

GCSE English Language 2.0 (1EN2)

Exemplars for marking

Course Code:

**1EN2 – 2107 – How to apply the mark
scheme – Paper 2**





Marking Exercise 1

Script 1 - Paper 2 - Question 2

2 Read this extract.

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had.

In the extract, how does the writer use language to present Stella?

Use examples from the extract and relevant subject terminology.

The ^{narrator} writer uses a metaphor to present ^{Stella's} Stella for ^{looks} (6)
Example, "there was a quality of stillness". The ^{narrator} writer has done this to describe what ~~she~~ Stella looks like, the quote 'quality of stillness' shows that she may ~~be~~ look really pretty, but only the narrator knows that. Readers may imply that the narrator may like this girl.

The narrator uses a adverb to present how



Stella acts. For instance, "She thanked me warmly". The narrator does this to show that she is a kind person and very thankful as the word "warmly" gives a positive feel to the readers. Readers ~~may realise~~ will realise that Stella is described positively ~~positively~~ and they may wonder why is Stella in prison.



Script 2 - Paper 2 - Question 2

2 Read this extract.

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had.

In the extract, how does the writer use language to present Stella?

Use examples from the extract and relevant subject terminology.

(6)

In ~~It~~ In terms of language the writer
uses ~~de~~ description to ~~create~~ present Stella.
For example "She thanked me warmly for having
her transferred". This phrase may shock readers
as they ~~may~~ may have expected Stella to be rude
and act like a prisoner ~~patient~~.

The writer also uses adjectives to present Stella.
For example "She was in a dark skirt and
elegant cream blouse with a high neck and attractive



brooch pinned to the breast. By using these adjective the writer helps ~~creates~~ readers create imagery of what Stella looks like. The ~~was~~ adjective "elegant" may also surprise readers because ~~it~~ elegant isn't usually what prisoners/patients look like.

The writer also presents Stella ^{→ has privileges} as being different than the other prisoners - as it mentions. "She was aware that most patients spent far longer on the admissions ward than she did. The writer has done this to show ~~ret~~ readers that maybe she is different to the other patients/prisoners & possibly because of the way she looks.

The writer ~~is~~ uses language to present Stella as being beautiful. for example "heightened the effect of her beauty." Again creating imagery for the readers helping ~~at~~ them to visualise ~~them~~ her.



Marking Exercise 1 - Scripts 1 & 2 - Question 2 - Mark Scheme

Question number	Indicative content
2	<p>AO2 (6 marks)</p> <p>Reward responses that explain how the writer uses language to present Stella in the given extract.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none">the writer indicates that Stella has noticeably changed since she moved downstairs in terms of what she is wearing and this is clearly significant, as Peter/the Doctor/narrator 'remarked on it as soon as I saw her'the writer describes Stella's clothes in detail which creates an impression of someone who is dressed appropriately and smartly with the use of the (positive) adjectives 'elegant', 'high' and 'attractive'Stella is presented as having positive qualities, using adverbs such as 'stately' and 'warmly' which suggest that some of these qualities come from what she does, rather than how she appearsthe writer presents Stella as intensely interesting to Peter/the Doctor/narrator by using a series of adjectives that focus attention on her appearance and dress 'dark skirt...elegant cream blouse with a high neck... attractive brooch pinned to the breast'the writer presents Stella as attractive to Peter/the Doctor/narrator by using (positive) words such as 'beauty', and 'stillness' and shows that her attractiveness to him has increased with the adverbs 'rather dramatically'Stella is presented as polite and aware of her status, as we are told that she thanks Peter/the Doctor/narrator 'warmly' for allowing her to be transferredshe is presented as knowing that she is lucky/fortunate, and the writer emphasises that she did not spend as long in the admissions ward as other people: 'far' (as an intensifier/modifier) and the adverb 'longer'. <p>Accept any other reasonable points.</p>



Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">• Comment on the text and on the language used.• The use of references is valid, but not developed.• Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	<ul style="list-style-type: none">• Explanation of the text and how language is used.• The selection of references is generally appropriate and relevant to the points being made.• Some use of relevant subject terminology used to support explanation.
Level 3	5–6	<ul style="list-style-type: none">• Analysis of the text and how language is used.• The selection of references is discriminatory and clarifies the points being made.• Precise use of a range of relevant subject terminology to support analysis.



Marking Exercise 2

Script 3 - Paper 2 - Question 4

4 The writer presents a meeting between the narrator (a lawyer) and a prisoner.

How does the writer try to interest and engage the reader?

You should include:

- the writer's use of language
- the writer's use of structure
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(10)

The writer uses both ~~the language~~ language and structure to engage the reader. In the first paragraph the writer uses powerful adjectives to emphasise how restricting the prison is. ~~By describing~~ ^{adjective} "a few stools bolted to the floor." The word 'bolted' demonstrates how fixed the furniture is, but it could also be a metaphor of how trapped and held down the prisoners are. In addition to this, the writer ~~describes~~ describes the room as "secure" and even compares it to a 'cage'. This ~~is~~ really shows the



reader the little amount of freedom the prisoners have and ~~makes them feel sympathy, even though~~ ~~most people are resistant to~~ how dangerous they are, engaging the reader. ✓

Another way the writer engages the reader is by ^{using} "The writer uses" a long list to describe what the lawyer felt about the prisoner. "He looked immediately familiar to me, like everyone I'd grown up with, [...] people I played sports ~~or~~ music with." By creating a sense of ordinariness about the prisoner. The writer reminds the audience that anyone can find themselves in prison. Here the reader would ~~not~~ relate and make a connection with the prisoner, therefore engaging them to follow the prisoner's story.

^{of dialogue}
The writer uses a single line sentence to break the silence between Henry and the lawyer "I'm Henry" the prisoner says. By having this ~~see~~ dialogue on its own to introduce the prisoner it's a chance for the reader to get to know more about it. The ~~little~~ writer has Henry say very little to perhaps emphasise the nerves he's feeling. The single line of dialogue engages the reader because they are now finding out more about Henry. ✓



Marking Exercise 2

Script 4 - Paper 2 - Question 4

4 The writer presents a meeting between the narrator (a lawyer) and a prisoner.

How does the writer try to interest and engage the reader?

You should include:

- the writer's use of language
- the writer's use of structure
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(10)

the writer ^{structures} ~~uses~~ ~~emphasises~~ ~~repeats~~ long sentences to describe the prison. for example "In front of the stools, wire mesh ran from a small ledge up to a ceiling twelve feet high." ~~the room~~ This interests and engages the reader because they get an idea on what this prison looks like, and the quote "twelve feet high" describes how big this prison is. Readers will be interested to know the lawyer's experience



in this scary described prison and want to know how the prisoners act.

the writer uses emphasis to describe the lawyer's feelings of being in the prison. A quote to show this is, "although I knew it couldn't be true, it felt like it was getting smaller by the second". This will engage interest and engage the readers because of the negative feeling towards readers as they don't know how long the lawyer will be in the room and if he will ever make it out. the phrase "getting smaller by the second" implies how trapped the lawyer feels in the room.

the writer uses an alliteration to interest and engage the reader, for example "his ~~scared~~ face screwed up in a worried wince". This helps readers give an idea on what this prisoner looks like and they may be interested by this because of how his face is described as "screwed up" which could imply that he has been in a lot of fights. This creates tension for readers as they don't know the back story of this prisoner.



Marking Exercise 2 - Scripts 3 & 4 - Question 4 - Mark Scheme

Question number	Indicative content
4	<p>AO2 (10 marks)</p> <p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none">the writer informs the reader by using facts and figures about the rooms – ‘twenty feet square’, ‘twelve feet high’ to show the dimensions of the room and how confined the spaces are which might make a reader feel sympathy for the prisonersthe writer engages the reader through the harsh description of the visiting room, which emphasises the idea of imprisonment, by using precise, factual (concrete) nouns for example, ‘stools’, ‘metal’, ‘mesh’, ‘wires’, ‘wall’, ‘client’, ‘handcuffs’, ‘shackles’he informs the reader about how uninviting the prison is to make clear to a general readership the realities of prisons. For example, by using (harsh and restrictive) words such as ‘wire mesh’, ‘metal’, ‘bolted’, ‘cage’ and ‘mesh’the reader is engaged as they are made to share the visitor’s nerves through the use of the image of the room getting ‘smaller by the second’, which shows that he is feeling pressurised and claustrophobicthe feeling of being trapped and in a cage is enhanced by use of onomatopoeia as the metal door closing ‘banged loudly behind him’readers engage with the narrator’s experience of visiting the prison and his impressions of it through the use of general terms to identify people: ‘inmates’, ‘visitors’, ‘man’, ‘guard’ which creates a sense of the prison situation being impersonalreaders are engaged as they feel empathy for both Henry and the narrator as they are described as ‘nervous’, and this is emphasised by the use of the verb ‘blurted out’ to describe the narrator’s first example of direct speechthe reader is made to engage with the narrator’s personality as he is kind – he makes an effort to literally reach out and touch Henry as he ‘offered him my hand’ - and even though the narrator is technically in a position of power, he is the one who is ‘sorry’ and feels ‘growing anxiety’ which makes the reader like himthe writer engages the reader by emphasising the length of time when the guard unchains the prisoner, for example with the use of (continuous) verbs ‘removing’, ‘grinning’ and he emphasises the guard’s position of power as they ‘slowly unchained him’. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none">the extract engages the reader by starting with a description of the room and the prison itself, then moves onto a description of Henry and ends with the two men finally talking to each other. It is a journey from the building, to a visual image of the prisoner to them speaking. The writer builds tension but then the meeting becomes more relaxed once the narrator sees that Henry introduces himself so simplythe extract engages the reader when Henry is first introduced by the phrase ‘clanging of chains’ which signals his approach and heightens the tension of his arrival. The continuous form ‘clanging’ giving a sense of movement to his approach and sets up anticipation for the next paragraph



Question number	Indicative content
4 (contd)	<ul style="list-style-type: none">the reader is informed by the description of Henry – the prisoner – when he is seen in person as he is described as an average and pleasant looking person ‘young’, ‘neatly groomed’ ‘clean-shaven’, ‘medium frame and build’, which is not what the reader might have expected from a prisoner in ‘clanging chains’ which creates a contrast with the previous paragraphthe writer informs the reader by showing the narrator’s sense of familiarity with the prisoner, for example – (subordinate clauses) ‘people I played sports or music with’, ‘someone ‘I’d talk to on the street’the writer engages the reader by creating a sense of uncertainty, discomfort and unease in the narrator by using long and complex sentences (with a lot of subordination), or compound sentences in paragraphs one and twothe writer engages the reader though the use of different sentence structures in paragraphs one and two to create a sense of movement and flow by using long and complex sentences and this contrasts with the three final, very short paragraphsthe writer uses structure to suggest the narrator feels a sense of equal status with the prisoner giving an impression of the narrator’s attitude and making him appear likeable and relatable e.g. in the use of balanced structures ‘The condemned man didn’t come any closer, and I didn’t know what else to do’, ‘We sat down and he spoke first’the reader is made to engage as the writer establishes a strong narrative voice, which creates a conversational tone and shows the writer’s feelings, for example the use of contractions such as ‘I’d’ and ‘didn’t’. The constant use of the pronoun ‘I’ also highlights that the reader is being presented with the situation through the personal perspective of Bryan Stevenson. <p>Accept any other reasonable points.</p>



Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">Limited comment on the text and on the language and/or structure used to interest and engage readers.The use of references is limited.Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	<ul style="list-style-type: none">General comment on the text and on the language and/or structure used to interest and engage readers.The selection of references is valid, but not developed.Some use of relevant subject terminology used to support explanation. NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2
Level 3	5–6	<ul style="list-style-type: none">Explanation of the text and how language and structure is used to interest and engage readers.The selection of references is generally appropriate and relevant to the points being made.Some use of relevant subject terminology used to support explanation.
Level 4	7–8	<ul style="list-style-type: none">Exploration of the text and how language and structure is used to interest and engage readers.The selection of references is detailed, appropriate and fully supports the points being made.Use of a range of relevant subject terminology to support exploration.
Level 5	9–10	<ul style="list-style-type: none">Analysis of how language and structure is used to interest and engage readers.The selection of references is discriminatory and clarifies the points being made.Precise use of a range of relevant subject terminology to support analysis.



Marking Exercise 3

Script 5 - Paper 2 - Question 5

- 5 Text 1 and Text 2 both show meetings between two people. The meetings are different, but they share similarities.

Write a summary giving **three** separate ways the meetings are similar.

Support **each separate similarity** with evidence from **both** texts.

Both texts describe how the two people are dressed. For example, text 1 says "in a dark skirt and an elegant cream blouse" and text 2 "wearing bright, clean prison whites".

Both texts include them going into a room at the prison. For instance, text 1 "she'd taken me to her new room", text 2 "to the same side of the room to permit more privacy".

Both texts state about the people being nervous in both extracts. An example in text 1 is "this was difficult now" and text 2 includes "I couldn't stop myself from apologising repeatedly".



Script 6 - Paper 2 - Question 5

- 5 Text 1 and Text 2 both show meetings between two people. The meetings are different, but they share similarities.

Write a summary giving **three** separate ways the meetings are similar.

Support **each separate similarity** with evidence from **both** texts.

In both texts they mention about having bars/mesh wiring up in the rooms. In text 1, Stella's old room had "bars on the window" and "grille on the door". In text 2, "inmates and visitors had to be on ^{opposite} ~~the other~~ sides of the mesh interior wall".

Both texts creates a mystery for readers. In text 1, "Would you like to talk about Charlie?", makes readers wonder ~~that~~ what happened to Charlie. In text 2, "He looked immediately familiar to me", makes readers wonder where he knows him from.



Marking Exercise 3 - Scripts 5 & 6 - Question 5 - Mark Scheme

Question number	Answer
5	<p>AO1 (6 marks)</p> <p>Candidates must draw on BOTH texts to access marks.</p> <p>Candidates must give three separate ways the meetings are similar supported by evidence from both texts to access Level 3.</p> <p>Summaries may include the following similarities:</p> <ul style="list-style-type: none">• the two texts show meetings in a place of confinement/prison. In Text 1, the narrator talks about how Stella's room had 'no bars on the window or no grille on the door' unlike her room upstairs; in Text 2, we are told how everything is 'metal and secured'• the two texts show meetings between a professional and a prisoner. In Text 1, Peter refers to himself as 'a doctor' and in Text 2, the narrator explains that he is there on a 'legal visit'• the two texts show meetings where the visitor wants to offer professional help to the prisoner. In Text 1, the narrator encourages Stella to talk about Charlie and says that 'we will have to talk about it soon'. In Text 2, the narrator is on a 'legal visit' to tell Henry 'all he knew'• the two texts show meetings in a private room. Text 1 takes place in Stella's 'new room' and Text 2 is in the 'visitation room'• the two texts show meetings where the visitor takes control. In Text 1, the narrator is responsible for getting Stella moved but he 'waves away her gratitude'. In Text 2, the narrator holds out his hand to break the tension• the two texts show meetings where the prisoners are apprehensive. In Text 1, Stella watches the narrator 'carefully' and speaks 'quietly' and in Text 2, Henry is 'even more nervous' than the narrator• the two texts show meetings that are friendly. In Text 1, Stella thanks the narrator for all he has done, and they sit close to each other in her room. In Text 2, Henry and the narrator shake hands before they start to speak• the two texts show meetings where the visitors are well-meaning and want to help. In Text 1, the narrator tells us that he is making an effort to show 'friendliness' and the narrator in Text 2 says he 'apologises repeatedly' as he is worried he has not done enough to help Henry. <p>Accept any other reasonable points.</p>



Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities.• Limited synthesis of evidence from different texts.• Limited use of textual evidence to support synthesis.
Level 2	3–4	<ul style="list-style-type: none">• Sufficient (three) and mostly distinct selection of similarities.• Clear synthesis of evidence from different texts.• Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.
Level 3	5–6	<ul style="list-style-type: none">• Sufficient (three) and fully distinct selection of similarities.• Precise synthesis of evidence from different texts.• Appropriate and relevant textual selection of evidence to support synthesis.

Additional guidance

The descriptors in bullet point one refer to the number of similarities selected by candidates (in/sufficient) and the extent to which these are distinct (repetitive, mostly distinct, fully distinct).

The descriptors in bullet two refer to the relative quality of the synthesis undertaken by the student (limited, clear, precise).



Marking Exercise 4

Script 7 - Paper 2 - Question 6

6 Compare the writers' ideas and perspectives about prison life.

You should compare the writers':

- main ideas
- points of view
- presentation of these ideas and views.

Use examples from both texts to support your comparison.

(16)

Both writers have different perspectives of prison life. In text 1 the writer makes the prison seem comfortable for the prisoners. The writer has them wearing "their own clothes. This made a big difference to Stella." ~~the~~ The reader can see how Stella is much more comfortable in her own clothes. In contrast, ^{the writer of} text 2 has the prisoner wear "bright, clean prison whites." ~~the reader knows that this is uncomfortable~~

~~B. The~~ Both writers describe the size of the prison rooms. In Text 1 the Stella's "new room" was "larger than her room upstairs." The reader can see how Stella ~~he~~ would have had a better quality of prison life compared to the prisoner in Text 2 whose room is described as "small" creating a huge sense of refinement and no privacy.

In both texts the writer uses presentation in the characters to represent prison life. Stella is described wearing a skirt and a blouse, items of clothing that the reader would associate with smartness. Similarly,



in text 2, the writer describes the prisoner as neatly groomed [...] - clean shaven." Here the reader can see that perhaps the prisoners are taken care of in their appearance. This may be because they both have visitors and are looking to impress.

1



Script 8 - Paper 2 - Question 6

6 Compare the writers' ideas and perspectives about prison life.

You should compare the writers':

- main ideas
- points of view
- presentation of these ideas and views.

Use examples from both texts to support your comparison.

(16)

The main ideas the writer in text 1 has about prison life is that the people in the prison are quite nice and happy in the area he was in the prison, like where it states "she thanked me warmly for having her transferred". However in text 2, the writer states that the prison is people inside the prison are scary and they need to be isolated more ~~with the way the prison is described which shows they are dangerous~~. For example "his face screwed up in a worried wince".

The writers point of view differs in both text which shows the differences of the prison with text 1 being positive and text 2 as being negative. Text 1 gives a positive feeling with the way the prison cell is described like where it says "It's the sort of room you'd give a senior girl at a boarding school", which shows that



they keep one of the cells, it also states earlier of how it looks "a rug on the floor by the bed, a table and chair and a cupboard for her clothes". This may change peoples ideas on this part of the prison. In text 2, the prison is described opposite to text 1, like where it says " ~~there~~ at front of the stools, wire mesh ran from a small ledge up to a ceiling twelve feet high. the room was an empty cage until I walked into it". This describes the prison negatively and how mostly what people see in a picture of a prison.

Both ideas and views are different in the texts and they both include different types of people and the looks of the prison which give different moods to readers.



Marking Exercise 4 - Scripts 7 & 8 - Question 6 - Mark Scheme

Question number	Indicative content
6	<p>AO3 (16 marks)</p> <p>Candidates must draw on BOTH texts to access marks.</p> <p>Reward responses that compare how each writer presents ideas and perspectives about prison life.</p> <p>Candidates may have compared the following:</p> <ul style="list-style-type: none">• what prison life is like• how prison life and the prisoners are portrayed through the eyes of non-prisoners'• how the thoughts and feelings of the non-prisoners and the prisoners are presented• the meetings between the prisoners and the non-prisoners• how the prisoners are treated. <p>Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:</p> <ul style="list-style-type: none">• the writers both use images of confinement to convey the bleakness of prison life. Text 1 implies that some of the rooms have bars and grilles as Stella's room does not have them. Text 2 describes how family spoke to each other 'through the wires in the mesh'• the writers both use first person narrators to convey what they are seeing and saying which allows the reader to see prison life from the narrators' perspectives. The use of the personal pronoun 'I' makes the prison visits seem more immediate



Question number	Indicative content
6 (contd.)	<ul style="list-style-type: none">the writers introduce the prisoners (Stella and Henry) by describing them physically and by describing what they are wearing which allows the reader to see what the people in prisons are like and how they are treated. In Text 1, Stella and the other patients/prisoners downstairs are allowed to wear their own clothes whereas Henry is in 'bright, clean prison whites'the writers both keep the reason why the prisoners are confined from the readers. In Text 1, we think that it might be something to do with 'Charlie' as it is still 'too painful' for Stella. In Text 2, we are never told why Henry is in prison, but we can infer that it is something very serious by all of the security and chains and that he is referred to as 'The condemned man'. <p>Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:</p> <ul style="list-style-type: none">the writers focus on different types of prisons and situations to convey their ideas about prison life. The prison in Text 1 is much more relaxed and inmates are allowed to wear their own clothes whereas the prison in Text 2 is very rigid and prisoners are all in prison 'whites'the writers convey the different perspectives of their narrators about prison life, through the use of first-person narration to show their thoughts. In Text 1, we get the strong impression that Peter finds Stella attractive as he states how the clothes she is wearing 'heightened the effect of her beauty'. In Text 2, the narrator feels a connection to Henry as he states how 'he looked immediately familiar to me, like everyone I'd grown up with'the writers convey two different types of security in the prisons by describing the surroundings and showing how different prison life can be. In Text 1, we see how Stella's room had a 'rug on the floor' as well as a 'cupboard for her clothes' but in Text 2, the room Henry is in, has a 'few stools bolted to the floor'the writers describe the non-prisoners' different perspectives about prison life by the way they behave differently at the start and end. In Text 1, the narrator is calm and clearly comfortable in his surroundings. At the start of the extract, he seems happy to talk to Stella straight away – 'I remarked on it as soon as I saw her' – and then at the end, he is comfortably sitting in her room asking her to talk to him. In Text 2, we see from the start of the extract that the narrator is nervous and worried. He does not feel in control of the situation and is intimidated as the room was 'getting smaller by the second'. At the end of the extract, he admits that all he could do was apologise to Henrythe writers use the narrators' thoughts to convey the different attitudes of the narrators towards their role in prison life. In Text 1, the narrator is clearly in a role of authority and sees himself as superior as, in the opening of the extract, we are told that he was responsible for having Stella transferred and he uses the short sentence – 'I waved away her gratitude'. This control is underlined at the end of the extract when we are told 'Once more I waved away her gratitude'. However, in Text 2, the narrator is nervous about meeting Henry and sees himself as an equal in the relationship as he likens Henry to 'someone I'd talk to on the street about the weather'. <p>Accept any other reasonable points.</p>



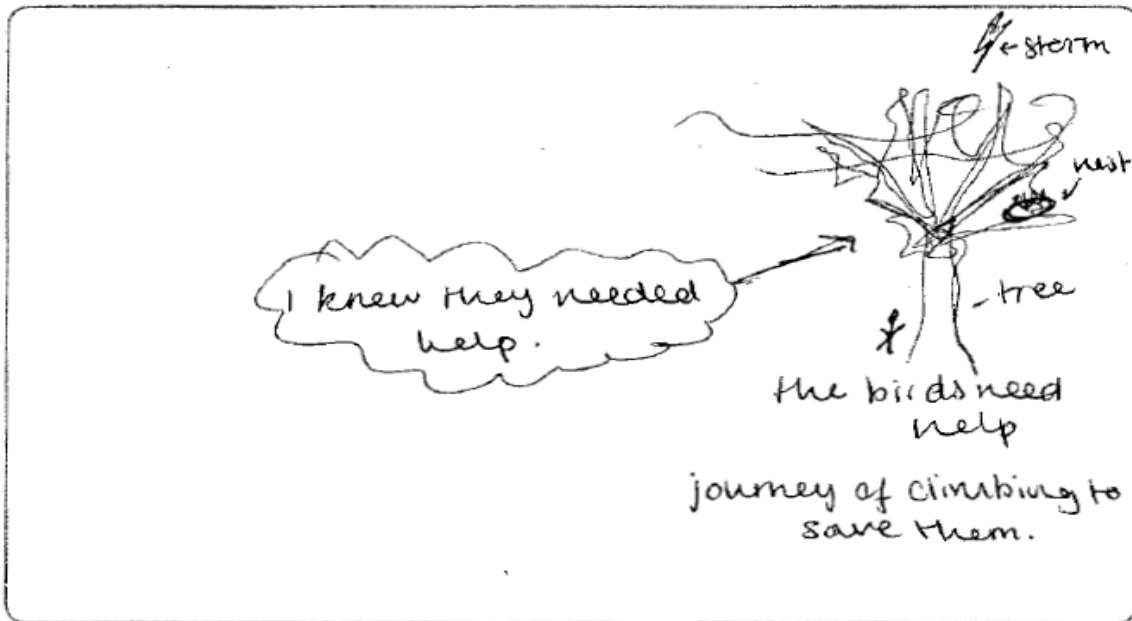
Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two more texts
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none">• Comparison between the texts is limited.• Description of writers' ideas and perspectives, including theme, language and/or structure.• The use of references from texts is limited.
Level 2	4–6	<ul style="list-style-type: none">• The response considers obvious comparisons between the texts.• Comment on writers' ideas and perspectives, including theme, language and/or structure.• The selection of references across both texts is valid, but not developed.
Level 3	7–10	<ul style="list-style-type: none">• The response considers a range of comparisons between the texts.• Explanation of writers' ideas and perspectives including theme, language and/or structure.• The selection of references across both texts is appropriate and relevant to the points being made.
Level 4	11–13	<ul style="list-style-type: none">• The response considers a wide range of comparisons between the texts.• Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts and fully support the points being made.
Level 5	14–16	<ul style="list-style-type: none">• The response considers a varied and comprehensive range of comparisons between the texts.• Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.• References are balanced across both texts, they are discriminating, and clarify the points being made.



Marking Exercise 5

Script 9 - Paper 2 - Question 7

Plan your answer to Section B here:



Write your answer to Section B here:

~~A shower of twigs~~ I knew the minute ~~that~~ I saw them that they needed help. The ~~branches~~ ^{wind controlled} ~~branches repeated the wind together they were dancing~~ ~~or passed~~ bird's nest perched on the end of snake-like branch, barely clinging on ~~th~~ The branches extended like fingertips, desperately trying to ~~protect~~ ^{shield from} the wind but being blatted and broken instead. ~~historious~~ A shower of twigs fell around me as I stood under the birds nest, preparing to cushion its hard landing. However I knew my sporting abilities were weak - like watching a ~~worm~~ worm try to catch. ~~so~~ I knew I had to climb.



With a tremble surging my body, I hesitantly reached out towards the first branch. Although the ~~stiff~~ harsh, roughness of the bark was working against me, I managed to pull myself up to the first step of what seemed to be an infinite ~~ladder~~ ladder. The wind howled and moaned as if it was shouting at me to stop, but the peircing chirp of the helpless and vulnerable mother bird was my motivation to keep going.

~~Not~~ Taking another arm out I grapped for the next branch up. As I transferred my weight I felt the branch give way ~~and so~~ My heart stopped and paralasys grasped onto my legs and made its way through each vein. All I could do was ~~grasp~~ ^{grab} wrap my arm around the trunk as if it was the only thing stopping me from falling off of a forty story building.

At this point I felt as if it was 2-0 to the storm. I could not let the ~~ferocious~~ ~~ferocious~~ weather get the better of me. So I readjusted my positioning, made syre I was comfortable and with all the motivation and might in my body I kept on climbing, climbing like something was chasing me up of the



tree.

My joints seized as I began to realise how high up I was. My balance seemed to become disorientated - but I knew if there was one rule about climbing it is to never look down! "Don't look down, don't look down," I repeated to myself as I edged along the branch that the bird's nest lay on. It was only a couple of metres in front of me, but it felt like a marathon's length between us.

The temperature plummeted and ^{the} wind picked up more than it had before. The ^{immense} canopy of the tree still ~~loomed~~ ^{also} loomed above me, casting its shadow over me like a blanket of darkness. The ~~wind~~ branches wrestled with the wind and jolted like a bull trying to throw someone off of its back. I was now just about close enough to the nest to get a grip of it. With all the adrenaline I had I reached out and scooped the nest into my lap.

I sat on the branch with an overwhelming sense of pride - that was soon shattered when I looked at the ground. Now how to get down.



Script 10 - Paper 2 - Question 8

Chosen question number: Question 7 ☐ Question 8 ☒

Plan your answer to Section B here:

- went to a theme park for the first time
- Got stuck on the roller coaster - at the top
- See zombies attacking everyone else
- then you see a zombie press this button
- the ride slower starts to move again, making a slow decline down to the bottom

Write your answer to Section B here:

I was stuck. ~~It was my first time~~ it was my first time coming to a theme park and I was stuck at the top of the ferris wheel. ^{The cart was} ~~It got stuck~~ slowly moved back ^{wards} and for wards with the cool breeze. All I could hear was the calm sound of the waves crashing as they hit shore, ~~the~~ ^{and} ~~the~~ ^{People} ~~staying~~ ^{stalling} in the sky there was not a cloud to be seen, it was a clear, sunny day. Well, so I thought.

The sky suddenly turned dark and cloudy. The sun had gone the ^{waves} ~~was~~ began ~~into~~ crash more violently into shore. There was a faint sound of thunder in the



distance. Then there was a quick flash of lightning.

I slowly looked down and all I could see was zombies everywhere. There ^{were} people running away all over the place to try and get away but it was impossible. There ^{were} too many of them. As I looked around I saw a zombie's big black eyes staring ~~at~~ straight at me. It began to ~~was~~ walk towards the Ferris wheel. When it suddenly stopped and pressed ~~at~~ a blue circular button.

The Ferris wheel slowly began to move again. My heart was pounding. It felt like my heart was about to pop out of my chest. I was freaking out. I was slowly getting closer to the ground. The zombie was still staring straight at me, waiting for me to get to the bottom.

I quickly jumped out of the cart. I don't know what I was thinking. I was still quite high up, but it was my only chance of escaping. (When finally I landed, and my feet touched the ground ^{after} what ~~it~~ felt like forever.) I started running as fast as I could through the sea of dead bodies. I didn't want to look back. I just knew the zombie was chasing me. I could feel that it was. I finally reached the exit. When suddenly



a wave of zombie's came round the corner. I was
stuck.



Marking Exercise 5 - Scripts 9 & 10 - Question 7 and 8 - Mark Scheme

Question number	Indicative content
7	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>Purpose: to write a real or imagined piece using the opening line provided. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p>Audience: the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with the introduction provided, development of points and a conclusion. Some students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p>Responses may:</p> <ul style="list-style-type: none">• write about saving someone's life• write about helping someone who was ill or in an accident• make reference to the ideas mentioned in the unseen texts, for example helping someone escape from prison; defend someone who is wrongfully accused• refer to a best friend, pet, parent or an object (car, phone, video game). <p>Accept any other reasonable points.</p>



Question number	Indicative content
8	<p data-bbox="336 344 783 383">AO5 (24 marks), AO6 (16 marks)</p> <p data-bbox="336 439 1374 551">Purpose: to write a real or imagined piece about a place you, or someone you know, has never been before. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p data-bbox="336 607 1382 680">Audience: the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p data-bbox="336 736 1374 925">Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction provided, development of points and a conclusion. Some students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p data-bbox="336 981 564 1019">Responses may:</p> <ul data-bbox="336 1025 1334 1214" style="list-style-type: none">• write about an exotic location• write about their first day at a new school or job• write about a haunted or unknown environment• describe their emotions about the new place• talk about whether they would go back or if it was inspiring/frightening. <p data-bbox="336 1256 1378 1330">NB: candidates do not have to use the images provided and candidates should not be penalised for not using these or ideas from them.</p> <p data-bbox="336 1368 1362 1442">Do not credit simple descriptions of the given images that do not address the requirements of the question.</p> <p data-bbox="336 1487 815 1525">Accept any other reasonable points.</p>



Level	Mark	AO5 descriptor 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
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">Limited ability to communicate clearly, effectively, and imaginatively.Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register.Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	<ul style="list-style-type: none">Some ability to communicate clearly, effectively, and imaginatively.Shows an awareness of audience and purpose, with straightforward use of tone, style and register.Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	<ul style="list-style-type: none">Clear ability to communicate clearly, effectively, and imaginatively.Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register.Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	<ul style="list-style-type: none">Secure ability to communicate clearly, effectively, and imaginatively.Organises material for particular effect, with effective use of tone, style and register.Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	<ul style="list-style-type: none">Sophisticated ability to communicate clearly, effectively, and imaginatively.Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register.Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.



Level	Mark	AO6 descriptor Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none">• Uses basic vocabulary, often misspelled.• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.• Limited holistic use of grammatical features, such as vocabulary and/or spelling, for clarity, purpose and effect.
Level 2	5–7	<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.• Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.
Level 3	8–10	<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.• Sound holistic use of grammatical features, such as vocabulary, spelling, punctuation and/or syntax, for clarity, purpose and effect.
Level 4	11–13	<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.• Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.
Level 5	14–16	<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.• Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.