



# GCSE English Language

How to Apply the Mark Scheme

# Welcome to this Professional Development Training

This training supports teachers delivering Pearson Edexcel GCSE English Language (1EN0) and covers both Paper 1 and Paper 2.

You will:

- review student responses to questions and understand how to accurately apply the mark scheme
- explore the Pearson support available
- be able to ask questions and share good practice.

# Agenda

In this session we are going to look at:

- Marking exercises – Reading
- Marking exercises – Writing
- support for marking and the qualification.



Download the exam papers, examiner reports and mark schemes from the [GCSE English Language](#) pages. These are also included in your delegate pack.



# Overview of the specification

# GCSE English Language (1EN0)

Paper 1: 1 hr 45 (40%)	Paper 2: 2 hr 5 (60%)
<b>Section A: Unseen 19th-century fiction</b> <ul style="list-style-type: none"><li>• Extract will be approximately 650 words in length.</li><li>• Shorter response questions will focus on close analysis of the text; longer response questions will ask students to show their understanding of the whole text.</li></ul>	<b>Section A: Comparison of two unseen texts from 20th and 21st century</b> <ul style="list-style-type: none"><li>• One non-fiction; one literary non-fiction.</li><li>• Extracts will be approximately 1000 words in total.</li><li>• Shorter response questions will focus on close reading of the texts; longer response questions will ask students to compare the texts.</li></ul>
<b>Section B: Creative Writing</b> <ul style="list-style-type: none"><li>• Choice of two tasks linked to the theme of the 19th century fiction.</li><li>• One task will include images to help students address the task.</li><li>• Audience and purpose along with SPaG will be assessed.</li></ul>	<b>Section B: Transactional Writing</b> <ul style="list-style-type: none"><li>• Choice of two tasks linked to the theme of the texts.</li><li>• Newspaper articles, letters etc.</li><li>• Audience and purpose along with SPaG will be assessed.</li></ul>



# Documents for today

You may wish to take the time to download the following documents before we start to look at the exemplars.

- **Delegate Booklet**
- **Extracts and Mark Schemes**

Due to time constraints, we will only be looking at 1–2 exemplars for each Assessment Objective during the course but there are additional exemplars – with commentaries – in the examiner reports included in the pack.



# The Extracts: Paper 1 – Summer 2025

Read the text below and answer Questions 1–4 on the Question Paper.	
<i>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.</i>	
<b>Poor Pretty Bobby: Rhoda Broughton</b>	
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 <i>can</i> 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 <i>now</i> , 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.	
<b>Glossary</b>	
<i>clamorously*</i> – very noisily	



# The Extracts: Paper 2 – Summer 2025

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

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



# Reading Responses

# Assessment Objectives for Reading

AO	Assessment Objective
AO1	<ul style="list-style-type: none"><li>• Identify and interpret explicit and implicit information and ideas.</li><li>• Select and synthesise evidence from different texts.</li></ul>
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.
AO3	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	Evaluate texts critically and support this with appropriate textual references.

# Where is each AO assessed in Section A: Paper 1 and Paper 2?

Assessment Objective	Paper and question
AO1 – Identify and interpret explicit and implicit information and ideas	Paper 1 – Q1 and Q2 Paper 2 – Q1, Q2 and Q4, Q5
AO1 – Select and synthesise evidence from different texts.	Paper 2 – Q7(a)
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	Paper 1 – Q3 Paper 2 – Q3
AO3 – Compare writers’ ideas and perspectives, as well as how these are conveyed, across two or more texts.	Paper 2 – Q7(b)
AO4 – Evaluate texts critically and support this with appropriate textual references.	Paper 1 – Q4 Paper 2 – Q6

# AO1

**Paper 1: Q1 and Q2**

**Paper 2: Q1, Q2, Q4 and Q5**



# AO1 – Question 1 – Paper 1

1EN0/01 – May 2025 Q1

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

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**(Total for Question 1 = 1 mark)**

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# AO1 – Question 1 – Response

1EN0/01 – May 2025 Q1

Accept **one** of the following from the given lines below:

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 kissed me, I kissed him back again, most lovingly, with many tears.

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

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

'if God left him alive'

(Total for Question 1 = 1 mark)

1 mark

- This response covers bullet point
  - 1

# AO1 – Question 2 – Paper 2

1ENO/02 – June 2025 Q2

**2** Read this extract.

“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.”

From the extract, give **two** things Christine Brandt says about the trees.

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

1 .....

2 .....

**(Total for Question 2 = 2 marks)**

# AO1 – Question 2 – Response

1ENO/02 – June 2025 Q2

**Quotations and candidate's own words are acceptable.**

For example:

- they will take 'years and years' to grow again (1)
- the loss of them is devastating (1)
- (the storm has affected) 'hundreds of trees' (1)
- 'uprooted' (1)
- '(huge) oak trees are gone / damaged (1)
- (black) walnut trees are gone / damaged (1)
- tulip trees are gone / damaged(1)
- 'down' (1)
- 'damaged' (1)
- the trees feel like their 'children' / 'it is like our children are gone' (1)
- loss of trees upsets staff (1)

**2** Read this extract.

"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."

From the extract, give **two** things Christine Brandt says about the trees.

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

- 1 'It will take years and years to regrow trees'
- 2 'huge oak trees, black walnuts and tulip trees are gone'

**(Total for Question 2 = 2 marks)**

**2 marks**

- This response covers bullet points
  - 1
  - 5
  - 6
  - 7



**AO2**

**Language and Structure**

**Paper 1 and Paper 2**

**Question 3**

# AO2 – Language and Structure

- In this question, students need to ensure that they are focusing on the writer's use of **language and structure**.
- It is not enough to simply list the features that the writer uses, they will need to show **how** the writer **uses** language and structure to interest and inform the reader.
- Students should ensure that they are using the whole extract and that they use relevant subject terminology.
- Language and structure for AO2 is assessed in Paper 1 and Paper 2 – Question 3.

# Applying Levels-Based Mark Schemes

## Marking guidance for levels-based mark schemes

### How to award marks

The indicative content provides examples of how students will meet each skill assessed in the question. The levels descriptors and indicative content reflect the relative weighting of each skill within each mark level.

### Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens markers must use the guidance below and their professional judgement to decide which level is most appropriate.

### Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Statements relating to the treatment of students who do not fully meet the requirements of the question are also shown in the indicative content section of each levels-based mark scheme. These statements should be considered alongside the levels descriptors.

# Paper 1: Question 3 and Indicative Content

1EN0/01 – May 2025 Q3

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)

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

- 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

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

- 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



# Paper 1:

## Question 3

### Mark Scheme

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.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</li> <li>The selection of references is valid, but not developed. <b>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</b></li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>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.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> </ul>

# Marking exercise 1 – Paper 1: Question 3 – AO2



## Script 1

- We are now going to look at some exemplars which are in the **delegate booklet**.
- Look at **Script 1**.
- This is a **Level 3** exemplar.
- Read through the script using the **mark scheme** and decide where you would place this in Level 3.

At the beginning of the extract, the writer shows the narrators relentless anxiety and stress. 'One night, one hot night, having prayed even more heartily and tearfully', uses repetition of 'one night', to create a sense of worry within the extract. The use of the adjective 'hot' creates a fast pace within the extract, showing that her quick movements may be a result of overthinking and showing the reader how emotional the

# Marking exercise 1 – Question 3 – Script 1

## Examiner comment and mark

The response identifies techniques / devices used by the writer. There is a consideration of how repetition plus an adjective (One night, one hot night) are used to reflect the narrator's emotions and to create pace and atmosphere. References, although sometimes a little long, are appropriately chosen and evidence the points made. This candidate shows a convincing understanding of the writer's use of supernatural imagery, juxtaposing adjectives and dialogue. There is focus on the writer deliberately crafting the extract in order to achieve effects and influence readers.

**Level 3 – 6 marks**



At the beginning of the extract, the writer shows the narrators relentless anxiety and stress. 'One night, one hot night, having prayed even more heartily and tearfully', uses repetition of 'one night', to create a sense of worry within the extract. The use of the adjective 'hot' creates a fast pace within the extract, showing that her quick movements may be a result of overthinking and showing the reader how emotional the

# Paper 2: Question 3 and Indicative Content

1ENO/02 – June 2025 Q3

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

In your answer you should write about:

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

Support your views with detailed reference to the text.

(15)

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

- 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'

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'



# Paper 2:

## Question 3

### Mark Scheme

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"> <li>Limited comment on the text.</li> <li>Identification of the language and/or structure used to achieve effects and influence readers.</li> <li>The use of references is limited.</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>Comment on the text.</li> <li>Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</b></p>
Level 3	7–9	<ul style="list-style-type: none"> <li>Explanation of the text.</li> <li>Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
Level 4	10–12	<ul style="list-style-type: none"> <li>Exploration of the text.</li> <li>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.</li> <li>The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
Level 5	13–15	<ul style="list-style-type: none"> <li>Analysis of the text.</li> <li>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.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> </ul>



# Marking exercise 1 – Paper 2: Question 3 – AO2



## Script 2

- We are now going to look at another **Q3** script in the delegate booklet – this time for Paper 2.
- Look at **Script 2**.
- Read through the script carefully using the mark scheme.
- Decide which Level you would place it in.
- Put any comments or questions into the group chat.

(13)  
Structurally, the writer engages the <sup>reader</sup> ~~writer~~ through building tension and interest. For example: "Thirteen people died, hundreds were injured, damage estimated at more than £100 million". The use of a list creates tension as it gives off facts on what happened which would've <sup>and effected</sup> interested the reader by making them curious about the outcomes. However, this isn't the <sup>only</sup> ~~first~~ list the writer used because later on in the text it again tells the reader: "Flying debris, roofs were torn off houses, buildings collapsed, transport systems halted". Again,

# Marking exercise 1 – Question 3 – Script 2

## Examiner comment and mark

The answer begins with structure and links a valid reference to the creation of both tension and interest, discussing the effect of the list of details on the reader. Further use of lists helps the reader to understand the impact of the storm. The effect of adjectives "ferocious" and "terrifying" is explained. The answer recognises the use of metaphor and simile to enable the reader to "worry" about the people experiencing the devastation.

**Level 3 – 9 marks**



Structurally, the writer engages the <sup>reader</sup> ~~writer~~ through building tension and interest. For example: "Thirteen people died, hundreds were injured, damage estimated at more than £100 million". The use of a list creates tension as it gives off facts on what happened which would've <sup>and effected</sup> interested the reader by making them curious about the outcomes. However, this isn't the <sup>only</sup> ~~first~~ list the writer used because later on in the text it again tells the reader: "Flying debris, roofs were torn off houses, buildings collapsed, transport systems halted". Again,

**AO4**

**Evaluate**

**Paper 1: Question 4**

**Paper 2: Question 6**

# AO4 – Evaluate

- In these questions, students need to ensure that they are focusing on ‘**how well**’ and not ‘**how**’.
- They need to focus on using evaluative language, offering an opinion or judgement and using *evidence* from the text.
- AO4 is assessed in Paper 1 Q4 and Paper 2 Q6.

# Paper 1: Question 4 and Indicative content

1EN0/01 – May 2025 Q4

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)

**References to the writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.**

Responses may include:

- 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 appearance
- the alliterative title, 'Poor Pretty Bobby', balances the narrator's sadness and regret with her acknowledgement of her attraction towards him
- the 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 outset
- simple repetition and parallelism are used to depict the strength of their love: 'When he went he kissed me, I kissed him back again'



# Paper 2: Question 6 and Indicative content

1ENO/O2 – June 2025 Q6

6 In this extract, the writer attempts to create strong feelings about an event.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

**References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.**

- 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'

# Paper 1 and Paper 2: Mark Scheme

Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual reference
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>• Description of ideas, events, themes or settings.</li> <li>• Limited assertions are offered about the text.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• Comment on ideas, events, themes or settings.</li> <li>• Straightforward opinions with limited judgements are offered about the text.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>• Explanation of ideas, events, themes or settings.</li> <li>• Informed judgement is offered about the text.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>• Analysis of ideas, events, themes or settings.</li> <li>• Well-informed and developed critical judgement is offered about the text.</li> <li>• The selection of references is appropriate, detailed and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>• Evaluation of ideas, events, themes or settings.</li> <li>• There is a sustained and detached critical overview and judgement about the text.</li> <li>• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.</li> </ul>

# Marking exercise 2 – AO4

- We are now going to look at some exemplars for AO4 in the **delegate booklet**.
- Look at **Script 3** which is from Paper 1 and **Script 4** which is from Paper 2.
- Read through both scripts using the mark scheme and decide which Level you would place them in.
- Put any comments or questions into the group chat.



Script 3

The extract begins with their parting; which the writer effectively uses to convey the narrator's love, sorrow and fear. The writer describes how the narrator kissed him back, "most lovingly", which conveys how much she loves him, and this is developed with the addition of



Script 4

The writer ~~se~~ successfully has created strong feelings about an event, In the start of the extract which is shown in the quote "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" the use of this repetition means they never seen before ~~this~~ that much of snow.



# Marking exercise 2 – Paper 1: Question 4 – Script 3

## Examiner comment and mark

An accomplished response which is able 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: the writer effectively uses to convey; the writer also foreshadows the narrators fear. Amongst other points, there is an extended consideration of the idea of ghosts, analysis of the repetition of exclamation marks to express both joy and confusion, and a thoughtful point about the impact of the questions in the final paragraph of the extract. The response is succinctly expressed, fully focussed on the task, and convincingly substantiated with discriminating references. It is a full-mark response.

**Level 5 – 15 marks**



The extract begins with their parting; which the writer effectively uses to convey the narrator's love, sorrow and fear. The writer describes how the narrator kissed him back, "most lovingly", which conveys how much she loves him, and this is developed with the addition of "tears". This shows how sorry the narrator is to see him go. However, the writer also foreshadows the narrator's fear. The setting of a "garden" in the "moonlight" is already an unsettling image, but is emphasized by describing shadows as "transferring" long. This effectively gives the narrator a sense of unease from the start.

# Marking exercise 2 – Paper 2: Question 6 – Script 4

## Examiner comment and mark

The first paragraph makes a judgement about positive strong feelings in the text: a reference that is appropriate and relevant (repetition of snow), followed by explanation that excited tone is created.

Second paragraph repeats the similar pattern of judgement, relevant reference (repeated metaphor of being trapped in the house) and explaining how this contributes to the build-up of negative strong feelings.

The final paragraph follows the tried and tested approach of judgement, appropriate evidence (listing of the places affected), and again the focus on negative feelings – worst coming.

This is a good example of a middle Level 3 response that addresses all bullets in the MS appropriately, better on every bullet than straightforward Level 2 comment, but not detailed and not approaching Level 4.

**Level 3 – 8 marks**



(15)  
The writer ~~se~~ successfully has created strong feelings about an event, In the start of the extract which is shown in the quote "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" the use of this repetition means they never seen before this that much of snow. The repeated word "snow" emphasises that they couldn't believe what they were seeing and it suggest they could see it even in the dark. This is important because ~~it shows that~~ the writer uses an exciting tone to describe the event.



# **AO1**

## **Select and Synthesise**

### **Paper 2 Question 7(a)**

# AO1 – Synthesis

- This final element of AO1 is assessed through a discrete question in Paper 2 – Q7(a).
- Students need to draw information from both texts.
- This is not a comparison (AO3) as students select explicit information from both texts.
- It is therefore similar to the early retrieval questions, but students need to do it across two texts.

# Paper 2: Question 7(a) and Indicative Content

1EN0/02 – June 2025 Q7(a)

7 (a) The two texts talk about significant weather events.

What similarities do the weather events share in these extracts?

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

(6)

Responses may include:

- 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'.

(6 marks)

# Paper 2:

## Question 7(a)

### Mark Scheme

Level	Mark	AO1: Select and synthesise evidence from different texts (6 marks)
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Limited understanding of similarities.</li> <li>Limited synthesis of the two texts.</li> <li>The use of evidence is limited.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Sound understanding of similarities.</li> <li>Clear synthesis of the two texts.</li> <li>The selection of evidence is valid but not developed and there may be an imbalance.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>Detailed understanding of similarities.</li> <li>Detailed synthesis of the two texts.</li> <li>The selection of evidence is appropriate and relevant to the points being made.</li> </ul>

# Marking exercise 3 – Paper 2: Question 7(a) – AO1



Script 5

- We are now going to look at some **Q7(a)** exemplars for AO1 in the **delegate booklet**.
- Look at **Script 5** and **Script 6**.
- Read through **both** scripts using the mark scheme and decide which Level you would place them in.
- Put any comments or questions into the group chat.

In both extracts the writers ~~let~~ mention how the weather caused ~~role~~ damage. In text **2** Nicolson shares 'our grandmother had woken beneath the not-quite-leak-proof ceiling of her bedroom to find she was lying under a thick carpet of snow.' Similarly in text **1** the writer shows 'damage estimated at more than £100 million was caused.'



Script 6

Both texts portray people being unable to escape the weather. In text one this is shown through "the south paralyzed" and in text two this is shown by "trapped in family prisons from which they were unable to escape".



# Marking exercise 3 – Question 7(a) – Script 5

## Examiner comment and mark

The first paragraph refers to damage and offers valid evidence from both texts (grandmother's bedroom and extensive costs).

Paragraph 2 deals with transport problems (ships stranded and flights cancelled), again with valid support. Three points of similarity are not required to access Level 3 but, in this case, the response is sound but undeveloped and a mark in Level 2 is appropriate.

**Level 2 – 4 marks**



In both extracts the writers ~~but~~ mention how the weather caused ~~holenage~~. In text 2 Nicolson shares 'our grandmother had woken beneath the not-quite-leak-proof ceiling of her bedroom to find she was lying under a thick carpetpane of snow.' Similarly in text 1 the writer shows 'damage estimated at more than £100 million was caused.'

# Marking exercise 3 – Question 7(a) – Script 6

## Examiner comment and mark

This response achieves full marks.

There are three similarities which demonstrate detailed understanding and synthesis: people unable to escape, unexpected events at the beach, disruption to travel.

Supporting evidence is discerning and appropriate.

**Level 3 – 6 marks**



(6)  
Both texts portray people being unable to escape the weather. In text one this is shown through "the south paralyzed" and in text two this is shown by "trapped in family prisons from which they were unable to escape".

Both texts display an unexpected event at a beach. In text one "a ferry was last night still aground on Folkestone Beach". In text two "it had become possible to walk a full on ice from the beach out into the open sea".

# **AO3**

## **Comparison**

### **Paper 2 Question 7(b)**

# AO3 – Comparison

- This question requires students to look across both texts and compare how the writers are presenting a key element of the text.
- Students are required to compare both the *ideas and perspectives* of the writers as well as *how these are conveyed*.
- Students can compare the similarities and/or differences between the texts.



# Paper 2: Question 7(b) and Indicative Content

1ENO/02 – June 2025 Q7(b)

(b) Compare how the writers of Text 1 and Text 2 present ideas and perspectives about difficult situations.

You should write about:

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

Support your answer with detailed references to the texts.

(14)

Responses may include:

- 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'

# Paper 2:

## Question 7(b)

## Mark Scheme

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"> <li>The response does not compare the texts.</li> <li>Description of writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The use of references is limited.</li> </ul>
Level 2	3–5	<ul style="list-style-type: none"> <li>The response considers obvious comparisons between the texts.</li> <li>Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</b></p>
Level 3	6–8	<ul style="list-style-type: none"> <li>The response considers a range of comparisons between the texts.</li> <li>Explanation of writers' ideas and perspectives including theme, language and/or structure.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
Level 4	9–11	<ul style="list-style-type: none"> <li>The response considers a wide range of comparisons between the texts.</li> <li>Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts and fully support the points being made.</li> </ul>
Level 5	12–14	<ul style="list-style-type: none"> <li>The response considers a varied and comprehensive range of comparisons between the texts.</li> <li>Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts, they are discriminating, and clarify the points being made.</li> </ul>

# Marking exercise 4 – Paper 2: Question 7(b) – AO3

- We are now going to look at some **Q7(b)** exemplars for AO3 in the **delegate booklet**.
- Look at **Script 7** and **Script 8**.
- Read through **both** scripts using the mark scheme and decide which Level you would place them in.
- Put any comments or questions into the group chat.



Script 7

Both extracts mention how the ~~damaged~~<sup>caused</sup> weather damage. In text 1 the writer mentions how 'damage estimated at £100 million caused by the hurricane' left devastation. It brought difficult times with it leaving 'countless families homeless'.



Script 8

In both text one and two, the weather traps people. However, in text one this is shown violently through the plosive alliteration in the metaphor "the south paralysed as power lines were scythed". The metaphor presents the idea of the event being unexpected and surreal,



# Marking exercise 4 – Question 7(b) – Script 7

## Examiner comment and mark

The response considers a wide range of comparisons and explores them: not only are examples of damage itemised, their effects and costs are examined. Similarly, transport difficulties are considered, as are the effects on emergency services.

The response also considers the contrast in tone between texts (powerfully and factually in text 1 and more light-hearted in text 2) and, though it does not move towards analysis, merits a mark securely in Level 4.

**Level 4 – 10 marks**



Both extracts mention how the ~~damages~~<sup>caused</sup> weather ~~damages~~. In text 1 the writer mentions how 'damage estimated at £100 million caused by the hurricane' left devastation. It brought difficult times with it leaving 'countless families homeless of without electricity' 'Thirteen people died and hundreds injured. ~~in text~~ This would have caused difficulties for these families as they then had to pick up the pieces. ~~in~~ Similarly in text 2 'grandmother had woken... to find she was lying under thick... snow' This shows

# Marking exercise 4 – Question 7(b) – Script 8

## Examiner comment and mark

The response is awarded full marks. There is a detailed consideration of what each writer conveys and how they do it, with close analysis of the language used.

The methods used by the writer of text one (fiction-like quality, plosive alliteration) are contrasted with those used in text two.

The similarities are also discussed in similar detail: disruption to travel and hardships for nature. References are discriminating and balanced across both texts.

**Level 5 – 14 marks**



In both text one and two, the weather traps people. However, in text one this is shown violently through the plosive alliteration in the metaphor "the south paralysed as power lines were scythed". The metaphor presents the idea of the event being unexpected and surreal, boasting an almost fiction-like quality. The writer successfully employs this tactic to display the writer's idea that the weather is alien in nature. By using the plosive alliteration, the writer is able to connote brutality which presents



# Writing Responses

# Assessment Objectives for Writing

AO	Assessment Objective
AO5	<p>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different purposes and audiences</p> <p>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</p>
AO6	<p>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</p>

# AO5 and AO6 – Paper 1: Questions 5 and 6 – Imaginative Writing

1ENO/01 – May 2025 Q5/6

**\*5** Write about a time when you had to be away from someone who was important to you.

Your response could be real or imagined.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

**\*6** Look at the images provided.

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

Your response could be real or imagined.

You may wish to base your response on one of the images.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)



Image 1



Image 2

# AO5 and AO6 – Paper 2: Questions 8 and 9 – Imaginative Writing

1EN0/02 – June 2025 Q8/9

## EITHER

- \*8** Write a section for a guide giving advice to people on how to raise funds for communities in need.

In your section, you could include:

- reasons why communities might need funds
- the ways that people can raise funds to help communities
- what effect the fundraising can have on the communities

as well as any other ideas you might have.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

**(Total for Question 8 = 40 marks)**

## OR

- \*9** A newspaper has published an article with the title 'Public transport must be able to manage in extreme weather'.

Write the text for a speech you will give to your peers giving your views.

In your speech, you could include:

- the different types of public transport people use
- why people need to be able to rely on public transport
- the difficulties caused to public transport by extreme weather

as well as any other ideas you might have.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

**(Total for Question 9 = 40 marks)**

# Mark Scheme

## – AO5

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




# Mark Scheme

## – AO6


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.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>Limited ability to write for clarity, purpose and effect.</li> <li>Uses basic vocabulary, often misspelled</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	5–7	<ul style="list-style-type: none"> <li>Some ability to write for clarity, purpose and effect.</li> <li>Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	8–10	<ul style="list-style-type: none"> <li>Sound ability to write for clarity, purpose and effect.</li> <li>Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.</li> </ul>
<b>Level 4</b>	11–13	<ul style="list-style-type: none"> <li>Secure ability to write for clarity, purpose and effect.</li> <li>Uses a wide, selective vocabulary with only occasional spelling errors.</li> <li>Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.</li> </ul>
<b>Level 5</b>	14–16	<ul style="list-style-type: none"> <li>Sophisticated ability to write for clarity, purpose and effect.</li> <li>Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.</li> <li>Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>

# Marking exercise 5 – Writing – AO5 and AO6

- We are now going to look at some exemplars for AO5 and AO6 in the **delegate booklet**.
- Look at **Script 9** for Paper 1 Question 5 and **Script 10** for Paper 2 Question 8.
- Read through **both** scripts using the mark scheme and decide which Level you would place them in.
- Put any comments or questions into the group chat.

 Script 9

<u>5 structure:</u> <del>last</del> repetition one line paragraph juxtaposition	<u>10 Language:</u> Metaphor (extended) <del>simile</del> <del>hyperbole</del> rhetorical questioning onomatopoeia personification zoomorphism alliteration										
They say she ...  They say I ....	<table border="1"><tr><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr><tr><td>X</td><td>X</td><td>.</td><td>...</td><td></td></tr></table>	X	X	X	X	X	X	X	.	...	
X	X	X	X	X							
X	X	.	...								

 Script 10

<p>1 - Education ✓</p> <p>- Build houses. ✓</p> <p>- Historic sites ✓</p> <p>- Expand parks ✓</p> <p>- More shops ✓</p> <p>- <del>B</del> More transport routes ✓</p> <p>- More bins</p> <p>- More benches</p> <p>- More flower pots</p> <p>- Better hospitals ✓</p> <p>- More money to keyworkers.</p>	<p>2</p> <p>- Fundraisers.</p> <p>↓</p> <p>- kids sports day.</p> <p>- Marathons</p> <p>- Markets</p> <p>- Karaoke nights @ pubs</p> <p>- Coffee mornings</p> <p>- Carnivals - local.</p> <p>- <del>B</del> Rubbish clean-up</p> <p>- Games night</p>	<p>3</p> <p>- Raise more money</p> <p>- More nicer things</p> <p>- More tourists</p> <p>- More people join council for area</p> <p>- Better hospitals</p> <p>- Better education system.</p> <p>- Better pay.</p>
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# Marking exercise 5 – Paper 1: Question 5 – Script 9

## Examiner comment and mark

**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 to in the opening line is left to the readers interpretation. A sophisticated style is sustained throughout. The descriptors for Level 5 have been met in full.

**Level 5 – 24 marks**

**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 have been used to achieve particular effects. Given that candidates have a guide time of 45 minutes to complete this task, no more can be expected.

**Level 5 – 16 marks**

**TOTAL: 40 marks**



# Marking exercise 5 – Paper 2: Question 8 – Script 10

## Examiner comment and mark

**AO5:** This response is from a student who clearly ran out of time, as is evident from the plan. Although it is brief and ideas are ordered but not developed, it is beginning to demonstrate elements of Level 3 in the selection of material and the use of appropriate tone and register. In the spirit of positive marking, it was therefore edged up into this level, with a mark of 10.

### **Level 3 – 10 marks**

**AO6:** All Level 2 descriptors are met and although there are some errors in the response, there is sufficient accuracy and variety in punctuation and sentence structure to lift this into the bottom of Level 3, with a mark of 8.

### **Level 3 – 8 marks**

**TOTAL: 18 marks**



# Questions



# Let's get networking!

Helping you to share resources  
and support each other.

Put your email address in the group chat and we  
will send out an email with them all so you can  
continue to support each other.

# Summary and support

# Subject Advisor Support



Our subject advisors are experts in their fields and are here to support you throughout the year.

**Email:** [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)

**Phone:** +44 (0) 344 463 2535 (Mon–Fri, 9:00–17:00)

[Book an appointment with your Subject Advisor](#)

[Sign up](#) to receive regular updates from your Subject Advisor on qualification news and support for your subject.

Follow our [Facebook page](#) and join our Pearson Edexcel teacher groups for private, professional discussions managed by your Subject Advisor.

- [GCSE English](#)
- [A Level English](#)

**English**  
**Clare Haviland**



# Upcoming GCSE English training

- [GCSE English Language: Spring Network](#)  
4 February 16:00–17:00
- [GCSE English Literature: How to Apply the Mark Scheme](#)  
13 November 16:00–18:00
- [GCSE English Literature: Spring Network](#)  
21 January 16:00–17:00



You can find recordings of past events and pre-record training on our YouTube playlists:

- [Pearson Edexcel GCSE English Language](#)
- [Pearson Edexcel GCSE English Literature](#)



# Have your say

We are seeking your valuable input on GCSE English. Please complete the surveys and share your insights.

**GCSE English Qualifications  
Development - Expression of  
Interest in Research Participation**



**GCSE English Teachers: Use of AI  
tools in your teaching practice**





# Help shape the future of English

Let's Talk English is all about reimagining what English means for today's learners.

Throughout 2025, we've brought together thousands of voices from across education to explore bold questions about the future of English.

This autumn, we will be sharing:

- reports with **the key findings from each of these conversations**
- more opportunities to have your say and **help shape the future of English**.

 [Sign up](#) to join the conversation and stay-up-to-date.



# Qualification services

The following services are included as part of your qualification fees:



## examWizard

An online resource bank of past paper questions and support materials, enabling you to create customised mock exams and tests tailored to your students' needs.



## ResultsPlus

An online results analysis tool that provides a detailed breakdown of students' performance in our exams, helping you identify areas for improvement and track progress effectively.



## Access To Scripts

An online service that allows you to view and download your candidates' marked scripts. This tool offers transparency and insight into the marking process.



## Mocks Service

We offer a paid service for mocks, including paper-based and onscreen assessments. Marked by examiners, results are uploaded to ResultsPlus for detailed analysis to aid student progression and teacher training. Note that this service is not available for all subjects; please check availability for your specific subject.

# Other teaching and learning resources



## Rapid Plus

Approved and recommended by Catch Up Literacy and developed alongside SEN experts, Rapid Plus was carefully designed to help SEND, EAL and struggling readers to reach their full potential.

**Sign up to browse** through our free samples and trial our digital resources with your students.



## Accessible Shakespeare

Help all your students to connect and engage with Shakespeare with the most accessible and best value editions available.

We're delighted to offer a **50% discount** on all orders of Accessible Shakespeare until the end of December 2025.

Use code **ACCSHAKE50** at the checkout.

*Pearson Edexcel's paid-for resources, as well as resources endorsed by Pearson Edexcel, are not a pre-requisite for the delivery of Pearson Edexcel's specifications. Paid-for resources may also be available from other publishers.*



# Find out more

For more professional development courses please see [Pearson's Professional Development Academy](#).



Following this event, you will receive a survey to share your thoughts about the session. Please let us know what you'd like to see more of and what areas could be improved.





Thank you.