vocabulary in this response, but the control of spelling and grammar is not secure. There is also evidence of a range of sentence types attempted by the candidate as they try to manipulate a response in the reader: 'Here we go ...'. On balance, there is just enough evidence of sound ability to write for clarity, purpose and effect for a mark at the very bottom of Level 3.

A05: Level 3 - 12 marks

A06: Level 3 - 8 marks



You should carefully consider the role of characters in your writing.

In a short piece of writing, it is advisable not to introduce too many characters, as it is difficult to bring them to life and to make them distinct.

Plan your answer to Section B here:

P1 - Walking to school ^{alone} with my friend, raining ...
P2 - End up in a forest ~~alone~~ ~ ^{things} ~~happening~~ ^{happening} ... ^{rainy/more}
P3 - Mysterious man "Sky's blue, is that one?" + I run off + ^{↳ connect on.} sensory language
P4 - I arrive at school fine, + no explanation of what ~~happened~~ happened in A
"This wasn't too unusual" refrain - slightly changes

Write your answer to Section B here:

Dragging my feet along the pavement,
I headed to school monotonously, I had walked
this route a million times. ~~With~~ Rain scattered
down, puddles filled up but I kept walking,
this wasn't too unusual. The sky was dark
and grey, the clouds ~~looked~~ stormy, the grass wet.
I reflected upon my mother's earlier chiding
"If you don't hurry up, you will be
late. You don't want that do you?" So
I had left in quite the hurry. My
mind being too pre-occupied with ~~worry~~ worry
of being late, I took the left turn
where I should've taken the right.

In front of me I ~~could only see~~^{saw only} the trees' verdigris. Below, ~~the~~ sticky mud, ~~was~~ wet due to the now pouring rain, which pelled against the leaves. ~~I~~ ~~could~~ ~~~~~ twigs snapped beneath my feet. A twig snapped, the sound echoing through the forest, but it had not been beneath my feet. This was only slightly unusual. I knew I would be late to school anyway, so what harm would it do me if I pressed onwards? Reflecting ~~on~~ it now, I perhaps should've pondered over that question longer.

I continued my trudge through the mud; ~~th~~ there was a slight chill about the air, a slight fog up ahead, but alas, I continued on. I had forgotten ~~how~~ ~~the~~ sheer scale of the forest but it was too late to turn back now, so I continued on towards the heart of the forest, the birds not singing their usual morning songs. This was quite unusual.

Suddenly, Men dressed in dark clothing emerged from behind the cover of the trees. This was getting unusual now. I increased my pace, briskly moving forward, I had just assumed they were up to no good and I ~~was~~ certainly was not going to provoke them.

"She's there, it's that one" one of the men spoke.

After having heard this, my pace ^{increased} ~~increased~~. Now I wished I had listened to my mother, Now I wished I had ~~not~~ ^{gotten} ~~gotten~~ the bus, Now I wished I just stayed home. But it was too late for that, ^{far} ~~far~~ too late. By that point, I started jogging. I just needed to get to school, I just needed to get somewhere, any where, in which I could be safe. Behind me, I heard them whispering, plotting, planning, scheming. I just ignored it, I had to, I was so close to school I could almost hear the laughter of giddy school girls, but that was almost. The laugh that I usually ~~found~~ found highly irritating would've served a ~~far~~ great

Comfort to me that day, but I received no such familiarity. This was ^{starting} ~~starting~~ to get very unusual.

There was nothing but Silence.

I had to keep going. A sock-drenched with water-appeal ~~in~~ on the path. ~~Sock~~ ^{sure}, it was only a sock - ~~but~~ it was different - it had my School's logo on it. Sure, it was not the ~~to~~ typical comfort you'd expect but it was enough to ease my trembling self somewhat. Sure, it wasn't the familiarity of the Ocean-blue gear around the perimeter of my school wrapping its arms around me, protecting me from anything. But it was enough for now. This was getting highly unusual.

"Almost there" I thought to myself, I ~~the~~ went on. However, my progression was stopped prematurely, a twig, which I had not seen due to my constant anxious glances ~~to~~ over my shoulder had ~~stoped~~ my journey. Blood trickled down my knee, but I saw the disguised man, ~~to~~

⊗ rapidly approaching I had no time to sit and wallow in my pain, so I continued. The constant breaking of twigs was enough to make my head ache but the myriad of thoughts in my head somewhat ~~so~~ suppressed this pain, I had to get out of there. Ahead, I saw a glimmer of light that had somehow managed to penetrate its way through the dense ~~thick~~ canopy ~~of~~ of leaves. It had stopped raining quite so much too. Finally, after the tense ten minutes (they had felt much longer) I could ~~hear~~ hear giddy school girls laughing, I could see the ocean blue gate, I could smell the food being delivered for lunch that day. What an ~~was~~ unusual day.

Mr I entered reception late, soaked with the rain. "Late again, Livermore?", the receptionist sneered. "You evidently didn't have a coat either." I begrudgingly apologised, it hadn't been my fault. But she would never know that. She would never hear of ~~as~~ my unusual day, my unusual journey, my unusual encounter. ~~No one~~

No-one ever would ~~hear~~ hear of it.
No-one needed to.

⊗ enveloped in black cloth,



A05: The response fulfils the descriptors for Level 4. A secure ability to communicate clearly and effectively is demonstrated throughout the response. Material has been organised for effect, such as how the atmosphere is created at the start of the response. However, the response lacks the necessary subtlety and sophistication for Level 5.

A06: There is evidence of a secure ability to write for clarity, purpose and effect throughout the response. Wide, selective vocabulary has been used, such as 'briskly', 'wallow' and 'enveloped'. There is also evidence of sentence structures managed for deliberate effect: 'There was nothing but silence.' The descriptors for Level 4 have been met in full.

A05: Level 4 - 19 marks

A06: Level 4 - 13 marks



Many writers borrow ideas from other familiar genres. If you do this, you must try hard to make the narrative and the characters your own and avoid repeating familiar plot lines or basing your character too heavily on one that is very familiar to your reader.

Paper Summary

Based on their performance on the paper, candidates are offered the following advice:

- Remember that to do well in the Section A questions you should read the passage more than once before you start to answer the questions. At first you will simply identify the main features of the text: what is happening, the main characters and the setting. On a second and third reading you should start to identify the different ways in which the writer has tried to engage you as the reader and the techniques that have been used. These are what you will write about in your answers.
- Think about the structure of the text. Pay particular attention to the opening and closing of the text as these are important points for any writer and they will help you to see how the writer has shaped their text to initially gain the interest of the reader and then to leave them at a particular point.
- Remember that Question 4 is worth more than the first three questions added together and twice as many marks as Question 3. You should bear this in mind when considering how long you should spend on your answer, the level of detail to include and how much to write.
- On Question 4, try to remember that you are being asked to evaluate how successfully something has been done, not just to comment on the language and structural devices that the writer has used. That means that you should use evaluative language to show that this is what you are doing.
- Before starting your own writing, take some time to use the planning box that is included. Plan the basic outline of your plot so that you know where you will start and how you will end your writing. If you have the time, you could identify key features of characters, important vocabulary or language techniques that you will include. Spending a few minutes to get your ideas in order will help you write in a more deliberate manner.
- If you are going to borrow any ideas from the Section A text, or use any of its vocabulary, try to make sure that you make it your own by fully integrating it into your writing.
- Try to avoid clichés. Think carefully about your very first sentences. Try to write in a way that is imaginative and engaging for your reader from the very start. Use your own reading as stimulus, including the adoption of certain writers' techniques.
- Using your plan, think of your writing like a journey so that as you begin to write, you will know what your destination is and where you will end. This will help you to write in a manner that is cohesive and coherent for your reader.
- Take care throughout with accuracy of all sorts: spelling, punctuation and grammar.
- Keep a close eye on the time during the examination and use the number of marks available for each question as an indication of how long you should spend answering each question. Remember that Section A is worth 24 marks whilst Section B is worth 40 marks. Use the timing suggestions you are given on the front cover of the paper: 1 hour on Section A and 45 minutes on Section B.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

