

GCSE (9-1) English Language



EXEMPLARS

Paper 1: Fiction and Imaginative Writing

GCSE Language 2015

Student exemplar responses for Paper 1: Fiction and Imaginative Writing

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Introduction

This pack has been produced to support GCSE English Language teachers delivering the new GCSE English Language course in 2015 (first certification summer 2017).

The pack contains exemplar student responses to GCSE English Language Paper 1 (Section A – 19th Century Fiction Reading and Section B – Imaginative Writing). It shows real student responses to the questions taken from the sample assessment materials. In some cases, the original student responses have been adapted by the marker to provide clearer exemplification of the mark scheme.

There are also exemplars for GCSE English Language Paper 2 and GCSE English Literature available to download from our website.

Section A questions address three Reading Assessment Objectives: AO1, AO2 and AO4.

| Reading – 50% | |
|----------------------|---|
| AO1 | <ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas Select and synthesise evidence from different texts |
| 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 |
| AO4 | Evaluate texts critically and support this with appropriate textual references |

Section B questions address two writing Assessment Objectives: AO5 and AO6.

| Writing – 50% | |
|----------------------|--|
| AO5 | <ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts |
| AO6 | Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation |

Paper 1: Section A - Reading

Question 1

- 1 From lines 1 to 5, identify the phrase which explains why there is no blood on the floor.

(Total for Question 1 = 1 mark)

Candidate A

A tub had caught all

Marker comment and mark

The exact answer has been given.

1 mark

Candidate B

A tub had caught all - ha! ha!

Marker comment and mark

This candidate has achieved a mark as the exact wording is clear although an additional bit has been added.

1 mark

Candidate C

I had been too wary for that. A tub had caught all.

Marker comment and mark

Although the correct phrase has been given, there are two phrases and the question asks to 'identify **the** phrase'. The particular phrase is not identified here.

0 marks

Mark scheme

| Question Number | (AO1) Answer | Mark |
|-----------------|---|------------|
| 1 | Accept only the following: <ul style="list-style-type: none"> 'A tub had caught all' | (1) |

Question 2

- 2 From lines 13–19, give **two** ways the narrator’s behaviour shows that he is confident he will not be caught.

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

1

2

(Total for Question 2 = 2 marks)

Candidate A

1. *I smiled, for what had I to fear*
2. *Wild audacity of my perfect triumph*

Marker comment and mark

This candidate gives two quotations to answer the question which is acceptable.

2 marks

Candidate B

1. *Covered up the evidence by placing a chair on top of the corpse*
2. *He was confident. Not insecure.*

Marker comment and mark

This answer achieves one mark for the first point but the second is not specific enough to achieve a mark.

1 mark

Candidate C

1. *He smiled and welcomed the gentlemen into his home.*
2. *He showed the men around and sat down with them.*

Marker comment and mark

This candidate has used their own words to answer the question which is acceptable. The first answer could be credited as two points (smiled and welcomed).

2 marks

Mark scheme

| Question Number | (AO1) Answer | Mark |
|-----------------|---|------------|
| 2 | <p>Accept any reasonable answer based on lines 12 to 18, up to a maximum of 2 marks.</p> <p>Quotations and candidate's own words are acceptable.</p> <p>For example:</p> <ul style="list-style-type: none"> • he asks what he has to fear as if the answer is 'nothing' • he smiles • he welcomes the policemen in • he is able to make up an excuse for the noise • he shows them the whole house • he encourages them to search 'well'/wherever they want • he shows them the old man's room/things • his language describes his confidence – 'enthusiasm in my confidence'/'my perfect triumph' • he knowingly puts his seat above the corpse • saying that the old man 'was absent from the country' shows he is able to make up an excuse | (2) |

Question 3

- 3 In lines 20–25, how does the writer use language and structure to show the change in the narrator's mood?

Support your views with reference to the text.

(6)

Candidate A

The writer uses language and structure to show the change in mood by at first he was saying that his manners had convinced them, this suggests that he knew what he was doing and that he was very confident with himself, but as the writer goes on he becomes more agitated by saying 'I talked more freely to get rid of the feeling: but it continued and gained definiteness' by saying this the writer is implying that the narrator cannot contain what he has done and that he is getting very anxious because he knows that the police officers will find out about the dead body. By the end of the paragraph the writer says 'I found that the noise was not within my ears' this is saying that the police are now talking about what has happened and he has realised that it was never in his head.

Marker comment and mark

This answer offers description of what the narrator is doing - saying his manners had convinced them, he knows what he is doing etc. There is one example of a phrase used to suggest agitation, but it is not specific. There is some basic comment on effect (the implication), but the answer is descriptive. There is no comment on structure so the response cannot move past Level 1. Reward is given for the comment that starts with the idea that the police were convinced by the narrator's manner but that he becomes more agitated. The answer is awarded one mark since it does not look at language techniques.

Level 1 – 1 mark

Candidate B

The writer shows that the narrator's mood changes in this paragraph of the text. He does this by making many pauses in one big paragraph. For example, 'but it continued and gained definiteness - until, at length, I found that the noise was not within my ears'. I believe what the writer was trying to achieve here was a sense of panic, fear and almost traumatisation. This gives a great effect on the reader. Also the writer has used a lot of short words. This could link in with his feelings, because one minute he's fine, then quickly in such a short space of time everything changes. This will make the reader intrigued in what's

going to happen next. What makes it more intense for the reader is that they know what the narrator has done, yet the police don't.

Marker comment and mark

This answer offers very general comment on structure with the reference to pauses, and this has some explanation - to create a sense of panic. However, the response does not consider specific language features (there is a reference to short words but this has no reference to support it) so therefore cannot progress past Level 1. The comments are not sufficiently explained or referenced to achieve the top of Level 1.

Level 1 – 1 mark

Candidate C

To show the narrator's mood change the writer he uses a few sentences at the beginning of the paragraph that show confidence in his mood, for example 'I was singularly at ease'. Then in the sentences are changed to a discomforting mood. He does this by using 'But' as a new sentence opener, and then describes the narrator's physical appearance changing 'I felt myself getting pale...' He also uses colons a lot throughout the paragraph, to link back to what the police officers are doing to connect the sentences rather than using commas. For example it reads ':But still they sat and still chatted'. Then near the end it says 'The ringing became more and more distinct: it continued...' I think this gives the feeling of panic, the way he links the sentences.

Marker comment and mark

This answer offers comment on both language and structure, but is too brief to move higher than the lower end of Level 2. The language points, the use of 'But', and the physical description of the narrator and are explained at a basic level as showing discomfort. There is slightly more detail in the comment on structure in the use of colons and this point has valid reference and some explanation - to create rising panic/to create a sense of change. The comments are brief but are sufficiently explained to achieve the bottom of Level 2.

Level 2 – 3 marks

Candidate D

At the beginning of the paragraph the narrator is confident - 'I was singularly at ease'. Allan Poe uses short sentences in the piece at the start and middle to convey the narrator's confidence in the circumstances. He uses statements that although related to feelings are presented like facts to show confidence. The use of the word 'But' is the start of the change in the narrator's mood. Allan Poe writes about the nervous symptoms that the narrator is getting and this becomes almost list-like, suggesting the tension is building: 'I felt myself getting pale', 'My head ached' and 'I fancied a ringing in my ears'. The use of the verb 'fancied' also shows that the narrator's nerves are getting to him as he is starting to imagine things happening. Verbs such as 'ached' connote the stress of the narrator. The narrator moves into thinking that what he 'fancied' as a ringing 'became more distinct'. Using the superlative 'more' Allan Poe is able to add to the change in mood he wishes to create. Allan Poe doesn't just use word choice to create an atmosphere. As mentioned before his sentence structure is crucial to his set up towards the crux of the story. At the end of this particular paragraph then sentences have become considerably and noticeably longer to those at the beginning. The longer sentences are constructed through the use of colons, hyphens and embedded clauses. Using this punctuation the writer has been able to include large amounts of information in a single sentence, showing a stream of consciousness. This results in a hectic - almost dizzying - finish to the paragraph as the narrator's mind becomes confused and taken over by paranoia.

Marker comment and mark

This answer has detailed analysis of both language and structure. There is comment on language features such as vocabulary to create a sense of feeling and there is word level analysis of language. There are some subtle language points made, e.g. the use of 'fear' and the superlative 'more'. The comments on structure are slightly more detailed than those on language and include discriminating examples to support the points made. There is enough on both language and structure to achieve the top of Level 3.

Level 3 – 6 marks

Mark scheme

| Question Number | Indicative content | |
|-----------------|---|--|
| 3 | <p>Reward responses that explain how the writer uses language and structure to show the narrator's mood changing in lines 19 to 24.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • at first the narrator just thinks about the officers and is happy they are 'satisfied' with his information so the focus is not on him • he describes himself as 'at ease' and answering their questions cheerily which shows he is not distressed at first • soon the strain starts to show as he asks 'why would they not be gone?' • the repetition of 'still' when referring the policemen's presence and chatter shows the situation is starting to take its toll on him • the narrator tries to take action to make the noise go away, but his distress builds through the description of the noise becoming 'more distinct' and ends with him realising in horror that he can't get rid of it • 'getting pale' – this physical description shows how frightened he has become • 'at length' emphasises how long this unpleasant experience is seeming to last for the narrator. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the use of shorter sentences at the start puts across how the narrator thinks that everything is going to end neatly, but by the end, one long sentence makes up almost half of the paragraph. It puts across his struggle to get rid of the noise • 'it continued' is repeated to show that the narrator cannot escape the noise • 'but' is repeated and emphasises the worsening of events • there is a contrast between relaxed police and nervous narrator | |
| Level | Mark | (AO2) Descriptor |
| | 0 | No rewardable material. |
| Level 1 | 1–2 | <ul style="list-style-type: none"> • Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</p> |
| Level 2 | 3–4 | <ul style="list-style-type: none"> • Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made. |
| Level 3 | 5–6 | <ul style="list-style-type: none"> • Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made. |

Question 4

4 In this extract, there is an attempt to build tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Candidate A

I think he builds tension well. Although the starting section is really the one where he builds tension. He leaves you wanting to know more because of not giving all the information.

Marker comment and mark

The requirement for AO4 is to evaluate the text. This answer is very brief given it is worth 15 marks, and the only part credited is 'builds tension well' as it shows opinion. The final sentence gives an opinion that could be credited to any text so is not specific enough to achieve a mark. The first mark is achieved by having a specific text reference attached to the opinion.

Level 1 – 1 mark

Candidate B

At the start of the extract in the first two paragraphs the mood was not calm but also was not intense. These paragraphs are setting the scene and given the narrator a reason to worry as the officers come to the door. In paragraph three the tone calms down as the narrator states 'what had I to fear?' At the end of paragraph three the narrator places his own seat 'upon the very spot beneath which reposed the corpse of the victim' so that he is hiding the body even more and as if nothing could go wrong. In paragraph four the tension begins to rise as the officers would not leave and the narrator states 'I felt myself getting pale and wished them gone'. In the fifth paragraph the narrator begins to go mad as the noises he could hear was the beating of his victim's heart. He convinces himself that the officers can hear it too and that they are mocking him. The narrator gets madder and madder throughout the paragraph building more and more tension as everything seems to the reader that everything is coming to him in a rush. So from the start of the extract to the end it goes from very calm to very tense.

Marker comment and mark

This response uses broad evaluative language and offers straightforward opinion about the text, e.g. 'the tension begins to rise' and 'it goes from very calm to very tense'. There is comment on the events of the text - that officers come to the door to investigate, that the seat is placed over the body and that the officers refuse to leave – but these could be explained more than they are to move into Level 3. There is more comment than explanation, e.g. 'he is hiding the body even more and as if nothing could go wrong'. There is also comment on the ideas of the text - the change of mood as the extract goes on, and the narrator's change of mind set – although this is only broadly linked to a judgment about the text. To achieve the top of Level 2 the candidate could have used more evaluative language and made opinions more explicit.

Level 2 – 5 marks

Candidate C

The extract contains an attempt to build tension. Throughout the extract more things happen, things get louder and no-one suspects a thing. The first sentence is building tension. The readers don't know what they have put underneath the floorboards 'I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye - not even his - could have detected anything wrong'. The section from the extract doesn't contain the object placed beneath the flooring. This is building tension in many ways because the reader would want to know what it is and read on. Throughout this extract two policemen enter the scene wanting to examine anything suspicious. They all sat in the chamber where the body lay. The narrator says he 'placed my own seat upon the very spot beneath which reposed the corpse of the victim'. This is very cunning because police wouldn't necessarily look under a chair to find a corpse - the writer creates tension through the risk the narrator is taking and also through the almost psychological game he plays by drawing their attention to the spot. This gave it more tension because the reader knows where the evidence is but doesn't know what would happen next within the house. Then the strange noises and sounds started to ring in the man's head and ears. This brought even more tension to the story because the reader had no idea what was going to come next. But when the strange sounds got louder and faster the narrator started to lose it and the police started to suspect something. The writer has achieved a story that included tension. This extract builds up tension throughout the piece and has successfully written a piece that creates tension.

Marker comment and mark

This response has some straightforward opinion offered, for example in the final sentence, but there is also some informed judgement about the success of the building of tension. This is seen in the broad explanation linked to the theme of secrecy in the first part of the response, and in the explanation of the idea of risk. While the evidence for the first point is quite long and the explanation loses focus the references are relevant. The response meets the bullets of Level 2 and has some informed judgement to move into Level 3.

Level 3 – 8 marks

Candidate D

When the story starts off, it starts off with something not that explicit to the reader. 'I then took up three planks from the flooring of the chamber'. The reader will most likely be thinking 'What happened?', 'Why did they do that?' etc, which creates an immediate tension. Not knowing what the story is about really catches the attention of the reader, kickstarting the development of tension. However when they read further on to when he says 'no stain of any kind - no blood spot whatever' the tension now really begins to build as more clues are given to what has been done - the reader knows here that it is a living thing that has been hidden. I think the way the writer wrote it is very effective. This is because in the first paragraph it doesn't tell you what happened, and you have to read more to find out what happened as clues are given further on.

The vocabulary used suggests the idea of prizes and winning, e.g. 'treasure', 'triumph'. The writer makes it seem like the narrator is just playing a game or a sport which comes up as a theme in the piece and helps to build tension. He thinks he has won. The first four paragraphs make it seem like everything is just covering up like the narrator planned. The last paragraph where he is caught doesn't have much of a transition from previous paragraphs. The small amount of transition then leads you to a burst of tension. The game is over. The short sentences and rhetorical questions dart right at you as a reader. It's really effective as it makes you feel you're the narrator in his situation - he is really happy that he has managed to hide the evidence and then his triumph is broken. He was so confident that he wasn't going to be found until the police officers were 'making a mockery of my horror'. The phrase really turns against him and is extremely ironic that he was making a mockery of the crime he committed by laughing and then the tables are turned. This creates tension effectively. As you are in the narrator's shoes the tension builds even more

because you consider the consequences of his actions and what might happen. The last paragraph also increases the tension effectively with the use of the narrator's reactions and repetition - 'I foamed - I raved - I swore!' These short repeated phrases emphasise that the narrator isn't thinking properly and instead shows panic.

To summarise, I think this is an extremely effective tension building story through the events, ideas and theme used and how they are all described. The use of short sentences and panicked rhetorical questions and the repetition is very suiting to a tense story. You really imagine yourself in his shoes in that situation making it even more effective.

Marker comment and mark

This answer meets the bullets of Level 3 as it explains ideas such as 'something not explicit to the reader' and the theme of hiding and secrecy. There is well-informed and developed judgement in the explained comment about the way that the writer develops the concept of hiding to something 'living' being hidden. The idea of prizes and winning linked to theme is analysed, reflecting Level 4. There are appropriate and detailed references included and the references to language and structure support the critical judgement of the text. The level of evaluation is varied, however, with some straightforward opinion given such as 'I think this is an extremely effective tension building story'. For this reason the response does not achieve higher into Level 4.

Level 4 – 10 marks

Candidate E

The theme of the extract is hiding a secret and the guilt that this can lead to. Because of this the tension is developed through the piece, and very quickly builds up in a short space of time. The idea of a secret is shown at the start of the extract and the way that this is described by the writer develops tension. The language used avoids description of whatever is being hidden, and because of this the reader feels a sense of intrigue initially. He writes 'deposited all between the scantlings', but 'all' is not specific. The use of the narrator's reflection on how well he has done to hide the item moves the reader from intrigue to concern. Because he uses the adverbs 'cleverly' and 'cunningly' the reader is manipulated into thinking that he is deliberately trying to conceal the item from someone else. The confirmation of the idea that something is wrong is seen in the use of 'wrong' at the end of the sentence. At this point the reader's tension has been built through the themes of intrigue and concern about what he has done. The language to describe what is not visible, the blood,

shows us that whatever is hidden is something that was alive, and this confirms the suspicions we had.

In the next section the narrator is telling us what the police say happened so the reader's tension is built. We are drawn into the idea that something could have happened and the evidence that is presented - a 'shriek had been heard by a neighbour', 'suspicion of foul play had been aroused', 'information had been lodged'. This evidence set against the evidence suggested in the previous paragraph effectively build tension by contrasting the ideas - the reader is led to wonder if what has been hidden is related to the possible incident that the police are investigating. The narrator has hinted that it is by saying 'for what had I now to fear?' The question in itself makes the reader tense, as they know that there is something to fear because of the blood and hidden item.

In the next section the narrator's risky behaviour creates tension as the narrator tells us that he decides to almost show off what he has done - 'I bade them search - search well', 'I brought chairs into the room...placed my own seat upon the very spot beneath which reposed the corpse of the victim.' This behaviour creates divided emotions in the reader ' thinking that he is mad to take such risks as he is going to be caught by showing off and hoping that he will be caught. This division is tense and creates suspense very cleverly.

In the next sections the narrator's thoughts and feelings begin to dominate rather than his actions. This builds tension as the reader becomes more aware of how he is feeling through his physical symptoms - 'My head ached, and I fancied a ringing in my ears'. We then experience the tension with him as he starts to feel unwell. From this point the focus is very much on the narrator's thoughts and feelings, rather than what the police are doing. This increases the tension as the reader is aware that it is not the police investigation that could incriminate him but he own behaviour as they 'chatted of familiar things' and cannot hear the noise he hears. The contrast between his behaviour and the police's behaviour becomes even more evident as his mental state deteriorates as he 'talked more quickly - more vehemently', 'argued about trifles, in a high key and with violent gesticulations'.

The tension reaches its climax in the structure and language used by the narrator to show his feelings of guilt and paranoia. There are repeated exclamations and the verbs used to show what he

does build tension by showing extreme actions 'I foamed! - I raved - I swore!' The pace becomes much quicker here due to the language and structure and this build tension because the reader feels things are moving very quickly. The contrast between the ideas of what he thinks the police are doing - 'They heard! - they suspected - they knew!' - and what they are actually doing - 'chatted pleasantly, and smiled' - demonstrates to the reader his complete breakdown, creating a sense in the reader that he will be caught. The tension is brought to a final climax as the reader realises that he cannot continue with what he has done and must confess, which he finally does.

Marker comment and mark

This answer evaluates the ideas of secrecy, guilt, conscience along with the events of the extract and the overall theme of investigation of a crime. The answer shows a sustained and detached critical overview of the text and where language and structure are commented on this is to support this overview. There is discriminating use of references to persuasively support the points being made. This is a full and detailed evaluation of how the purpose of conveying tension is achieved.

Level 5 – 15 marks

Mark scheme

| Question Number | Indicative content | |
|-----------------|---|---|
| 4 | <p>Reward responses that evaluate how successfully the purpose of conveying tension is achieved.</p> <p>References to writer's techniques should only be credited at level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the narrator's mental state is evident throughout the extract which allows the reader to feel closer to him and experience the tension with him the reader would feel that the narrator is too confident for his own good. He enjoys showing the policemen around the house as he is so certain he won't be found out. This builds tension for the reader and they will want to find out if he does get caught it is clear exactly what the narrator is thinking and feeling, and the contrast to the blissful ignorance of the policemen makes it even more tense for the reader the narrator's gradual breakdown is carefully crafted throughout the extract and by the end of the extract the narrator is consumed by his paranoia, 'They were making a mockery of my horror!' the description of the narrator's extreme behaviour at the end of the extract ('I foamed – I raved – I swore!') puts across how his feelings have been building through the extract structure is manipulated in the extract and in the last but one paragraph the narrator's loss of control chills the reader. | |
| Level | Mark | (AO4) Descriptor |
| | 0 | No rewardable material. |
| Level 1 | 1–3 | <ul style="list-style-type: none"> Description of ideas, events, themes or settings. Limited assertions are offered about the text. The use of references is limited. |
| Level 2 | 4–6 | <ul style="list-style-type: none"> Comment on ideas, events, themes or settings. Straightforward opinions with limited judgements are offered about the text. The selection of references is valid, but not developed. |
| Level 3 | 7–9 | <ul style="list-style-type: none"> Explanation of ideas, events, themes or settings. Informed judgement is offered about the text. The selection of references is appropriate and relevant to the points being made. |
| Level 4 | 10–12 | <ul style="list-style-type: none"> Analysis of ideas, events, themes or settings. Well-informed and developed critical judgement is offered about the text. The selection of references is appropriate, detailed and fully supports the points being made. |
| Level 5 | 13–15 | <ul style="list-style-type: none"> Evaluation of ideas, events, themes or settings. There is a sustained and detached critical overview and judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the points being made. |

Paper 1: Section B – Imaginative Writing

Question 5

*5 Write about a time when you, or someone you know, tried to hide something.

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)

Candidate A

I was stuck in the middle. Charlotte was my best friend and Oscar was the boy I really like. Me and Charlotte had both started talking to him online. We knew who he was he went to our school. I started talking to him first after he gave me a cheeky smile in town. 'Hey x' I typed on the keyboard. I pressed enter to send. I remember smiling as it said 'read 4:53pm'. That's how me and Oscar started talking. We got to know each other and it wasn't until a couple of months later Charlotte got involved.

Charlotte is my best friend! She's about 5 foot 3; slender; blonde hair and blue eyes and we get along really well. It was about year 7 when we started to become close and partner up in lessons. We've been friends since I used to talk about Oscar to her all the time. But it wasn't until January he was driving me crazy! I'd log onto Facebook and there would be 3 new messages from him. He was getting on my nerves and I made the mistake of ignoring him quite a few times. After I moaned about him to her and told her I couldn't be bothered talking to him, I suddenly found that Charlotte was talking to him too. How could she! How could Oscar! I thought he was interested in me, maybe a little too interested. I think there was about 10 new messages from him everytime I logged on. But my own best friend! I couldn't believe I could feel myself going bright red as the blood boiled under my skin. I had never been so angry.

"What's wrong" she asked

"Oh nothing, just a bit hot that's all". I replied as she continued to talk about what Oscar says to her. I was jealous.

A month went by and I was determined to talk to Oscar as well as Charlotte. I almost felt embarrassed and guilty I was doing this to my best friend. But he was mind first. Me and Oscar carried on

like normal; talking about our day and making fun of each other.

However me and Charlotte started to drift apart. We both got moody if one of us talked about him. We kept our mouths closed from then on and the only time we could talk about him was when the other person was not there.

“Hi x” said Oscar

“Hey O x”

It was like that every night we was busy talking about the Harry Potter films when he put “I like you more than Charlotte x” I was jumping for joy I could feel my smile widen and my stomach feel like the contents of a cake mixture in a bowl and someone stirring it.

“really? x” I replied

“Yeah, you’re so funny and nice. I have to admit I think you’re really pretty too”

I couldn’t believe my eyes. Was this really happening. The boy I like likes me back. Then I remember the feeling of dread and my throat seizing up. It was almost like in summer when its really hot and sunny and then a thunderstorm comes. That was happening to me “what about Charlotte I thought. I couldn’t tell her. I had to hide it from her and so did he.

“1 new message” I scrolled down to see it

“I’m using her” I wanted to cry. I didn’t know what to do I typed back why and I remember him telling me how it was to make me jealous and he hoped I would start talking to him again. Which I did, his plan had worked and I felt like I was in on it and it was to use my best friend to get with the boy I liked. What have I done I remember thinking to myself.

The next day it got worse we was in science and Charlotte slipped a piece of paper to me. I nearly burst into tears when I read it. ‘I like Oscar’ it said. My cheeks started to burn as I wrote back ‘awL3’. I was stuck in the middle. I didn’t know what to do. Do i keep him for myself or tell Charlotte what he’s doing I couldn’t face her at all as the words rolling off my tongue “I like him too”.

Marker comment and mark

This story is developed around the idea of a young woman hiding the fact that she likes the same boy that her best friend likes. The candidate starts with a short sentence that effectively creates the tension felt when hiding something 'I was stuck in the middle'. In some cases the style and tone of the sentences reflects the young audience, e.g. 'That's how me and Oscar started talking'. This also reflects the informal, 'confessional' style of talking about a secret. Overall the language tends to be simple, as is the structure. The first paragraph is fairly well structured to build up the story as the characters are introduced and the final sentence creates tension as the reader is aware that the narrator met Oscar first but Charlotte got involved: 'it wasn't until a couple of months later Charlotte got involved'. The structure towards the end loses focus and becomes more rushed to reach a conclusion.

The candidate selects some rhetorical devices to explain emotion such as 'I could feel myself going bright red as the blood boiled under my skin'. There are some simple similes used, for example about how her stomach felt 'like the contents of a cake mixture in a bowl and someone stirring it' and 'like in summer when it's really hot and sunny and then a thunderstorm comes'. The sentence structures used are fairly simple statements but make meaning clear, such as 'Charlotte was my best friend', and 'Me and Charlotte had both started talking to him online.' There is some variation with exclamations to show the emotion of the narrator, e.g. 'How could she! How could Oscar!' and the repetition here is reasonably effective. There is some use of dialogue which varies the style, and 'messaging' style 'read 4.53pm'. Short sentences are used for effect such as 'I was jealous' and 'But he was mine first'. In a few cases the sentence structure is simple and lacks punctuation, e.g. 'Do I keep him for myself or tell Charlotte what he's doing I couldn't face her at all as the words rolled off my tongue'.

Overall for AO5 this response meets the bullets of Level 2 and some of Level 3. There is an awareness of purpose and audience and some materials and stylistic features to suit them. Use of tone, style and register is appropriate. The information and ideas expressed are straightforward but connected and ordered clearly, and paragraphs are used with a range of structural features.

For AO6, the candidate also meets all of the bullets of Level 2 and just moves into Level 3. There is a range of correctly spelt vocabulary, although this vocabulary is not varied enough to move higher into Level 3. Some sentences lack clear structure and punctuation, for example 'We knew who he was he went to our school'. The tense is inconsistent as the text starts in past tense in paragraph one and then moves into present tense 'Charlotte is my best friend!', then back into past 'But it wasn't until January...' The sentence structure is adapted for effect.

AO5 Level 3 – 12 marks

AO6 Level 3 – 7 marks

Candidate B

I have always grown up without my dad and always had a curiosity about him, I wanted to no what he looked like, the colour of his hair where he lived but when ever i question my mum about him she would never tell me anything.

I searched the internet for him but found nothing I just wanna get to no him. one day I got a letter from him saying he wants to see me, but I found out he was in prison for killing someone thats why my mum would'nt tell me anything about him.

Marker comment and mark

This is a basic response with audience and purpose not fully established. The suggestion in the response is that the hidden 'secret' is the background of the candidate's father and in this there is some purpose of identifying what is hidden and why the narrator wants to find out more. There is some information shared about what the narrator wants to know about and some ideas in what she did to find out more, e.g. searching the internet. There is limited use of structural and grammatical features.

There is use of basic vocabulary and while the range is not evident 'curiosity' and 'question' are used and correctly spelt. Some basic vocabulary is misspelt, e.g. homophones like 'no' and 'know', and some colloquial spelling is evident, e.g. 'wanna'. Punctuation is used with basic control. Comma splicing is evident and sentences are undeveloped and repetitive. Apostrophes are used inconsistently, as are capital letters. Verb tense is inconsistent.

AO5 Level 1 – 3 marks

AO6 Level 1 – 3 marks

Mark scheme

| Question Number | Indicative content |
|-----------------|---|
| *5 | <p>Purpose: to write a real or imagined piece about a time a person tried to hide something. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response must be narrative, description or monologue. There should be organisation and structure with a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use an example of something physically being hidden, e.g. hiding a secret book to prevent information being lost, or metaphorically being hidden, e.g. keeping information from someone • give reasons why it was being hidden and the impact on the person hiding and being hidden from • use appropriate techniques for creative writing, e.g. vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, a sustained single voice in monologue. <p style="text-align: right;">40 marks</p> |

Writing mark scheme

A05

| Level | Mark | The candidate: |
|----------------|-------|---|
| Level 1 | 0 | <ul style="list-style-type: none"> provides no rewardable material |
| | 1–4 | <ul style="list-style-type: none"> offers a basic response, with audience and/or purpose not fully established expresses information and ideas, with limited use of structural and grammatical features |
| Level 2 | 5–9 | <ul style="list-style-type: none"> shows an awareness of audience and purpose, with straightforward use of tone, style and register expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features |
| Level 3 | 10–14 | <ul style="list-style-type: none"> selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear |
| Level 4 | 15–19 | <ul style="list-style-type: none"> organises material for particular effect, with effective use of tone, style and register manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text |
| Level 5 | 20–24 | <ul style="list-style-type: none"> shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. |

A06

| Level | Mark | The candidate: |
|----------------|-------|---|
| Level 1 | 0 | <ul style="list-style-type: none"> provides no rewardable material |
| | 1–3 | <ul style="list-style-type: none"> uses basic vocabulary, often misspelled uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures |
| Level 2 | 4–6 | <ul style="list-style-type: none"> writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants uses punctuation with control, creating a range of sentence structures, including coordination and subordination |
| Level 3 | 7–9 | <ul style="list-style-type: none"> uses a varied vocabulary and spells words containing irregular patterns correctly uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect |
| Level 4 | 10–12 | <ul style="list-style-type: none"> uses a wide, selective vocabulary with only occasional spelling errors positions a range of punctuation for clarity, managing sentence structures for deliberate effect |

| | | |
|----------------|-------|---|
| Level 5 | 13–16 | <ul style="list-style-type: none">• uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning• punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |
|----------------|-------|---|

Question 6

6 Look at the images provided.

Write about a frightening experience.

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)

Candidate A

it was my first night at the hospital after my operation. Mum and Dad had gone home and I was here on this empty ward, all alone. My bed was positioned next to the window, and all I could see was the full moon and it's radiant light filling the hospital floor.

I looked around. The bed opposite me belonged to the late Mrs. Carter. She sadly passed away this morning from a sudden heart attack. She was a lovely woman and just a few moments before she went, she wished me luck in theatre. It was quite weird to think that the bed opposite me held a dead, fragile old lady. Why is it that when you're in a dark and scary place you think of scenarios in your head that make you more freaked out than what you were in the first place.

A light flickered above me, it was really annoying me. I really wanted to call someone to sort it out. But the nurses have better things to do than toy with broken lights.

I couldn't sleep. It wasn't because of the drugs, it was simply because of the fact that the full moon was out, the moonlight was beaming in front of me. A dead lady's bed was directly opposite me and the damn light above me was having a fit. On and did I forget to mention that I was ALL alone in this place.

I put my head under the covers trying to block everything out. Tik Tok Tik Tok Tik. Oh mu God - does that clock have to make that sound! I managed to get that sound out of my head and at last I was relaxed. THUMP THUMP THUMP! The footsteps upstairs were crescendoing. Could the staff be anymore louder? Then I remembered this ward was on the top floor, there was no reason for there to be footsteps above me. I need to ring somebody, not just anybody, my mum. My heart was racing, my hands were

full of sweat, fear was ripping through my veins. That damn light was still flickering and that damn clock was still ticking. Was somebody trying to curse me?

I looked at the clock. It was half past one. I needed to sleep. I sat myself up and took my ipod from the side cabinet. I placed the earphones in my ears and pressed shuffle hoping that music would calm me down. Are you actually serious? Thriller by Michael Jackson popped up. I slammed my ipod back down onto the cabinet. this was going to be a long night.

Maybe, I could ring mum, she'd know what to say. She's had a busy day looking after me and everyone else, the last thing she'd want to hear is my rattling voice at the end of the phone.

The beam of light decided to shift towards Mrs. Carter's bed. Now that wasn't scary at all was it? Maybe her spirit ascending into heaven? Oh my God, I need to stop thinking so stupidly, no wonder I'm so bloody scared.

I heard footsteps coming through the corridors and a whistling coming through the windows. The light was flicking more vigorously and my heart rate was increasing rapidly. I looked at the beam of light and a terrifying face similar to Mrs. Carter's rushed towards me. I pressed the buzzer in panic. AAAH.

Beep Beep Beep. 'Jane, wake up darling, the operation went absolutely fine, you were making some funny noises though'.

"What time is it?" I asked wondering if I'd just imagined that happened.

"It's half three in the afternoon, you've just come out of theatre, isn't that right Mrs. Carter?" I looked across the room and there she was, Mrs. Carter drinking a cup of tea, with a smile upon her face. Oh thank God, it was just a bad dream.

Marker comment and mark

This story about a frightening experience centres on a hospital stay. The ideas and information are developed from a night after an operation and clues to build up the fear are developed and connect, e.g. an empty ward, a full moon, a death in the ward, a flickering light. The ideas are managed fairly cohesively with development towards the end where it is revealed to have been a dream experienced during the operation. There is use of descriptive language to create effect, for example 'it's radiant light filling the hospital room' and 'fear was rippling through my veins'. The tone of fear and 'internal thought' is created through the references to mood and feelings, e.g. 'you think of scenarios in your head', 'trying to block everything out'. The description of the light, the sound of

the clock and the repetition of onomatopoeia 'THUMP THUMP THUMP' and 'BEEP BEEP BEEP' is used for particular effect.

The audience is addressed and involved, although the techniques for doing this are a little obvious, e.g. 'Why is it that when you're...' and 'Oh and did I forget to mention that I was ALL alone in this place'. The structure and paragraphing make meaning clear, and there is a clear opening to set the scene, development of light, sound, solitude and conclusion. The candidate uses rhetorical questions, e.g. 'Why is it that...' and 'Are you actually serious?', but they are over used somewhat towards the end, e.g. 'Now that wasn't scary at all was it?' and these lose impact. There are some short sentences for effect, e.g. 'I couldn't sleep'. The exclamation 'Oh my God' shows rising tension. There is some dialogue included at the end which varies the style. The final sentence could be lost as it is not required to make the point clear that it was a dream.

The candidate meets the bullets of Level 3 in creating a story that selects material and devices to suit the audience and purpose. The tone, style and register are appropriate and just move into Level 4 as they are quite effective. The ideas are developed and connected, if somewhat over developed in places resulting in a loss of impact. Material is organised for effect, such as the way that clues are given to the narrator being in the operation, e.g. the overhead light and the face moving towards her. This response just moves into Level 4.

For AO6 the candidate uses a varied vocabulary, e.g. 'rattling', 'ascending', 'vigorously', 'terrifying' and there are occasional spelling errors, although straightforward vocabulary is spelt correctly overall.

Punctuation is accurate overall but not varied, and sentence structure is adapted for effect, if a little repetitive. In some cases there is comma splicing, e.g. 'I slammed my iPod back down onto the cabinet, this was going to be a long night'. Verb tense is also inconsistent.

AO5 Level 4 – 15 marks

AO6 Level 3 – 8 marks

Candidate B

The clock struck twelve. I could hear them approaching, creeping up the corridor. I back hastily into the corner and snatched my rifle from the counter. It was loaded, good. They were getting closer, I could taste them, they were bitter. Their deafening screams were ringing through my ears as the lights flickered repeatedly. I knelt down slowly and petted my dog, my protector. His hairs were on end. It was almost time.

For the last few nights, I could feel them breathing down my neck as I slept uncomfortably in our run-down shack. The floor was beginning to rumble as I felt their broad feet storm down the corridor. I did one final check behind me to see if the window was locked, it was, but it was unnervingly cold, very cold. Only seconds had ticked by, the eeriest silence was the loudest of them all. My 60's fake jukebox started to play quietly in the background, and I could hear the familiar sound of the X box turning on. I hesitated, and slowly walked forward, with my rifle in my hand and dog wrapped on a steel chain. I knew I was safe. I thought I was safe.

I peered around the corner, and discovered that the front door was open. I knew that I had to be strong because it wouldn't be nice to be seen in a puddle of your own urine, even if your guts and intestines had been slung across the room.

*An hour quietly passed by, I was still peering around the corner. I was falling tired. I opened the door to the living room, and to my shock, there was my brother Mikey, sat on the sofa, playing Xbox. I shouted at him; "Mikey you dumbass! You almost been scaring the c**p out of me for the last hour! Go lock the front door idiot." Mikey gave me the regular teen 'grunt' and toddler foot-strop, he was 14 but acted like 21 sometimes and 8 at others. His arms flailed by his side as he dragged his feet along the floor to the door. I slowly fell onto the sofa, and closed my eyes. I felt that I was on a cloud, that was until my German Shepherd, Ben, jumped onto my stomach and drifted off with me. I was beginning to panic about where my brother had gone, but then I felt a kick, and saw him with his mouth wide open on the rocking chair.*

The following morning I was woke by the slimy, sandpaper-like tongue of Ben. It wasn't long before I shrugged him off and saw a note attached to Ben's collar. It read "Kai, I've gone for the

birds". It was obvious that it was from Mikey, he's left handed, so he smudged all his writing, it wasn't the neatest anyway.

I slung on my jacket and grabbed Ben's chain and ran to the field, where I saw Mikey aiming down his sights, slowing gripping the trigger. Then the glorious instant clap of the bullet ejecting from the rifle echoed through the air, as what seemed to be Mikey's first catch of the day, dropped to the ground.

I was smiling at the progress he'd made from a few months ago, he wasn't even good at shooting tin cans, but now he seemed ready.

He turned to see me, waved, and then suddenly, his grip dropped. I turned in awe. Thousands of birds flew towards us, all different species, sparrows, pigeons, you name it. I let go of Ben's chain in an instant, and dropped to the floor. In the corner of my eye, I saw Mikey heading home, screaming at me to hurry up, and another, the birds getting closer. I had to run.

Panting, I sprinted with Ben by my side towards the house. The birds weren't far behind.

I could see the house, Ben rushed in and followed Mikey up the stairs to look windows and hide. I slammed the door behind me and nailed the door in haste.

A sudden smack made my heart stop. The birds splattered the windows. Feathers and guts everywhere. I was happening again. They took my parents away last time. I'm not losing Mikey this time.

Marker comment and mark

This story about a frightening experience uses literature and film as inspiration. The central idea of trying to be protected from something is clear at the start, but the story tries to do too much and the complex ideas lose focus and direction, e.g. the dog, the brother Mikey and how young he is, the aggressive birds, the loss of the parents who have been killed. There is a sense that the writer is trying to do too much here. The audience is involved through the use of a short sentence at the start, e.g. 'The clock struck twelve'. The sense of something unknown creates tension and tries to shape the audience response by referring only to 'them' and 'their'. While this is developed and connected, the story changes part way through and the sense of unknown people with 'broad feet' is lost as the story turns to being threatened by the birds rather than unknown people. Short sentences effectively create a tense tone of anticipation, e.g. 'It was almost time', 'I thought I was safe'.

The candidate uses descriptive language and stylistic devices, for example the description of the dog 'His hairs were on end', and the description of the sounds building up like the jukebox and the contrast with the 'eerie silence'. There is some effective language use, e.g. 'the eerie silence was the loudest of them all'

and 'then the glorious instant clap of the bullet'. The dialogue between the brothers is not as effective and brings more reality into the situation (e.g. the Xbox), which detracts from the mystery. The direction of the story is confusing and the motivation of the characters unclear, although the attention to detail is good with the reference to Mikey's demeanour 'the regular teen 'grunt' and toddler foot stomp' and to his handwriting. These details really develop the character and are effective, e.g. 'he's left-handed, so he smudged all his writing, it wasn't the neatest anyway'.

The candidate meets the bullets of Level 4 in creating a story that overall effectively selects material and devices to suit the audience and purpose. The tone, style and register are effective. The ideas are developed and connected at the start but lose coherence and cohesion at the end which limits the mark from reaching Level 5. The audience response is shaped in quite a subtle way, but this is not developed and sustained enough to move into Level 5 given the variation in action. Material is organised for effect, e.g. the building up of the idea of feeling safe, but then the story seems to change to a different one part way through. This response would not take much to move just into Level 5 with the shaping of the audience response and the use of techniques in some places, e.g. alliteration - 'slimy, sandpaper-like' and 'sudden smack'.

For AO6, the candidate does have some comma splicing, but it could be argued that this is used for effect to add to the pace, e.g. 'Thousands of birds flew towards us, all of different species, sparrows, pigeons, you name it'. There is a wide and selective use of vocabulary, e.g. 'eerie', 'intestines', 'unnervingly', 'splattered', and there are no spelling errors. Punctuation is accurate overall, including apostrophes and sentence structure is adapted for effect.

AO5 Level 4 – 19 marks

AO6 Level 4 – 11 marks

Candidate C

I see the girl get out of her car and look around. I wonder why she's out at this time of night. She walks towards the back of her car and opens the boot. I see her reach in, and drag out a coat. She shrugs it on, and shivers. No wonder, it's below freezing outside.

She turns around as I look on. She's short, pale and pretty. She looks towards where I am standing, but she cannot see me. No-one ever can. She starts to walk towards the building I am stood in. Why? I ask myself. This is no place for someone like her. This is a bad place. A place for bad people. A place for people like me. A place of nightmares and mystery. No place for a young lady to be. But yet, she walks on.

I see her walk into the building, into the very room I am stood in. She looks towards where I am standing, but she cannot see me. No-one ever can.

“Hello?” She says in a quiet whisper. I want to go out and tell her not to. Tell her to be quiet and leave. Tell her that they will get to her. They always do. But I cannot. I am frozen in my place next to the desk. I cannot move. She reaches into her coat pocket and pulls out a torch. ‘Put it away’ I think. They’ll see you. But she cannot hear my thoughts.

She carries on through the room, to the doorway into the hall. She stops, and turns. She look towards where I am standing but she cannot hear my thoughts.

She continues into the hall and I force myself to follow. Maybe I can persuade them to leave this one.

“Hello?” she calls again and want to slap her. I want to slap her and shake her and scream at her to leave, but I don’t. I don’t do anything but watch on as she walks deeper into the corridor. Deeper into the corridor, deeper into the darkness, closer to them. I can hear their movements, hear their breathing, hear their excitement. But she can’t. I see her tremble, and I silently will her not to. They smell fear. She stops and turns. She looks towards where I am standing, but she cannot see me. No-one ever can.

She turns back around and carries on deeper into the depths of despair. I plead with her to stop and walk away. To find a new hotel with jolly waiters and happy guests, but she does not see me.

I follow here through the corridor to the end. Turn left, I tell her, but she ignores me and turns right. She continues down the long, dark corridor. Please not her I tell them, but they don’t listen. I feel their excitement buzzing through the air like lightening. She stops. She turns around pointing her torch in the direction she now takes. She looks towards where I am standing, but she cannot see me. No-one ever does. She turns back around. I tell her that I will do whatever she wants if she turns and leaves. I tell her that I will keep her safe if she leaves this dark, dingy building and drives away in her car. She does not hear me. She steps forward with a shaky leg, and their light comes on from within their room. She sighs, and it sounds like relief. It shouldn’t be. I know what’s coming next, and I tried to warn her. I tried to get her to leave, to leave and never come back, but she didn’t listen. She stops in front of their door and turns. She looks towards where I am standing, but she cannot see me. No-one ever can. “Hello?” She calls from the last time and I scream at her to run. To run as fast as she can, and to never look back.

The door opens and I stop and lean against the wall as she is pulled inside. This will be a long night. A long night of loud screams, then shouts, then whimpers until it dwindles away to nothing. Then she will stay in this dark place forever. Not really living, but not really dead either.

I walk to the door, and look in. She knows what's coming.

She looks towards where I am standing, but she cannot see me. No-one ever can. I know this, because this is me, this is my story, and I know how it ends.

Marker comment and mark

This story starts with basic sentence structures but these do create a sense of suspense as the narrator watches the girl without engaging with her. The use of the narrator's thought 'I wonder why she's out at this time of night' creates a sense of suspense and crafts the reader's response. The opening paragraph sets the scene with mystery - the girl looks around, it is dark and night time and the narrator describes the setting, 'it's below freezing outside'.

The candidate uses descriptive language and stylistic devices, e.g. the description of the girl, 'She's short, pale and pretty', and the description of the girl's behaviour as she looks around repeatedly, 'She looks towards where I am standing'. There is some effective language use, for example alliteration is repeated throughout, 'shrugs it on, and shivers', 'pale and pretty', 'slap her and shake her and scream at her'. The description of the place effectively shapes the audience response by repeating 'place' and emphasising the negativity and fear associated with it: 'This is a bad place. A place for bad people. A place for people like me.' The repeated sentence structure also creates emphasis here. There is some use of literary devices like metaphor 'into the depths of despair' and simile 'buzzing through the air like lightening', although these are fairly simple. It could be argued that this simplistic description is used to reflect the narrator's youth.

The use of the refrain emphasised throughout is a complex technique used well, 'but she cannot see me. No-one ever can'. This emphasises the narrator's 'invisibility' and creates a sense of mystery and suspense. The use of the pronoun 'they' to describe the people that the girl should be afraid of is effective at creating a sense of power in the way it is plural, and mystery that they are not named. This is a subtle technique - to not name the narrator, the girl or the others created suspense and fear. The narrator repeats 'cannot' throughout which creates a sense of powerlessness, and the candidate shapes the audience response in a sophisticated way by using the rule of three, e.g. 'I want to go out and tell her not to. Tell her to be quiet and leave. Tell her that they will get to her', and the examples where 'deeper' and 'hear' are repeated three times. Short sentences create emphasis and tension, e.g. 'They'll see you', 'But she can't'. The structure is quite sophisticated in the contrast between what the narrator says and thinks the girl should do and what she actually does.

The candidate meets the bullets of Level 4 in creating a story that overall effectively selects material and devices to suit the audience and purpose. The tone, style and register are effective and sustained, which just moves the response into Level 5. The ideas are developed and connected and lead effectively to the climax of the story, that the narrator and the girl are the same

person. The audience response is shaped in quite a subtle way and there is some sophisticated use of some simple techniques, showing that sophisticated in Level 5 does not have to be complex. The response is a little repetitive in the middle which loses some of the effect, and the description could be more sophisticated to achieve the top of the level.

For AO6, the candidate uses fairly basic structures and vocabulary used accurately. There is only one spelling error, 'lightening', and the same grammatical error is repeated twice 'I am stood in'. The verb tense is used well (present tense) but there is a lapse in consistency towards the end 'I tried to warn her'. There is not the extensive range of vocabulary or punctuation expected for Level 5 even though spelling errors are 'rare' and hence the top of Level 4 is the 'best fit'. Sentence structures are arranged for deliberate effect and are accurately used.

AO5 Level 5 – 21 marks

AO6 Level 4 – 12 marks

Mark scheme

| Question Number | Indicative content |
|-----------------|--|
| * 6 | <p>Purpose: to write a real or imagined piece about a frightening experience. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response must be narrative, description or monologue. There should be organisation and structure with a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing, e.g. an experience a person has of being followed, being alone in an empty building or an extreme experience such as a rollercoaster or bungee jump • use an example of a frightening experience that is common to many people, e.g. flying, or specific to the individual, e.g. encountering a particular phobia, real or imagined • give reasons why the experience was frightening and what impact it had on the writer • use appropriate techniques for creative writing, e.g. vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, a sustained single voice in monologue. <p style="text-align: right;">40 marks</p> |

Writing mark scheme

A05

| Level | Mark | The candidate: |
|----------------|-------|---|
| Level 1 | 0 | <ul style="list-style-type: none"> provides no rewardable material |
| | 1–4 | <ul style="list-style-type: none"> offers a basic response, with audience and/or purpose not fully established expresses information and ideas, with limited use of structural and grammatical features |
| Level 2 | 5–9 | <ul style="list-style-type: none"> shows an awareness of audience and purpose, with straightforward use of tone, style and register expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features |
| Level 3 | 10–14 | <ul style="list-style-type: none"> selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear |
| Level 4 | 15–19 | <ul style="list-style-type: none"> organises material for particular effect, with effective use of tone, style and register manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text |
| Level 5 | 20–24 | <ul style="list-style-type: none"> shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. |

A06

| Level | Mark | The candidate: |
|----------------|-------|---|
| Level 1 | 0 | <ul style="list-style-type: none"> provides no rewardable material |
| | 1–3 | <ul style="list-style-type: none"> uses basic vocabulary, often misspelled uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures |
| Level 2 | 4–6 | <ul style="list-style-type: none"> writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants uses punctuation with control, creating a range of sentence structures, including coordination and subordination |
| Level 3 | 7–9 | <ul style="list-style-type: none"> uses a varied vocabulary and spells words containing irregular patterns correctly uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect |
| Level 4 | 10–12 | <ul style="list-style-type: none"> uses a wide, selective vocabulary with only occasional spelling errors positions a range of punctuation for clarity, managing sentence structures for deliberate effect |

| | | |
|----------------|-------|---|
| Level 5 | 13–16 | <ul style="list-style-type: none">• uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning• punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |
|----------------|-------|---|

