

GCSE English Language 2.0 (1EN2) Aiming High - Targeting Grades 8 and 9

Course Code:

1EN2-23010





Activity 1

Script 1 - Paper 1 - Question 3

3 How does the writer use language to interest and inform the reader?

You should include:

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

Use examples from the whole text and relevant subject terminology.

(8)

The writer's ~~a use of the the~~ adjective 'dneary' begins the text by describing how a new discovery has 'come happily' ~~into~~ during a time when 'dneary' feelings had arisen that ~~the~~ original discoveries had come to an end. The writer's use of the adjective 'dneary' 'happily' adverb 'happily' is effective at grasping the readers attention due in conjunction with the adjective 'dneary' is effective at grasping the readers attention into wanting to learn more about the discovery that was able to change the land-~~st~~ current land-scape for scientists. The adjective 'dneary' ~~has~~ is synonymous with has negative connotations, ~~being often associated with~~ feelings of melancholy or ^{indicating} implying to the reader that ~~the~~ discoveries have become stale. The 'Dneary' ~~has~~ is synonymous to something dismal ~~and~~ bleak, this ~~compares~~ ^{contrast} in ~~comparison~~ with the adverb happily ~~to~~ (which has ~~a~~ positive connotations) it causes perhaps a feeling of excitement in the reader as they



wish to find out about this new discovery.

The writer's use of the verb 'revolutionise' is also effective at interesting the reader due to its powerful and connotations of something that is powerful, impactful enough to change the world. From Do to the writer describing using the verb 'revolutionise' to describe what the previously stated facts didn't do, this opens up curiosity in the reader, perhaps wondering what could be so impactful to change the world.



Script 1 - Paper 1 - Question 3 - mark scheme

Question number	Indicative content
3	<p>AO2 (8 marks)</p> <p>Reward responses that explain how the writer uses language to interest and inform 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 uses inclusive pronouns, 'we', 'our', to make the reader feel included as an equal of the scientists who are making discoveriesthe writer uses the adverb 'happily' to create a positive tone at the beginning of the text, which would engage the readerthe use of the adjective 'dreary' provides an unpleasant contrast highlighting the unappealing prospect of no more inventionsthe writer's use of verbs, 'penetrating', 'sounding', 'finding', gives the impression of a great deal of activity. This suggests how busy scientists are and interests the readerthe writer uses juxtaposition in the list of scientific achievements to show how great the achievements are: 'dyes in dirt', 'perfume in filth', 'food in refuse' (some candidates may say that this is antithesis). This informs the reader of how many different discoveries have been made and impresses the reader by how apparently astonishing they arethe use of alliteration, 'dyes in dirt', emphasises the extraordinary achievements as it would seem an impossible taskthe writer's use of repetition of 'true' would make the reader think that what is written is factual and the truth. This is further supported by the reference to 'the annual catalogue of new facts', which would interest the reader as they will understand that the telephone is a genuine inventionthe description 'a thick, closely printed volume' clearly explains to the reader how great the achievements are by using the adjectives 'thick' and 'closely printed'. This suggests how tightly-packed the information is and how much of it there isthe writer interests the reader by showing his enthusiasm for the telephone: 'What the Telephone promises is hardly short of this'. The verb 'promises' interests the reader as it suggests possibilities and excitementthe writer interests the reader by informing them of the ways the telephone can bring people closer, 'distinguish his voice, hear his breathing', and the repetition of the pronoun 'his' informs the reader that the telephone will produce realistic communication and suggests the close relationshipthe writer interests the reader by using adjectives in 'hear the very voice, the familiar laugh, the favourite song', which emphasises how good the reproduction of the sound will bethe writer uses alliteration, 'the very voice', 'hear his heart's throb', to draw the reader's attention to the exciting prospect that the telephone offers and the added onomatopoeia of 'heart's throb' emphasises how the telephone brings people closerthe use of 'Next to seeing—nay, rather than seeing' interests the reader as it suggests that the telephone may replace personal contact but in a positive way as the telephone brings people closer: 'the familiar laugh', 'the favourite song'the writer uses an emotional appeal, 'what would parents give to hear', which has



	<p>an impact on the reader especially as, at the time, many people were emigrating</p> <ul style="list-style-type: none"> the writer informs the reader of how powerful the telephone can be by describing the earth as 'a solid mass 8,000 miles in diameter', which shows how far the telephone can communicate. The use of 'solid mass' suggests impenetrability which emphasises the power of the telephone the description of the telephone as 'only a second ear' interests readers because the use of 'only' reassures them that this is not a complicated invention. <p>Accept any other reasonable responses.</p>
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Question 3

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language 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 to achieve effects and influence readers. 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 to achieve effects and influence readers. The selection of references is generally appropriate and relevant to the points being made. Some use of relevant subject terminology to support explanation.
Level 3	5–6	<ul style="list-style-type: none"> Exploration of the text and how language is used to achieve effects and influence 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 4	7–8	<ul style="list-style-type: none"> Analysis of how language is used to achieve effects and influence readers. The selection of references is discriminating and clarifies the points being made. Precise use of a range of relevant subject terminology to support analysis.



Script 2 - Paper 2 - Question 2

2 Read this extract.

All our efforts would probably be for nothing, yet at the same time we were live on television, our sponsors and the world were watching, and we were now under obligation to race. So we had to plough on. But we were in an attack with close to zero chances of success. I was furious with my impetuosity, angry for allowing my emotions to lead me into such a hopeless situation.

The gap came down to two minutes and it began to rain. Now my confidence ebbed away. I started to drop behind on the descents and in the corners. For some reason my ability to handle my bike on the slippery Catalan coastal roads had deserted me. I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony.

In the extract, how does the writer use language to show his negative feelings about the situation he is in?

Use examples from the extract and relevant subject terminology.

(6)

Firstly, the writer uses hyperbole of "the world were watching" to convey to the reader the massive weight of immense pressure he felt on his ~~saddle~~ shoulders. This hyperbolic noun is utilised by the author to illustrate that he felt as if everyone's eyes were on him, and, given that he is describing a situation "with close to zero chance of success," this is clearly a negative sentiment; he felt as if he couldn't escape people's gaze, and so this compounded



his negative feelings.

Moreover, the writer also employs ~~to~~ adjectives such as "furious" and "angry" to distinctly demonstrate to the reader his exact emotions during this late stage of the race. The negative and irritated adjectives used by the author ensure that the reader has no doubt about his exact feelings. These adjectives are all emotions everyone can sympathise and relate with, and so they emphasise his annoyance.

Finally, the writer uses the metaphor "my ability to handle my bike... had deserted me." This metaphor highlights to the reader the loss of control that the rider felt in these moments, and so underlines the helplessness that the author experienced. The verb "deserted" emphasises the massive extent to which the cyclist felt he had lost his skill, and so causes the reader to easily understand his feelings of despair in this situation.



Script 2 - Paper 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 his negative feelings 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 uses descriptive phrases that suggest a loss of hope, such as 'probably be for nothing' and 'zero chances of success', suggesting he is feeling as if his attack was likely to be unsuccessful• the image of 'an attack' is used by the writer to portray his emotions at this time, suggesting to the reader a feeling that a risky breakaway is being attempted• a negative tone is implied through the phrase 'we had to plough on', suggesting an onerous task is being undertaken• pathetic fallacy is used to emphasise the writer's negative feelings. As it 'began to rain', he descends further into his mindset of hopelessness and fear that his efforts have all been for nothing• the metaphor 'ebbed away' helps the reader understand that the writer is beginning to feel his confidence disappear, suggesting a building sense of hopelessness during the race• he develops a feeling of negativity as he details how he is losing his ability to control his bike. The use of the negative phrase/metaphor 'had deserted me' suggests he cannot seem to control his bike• the writer portrays himself as someone who is desperate to be saved from the situation he finds himself in with the verb 'prayed' (religious imagery), helping the reader understand his feelings of wanting the ordeal to be over• negative vocabulary such as 'misery' and 'agony' are used towards the end of the extract, further reinforcing the feeling that he is having a difficult, painful experience in the race. <p>Accept any other reasonable points.</p>



Question 2

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.



Script 3 - Paper 2 - Question 4

4 The writer presents an exciting event.

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)

At the beginning of the extract, the writer uses the personification 'The car roared off' to really engage the reader as the verb 'roared' demonstrates the aggression and power of the car as it took off. This interests the reader to further read on to see if the roaring of the car had an impact on the placement in the race after it took off the way it did.

The writer then successfully shifts to describing the race route through the eyes of the driver. This engages the reader as the writer will be interested on how the path looks and how beautiful the surroundings are. The writer uses the simile 'an insect that slammed like a bullet in his head glasses' to really emphasise the colossal speed the racer was going at.



The writer then changes the focus of the structure of the extract to talking about the two major competitors; Clerfayt and Duval. This excites the reader as they will compare who they think will win the race and hope it's the one they're rooting for. The writer uses comparative phrases such as 'Clerfayt was faster on the curves' and 'it had to be Duval' to demonstrate the agility both drivers had.

The writer's attention now is towards both cars racing 'along close together' which also engages the reader to explore and find

out, ^{if Clerfayt} ~~who~~ will take the lead. The writer successfully creates tension which puts his audience on the edge of their seats.



Script 4 - Paper 2 - Question 4

4 The writer presents an exciting event.

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)

Firstly, the author engages the reader from the very first sentence, "The car roared off." This short sentence gives an abrupt and very rushed sentiment to the rest of the text, and so excites the reader as they begin to feel their heart racing in anticipation of what's next. The length of the sentence ensures that the reader is completely aware of the contents of the extract before they have even properly begun to read it, while the rushed tone leaves them surprised and eager for

more. In this way, the writer employs this short opening sentence to catch the reader's eye.

Furthermore, the author uses the metaphor "the people... became giants" to illustrate to the reader the incredible sense of pressure and claustrophobia he felt during the race. The metaphor of the noun "giants" outlines that the author felt intimidated and small, which reflects his thoughts on the situation. This sentiment of being pressured interests the reader as it makes them wonder whether he will escape the situation.



In addition, the author uses 'the tricolon of nouns' 'the flowers, the greenness, and the sea' to depict to the reader the beautiful and picturesque setting that surrounds them. This tricolon of very peaceful and serene nouns offers a sense of calm to the situation, which contrasts the importance of the race, and portrays the beauty of the scenery. This ensures the reader can build up a slow image in their head, and so this leaves them interested and excited.

Moreover, the simile "like a country baker's cake with flies" further constructs the idea that the ~~for~~ writer feels uneasy and under ~~massive~~ massive pressure. The simile, used to describe the 'people' watching, likens the audience to 'flies'. This noun has horrible connotations of annoying and buzzing insects, and so leaves the reader with feelings of ~~irritation~~ irritation and annoyance. This engages the reader as it forces them to reflect on their own annoying experiences (possibly involving flies).

Finally, the author includes a complex list 'The mountain range...



a car" in the second paragraph to clearly portray to the reader the exact setting that surrounds him. This long and extended list presents beyond doubt to the reader the incredible ~~low~~ mountain range that envelopes the author, and its length ensures that every possible reader is interested, due to its variation and distinctness. This therefore engages the reader on a personal level, as they are able to insert themselves in the picture.



Scripts 3 and 4 - Paper 2 - 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 describes the moment when Clerfayt passes the stands as ‘flashes of colour and whiteness and light’. These broad descriptions, alongside the energetic verb ‘flashes’, will help to engage the reader as a sense of speed is establishedthe challenge the car presents to Clerfayt is presented by the metaphor ‘the hot breath of the motor’; this emphasises the heat being generated as well as the image of the engine being like a breathing creaturethe speed of travel is further enforced by the simile ‘an insect that slammed like a bullet into his glasses’. This powerful description of the driver being hit by insects and other elements reinforces the pace that Clerfayt is driving at and the dangers the environment presentsdescriptive language is used to show the roads as being difficult to navigate. The ‘plunging’ road describes a track that quickly descends, almost with little or no controlthe simile ‘like a giant swing’ further emphasises the severe gradients in the road, helping readers imagine a difficult and challenging trackanthropomorphism describes how the car begins to lose control. As the car ‘began to dance’, readers will imagine a car skipping around the track in an uncontrolled way, suggesting Clerfayt is in dangera crash seems inevitable as the car rapidly approaches the watching crowds. The simile used to describe these watching people, as dotted around ‘like a country baker’s cake with flies’ emphasises how small the people seem at this momentthe speed at which Clerfayt is heading towards the crowd at the end is emphasised by the metaphor that describes the people that ‘became giants’, suggesting a rapid change from the ‘flies’ mentioned earlier. These contrasting images highlight the change in Clerfayt’s view as he loses controlsemantic fields of fire (‘burning’, ‘flashes’, ‘blazing’) and physical struggle (‘fought’, ‘jerked’, ‘tearing’) help to develop a tone of danger and challenge for Clerfayt. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none">the writer begins with a short, punchy sentence, ‘The car roared off’, to highlight the high-speed moment that the text begins, quickly dropping readers into the actionan exclamation mark is used as Clerfayt forcefully reminds himself ‘don’t strain the motor!’ (imperative). This develops his nervousness about overdoing it at this point, causing damage to the car in his rush to catch Duvalan asyndetic list is used in the second paragraph to describe the environment that Clerfayt is racing through, suggesting that the obstacles seem never-endingthis complex sentence also helps to develop a sense of continuous movement or momentum, as Clerfayt chases Duval along the trackthe repetition of the word ‘dust’ when describing the environment reinforces the idea that the driving conditions are hazardousdifferent sentence structures emphasise the cut and thrust of the overtaking manoeuvres. ‘The cars raced along close together’ provides a quick sense of the moment Clerfayt finds himself in. In contrast, the long sentences elongate time, presenting an almost slow-motion view of a fast overtaking manoeuvre

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	<ul style="list-style-type: none">the single sentence paragraph is used to highlight the moment when the car begins to lose control, focusing on the sudden moment of danger for Clerfayt. This contrast with the previous complex sentences reinforces the immediate challenge the driver now facesthe short sentence, 'He felt a tearing at his shoulder', placed amongst longer sentences that detail the imminent crash, helps to punctuate this moment for the reader, as they realise that not only is the car out of control, but Clerfayt is now physically compromisedthe writer structures the extract to create a sense of building tension and drama, culminating in the suggestion that Clerfayt has pushed too hard and is about to crash. The final paragraph describes a loss of control of the vehicle, leaving readers to wonder if the crash is indeed inevitable and unavoidable. <p>Accept any other reasonable points.</p>
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Question 4

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. <p>NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2</p>
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.



Script 5 - Paper 1 - Question 2

- 2 In lines 10–21, the writer tries to persuade the reader that scientific achievements, including the telephone, are beneficial.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 10–21.

(6)

I personally feel the writer achieved their goal of Persuading the reader. In the text it states "There is no reason why a man should not hold a conversation with a son at the Antipodes. The writer has used this quote to show that although father and son may be across the world from one another, they are still on one another's door steps just ^{through} a phone call away. This shows to the reader one or several benefits a phone can bring. There's giving a positive impact.



Another reason I feel the writer successfully achieved their goal of persuading the reader. In the text it quotes "distinguish his voice". This quote shows a sentimental feel for the reader. Bringing emotion and thoughtfulness into one quote, this is achieved with emotive language. Showing feeling behind the text helps the reader to think deeply and to gain a better understanding on the article and the reasons behind it.

Another reason I feel the writer succeeded in persuading the reader "beat his heart's track". This helps the reader to only imagine hearing an individual heart beat through a technical device. The writer has used this specific verb to give a touch of soul and feeling into the reader's mind. This influences the positive mindset the reader has on the telephone.



Scripts 5 & 6 - Paper 1 - Question 2 - mark scheme

Question number	Answer
2	<p>AO4 (6 marks)</p> <p>Candidates must give three reasons supported by evidence to access Level 3.</p> <p>Do not credit:</p> <ul style="list-style-type: none">• any reason/evidence that is not in lines 10–21• any reference to the writer's techniques that does not make a judgement on the success of the text• any references to the image. <p>Responses may include:</p> <ul style="list-style-type: none">• the text starts positively by suggesting there are lots of scientific discoveries, 'thick, closely printed volume', which would interest/persuade the reader to carry on reading to find out what they are• the text is successful as the writer is enthusiastic about the telephone: 'What the Telephone promises is hardly short of this.' The use of 'promises' successfully persuades readers that the telephone is an exciting invention which offers new possibilities• the writer gives an example of how a telephone is useful, 'hold a conversation with a son at the Antipodes'. This would interest and persuade readers, who have only previously been able to communicate through letters, that the invention would be beneficial. This might also appeal to readers whose families have emigrated (which was quite common in the 19th century)• the text successfully interests and persuades readers by listing the things you can hear, 'the very voice', 'the familiar laugh', which would appeal to readers who are missing loved ones• the text successfully interests the reader as its tone is not too scientific and it appeals to the emotions in describing relatives/people who are separated by great distances, 'the child long separated', which would persuade readers that the telephone would be useful for them• the use of things you can hear, 'voice', 'breathing', 'heart's throb', 'familiar laugh', interests the reader because these are familiar things you would expect to be able to hear when near to a person and would successfully persuade readers that this invention is something that would interest them• the text is unsuccessful because it says science does not apply to everyone, 'these are not matters that concern everybody', and that some discoveries have not made much difference: 'They do not revolutionise the world.'• the text is unsuccessful in persuading the reader of the benefits of the telephone because it only identifies one use for the new invention, 'hold a conversation with a son', and does not give any other ways that the telephone might improve people's lives• the text is unsuccessful in persuading readers because it implies that telephones are only useful over great distances, '8,000 miles', which might not be of interest to most people• the text does not explain/present any negative points or problems with the telephone and so presents an unbalanced viewpoint. <p>Accept any other reasonable responses.</p> <p>N.B.: candidates may offer a range of evaluations of the success of the writer. All interpretations are equally valid provided they are argued appropriately, supporting the points being made.</p>



Question 2

Level	Mark	AO4 descriptor Evaluate texts critically and support this with appropriate textual references
	0	<ul style="list-style-type: none">No rewardable material.
Level 1	1–2	<ul style="list-style-type: none">Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text.Limited evaluative assertions offered, with little or no personal and critical judgement about the text.The selection of references is limited and not always relevant to the points being made.
Level 2	3–4	<ul style="list-style-type: none">Clear explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the textClear evaluative opinion offered with clear personal and critical judgements about the text.The selection of references is appropriate and relevant to the comments being made.
Level 3	5–6	<ul style="list-style-type: none">Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text.Developed critical evaluation offered with convincing personal judgement about the text.The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.



Script 7 - Paper 1 - Question 6

6 For this question refer to the whole of Text 2.

'In my view, this text shows that the Pleasure Telephone is something that everyone will want.'

Based on your evaluation of the text, how far do you agree with this opinion?

Use examples from the text to support your evaluation.

(12)

To an extent, I agree with this statement. ~~as the telephone is cheap~~ The writer is successful as he tells the cost of the telephone. ~~The writer states~~ In this extract, the telephone is described using the adjective 'cheap' which suggests everyone can afford it without a major issue. It may imply that there is no reason as to not get the telephone as it is so cheap so people should buy them. This makes the reader learn about the usefulness of the telephone despite its cheap price and may encourage the reader into purchasing one. ~~as it is~~

Furthermore, I agree with this statement as the writer describes the necessity of having the phone. The writer describes the phone as an 'indispensable element' ~~as~~ The adjective 'indispensable' shows how important it is to get the phone and how much of a necessity it is. The writer also uses a simile to show how easy it is to be fitted into a house. The simile 'just as gas and electricity' shows how simple it is for such revolutionising technology to be installed into houses. This makes the reader feel the necessity and urgency to buy the pleasure telephone as it is



an indispensable element which can be installed easily.

However, I partially disagree with this ~~statement~~ statement as people may not want a constant glow of news the whole day. The writer states that the whole of England 'might be supplied with ~~constant news~~ through a constant glow of news and pleasure all day long.' The adjective constant suggests that ~~there is~~ the news is never-ending and continuous ~~throughout~~ throughout the entire day.

Some people may not appreciate this as the constant glow of news may be too overwhelming for ~~them~~ them to keep up with. It ~~and~~ also means there will be no peace and quiet anywhere in England. This makes the reader feel as if there is no tranquility in England as there is no ~~pass~~ quiet place with ~~anywhere~~ everywhere being full with a constant glow of news. In

In conclusion, I partially agree with this statement as ~~the~~ the telephone is accessible to all ranges of people and is very convenient, but it may produce a lot of noise which people may find to be bothersome.



Script 7 - Paper 1 - Question 6 - mark scheme

Question number	Indicative content
6	<p>AO4 (12 marks)</p> <p>Reward responses that evaluate how successfully the text shows that the Pleasure Telephone is something that everyone will want.</p> <p>Do not credit any reference to the writer's techniques that does not make a judgement on the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none">the overall tone of the text is positive about the Pleasure Telephone, successfully persuading the reader that it is something beneficial, 'a quite indispensable element', and life-changing, 'likely to effect immense changes', so the reader might be curious to acquire this new inventionthe text suggests that everyone can have a Pleasure Telephone 'fitted in our houses just as gas and electricity' and that it will be accessible for all, 'so cheap that not to have it would be absurd', successfully showing that having the Pleasure Telephone will be a straightforward and simple processthe text promises positive benefits, 'so entertaining and useful that it will make life happier all round', which successfully persuades the reader that they want the Pleasure Telephone as no-one would want to be unhappy or missing outthe alliteration 'make millions merry' and the repetition of 'merry' draw the reader's attention successfully to the idea that this device will indeed improve lives, making people happier and therefore is desirablethe text suggests that the Pleasure Telephone may change society: 'will democratise', 'make all classes connected'. This successfully supports a more egalitarian viewpoint to which the reader may subscribethe text successfully suggests that poor people would also want a Pleasure Telephone, 'looked forward to as eagerly by the poor', and that it can widen perspectives: 'humblest cottage will be in immediate contact with the city'the writer makes the device sound attractive by showing how close it can bring people, 'making next-door neighbours, as it were, of strangers who have never met', suggesting positive relationships might occur as the result of using the Pleasure Telephonethe writer successfully employs numbers, 'homes of thousands', 'the whole six million inhabitants', to show how the Pleasure Telephone could be used to connect people and the scope implies that everyone could be connectedthe description of 'a constant flow of news and pleasure all day long' successfully shows that the Pleasure Telephone would be attractive to everyone as this is something entirely newthis is further reinforced by the listing of the various types of information it could providethe final sentence offers positive aspects of using the Pleasure Telephone which are not just cultural, 'hundred and one other places of amusement', and would appeal to everyonethe text may be discouraging as it says the telephone 'will be fitted in our houses just as gas and electricity is now', which might suggest to the reader of the time it is similarly dangerous and difficult to fit. Also gas and electricity were not freely available to all so it suggests that the telephone may similarly not be available to allthe text is unsuccessful in persuading the reader as it states that the new telephone has yet 'to be brought to London', which might make the reader think that it is untried technology and may not perform as well as claimed and so people may not wish to waste time or money on itthere are references to London and 'the city', which suggests the telephone will only be



	<p>available in London and so the text does not successfully persuade the reader that it will be available to everyone</p> <ul style="list-style-type: none"> • there is some suggestion that people might become isolated by using the Pleasure Telephone, 'enjoy the theatre at home', so it may not appeal to all • although, 'making next-door neighbours of strangers', might be an attractive prospect to some, others may not think it is, so this might not appeal to everyone. <p>Accept any other reasonable responses.</p> <p>N.B.: candidates may offer a range of evaluations of the success of the writer. All interpretations are equally valid provided they are argued appropriately, supporting the points being made.</p>
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Question 6

Level	Mark	AO4 descriptor Evaluate texts critically and support this with appropriate textual references
	0	<ul style="list-style-type: none"> • No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. • Limited evaluative assertions offered, with little personal judgement about the text. • The selection of references is limited and not always relevant to the points being made.
Level 2	3–4	<ul style="list-style-type: none"> • Straightforward comment on writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. • Straightforward evaluative opinions offered with some personal judgements about the text. • The selection of references is valid, though not always developed or secure in relation to the points being made.
Level 3	5–7	<ul style="list-style-type: none"> • Sound explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. • Informed evaluative opinion offered with sound personal judgements about the text. • The selection of references is appropriate and relevant to the comments being made.
Level 4	8–10	<ul style="list-style-type: none"> • Developed analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. • Developed critical evaluation offered with detailed personal judgements about the text. • The selection of references is appropriate, detailed and fully supports the evaluation being made.
Level 5	11–12	<ul style="list-style-type: none"> • Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. • Sustained and detached critical evaluation offered with convincing personal judgement about the text. • The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.



Script 8 - Paper 2 - Question 5

- 5 Text 1 and Text 2 both show people trying hard to win. The experiences are different, but they share some similarities.

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

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

(6)

Both people make it to the top, at the front of the race, before messing up. For the cyclist, it was that "Everyone was so wrecked and so happy we were gone that they relaxed." For the driver, it was that after he overtook his competitor, "In the next second, the car began to dance," meaning it was becoming harder to control.

Both men feel despair as a result, though it is shown in different ways. The cyclist outright says "I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony." The driver, however, shows despair by almost hallucinating that "the curve swelled gigantesquely into the glistening sky, the number of people tripled, and then, too, swelled."

Finally, both people present that in a longer term race like their's, emotions and feelings can change. The cyclist feels determination, then pain, then hope, and the driver feels determination then stress.



Script 9 - Paper 2 - Question 5

- 5 Text 1 and Text 2 both show people trying hard to win. The experiences are different, but they share some similarities.

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

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

(6)

One way the experiences are similar is because in text 1 the writer says "But we were in an attack" and in text 2 they say "Slammed like a bullet into his glasses." Both of these quotes show they are both being attacked and it is distracting them.

Another way these texts are similar is because in text 1 it says "my ability to handle my bike on the slippery catalan coastal roads had deserted me." In text 2, it says "The car was still out of control." They are similar because they both have no control over their bike/car and both could be in danger.

In text 1 it says "we had to plough on" and in text 2 it says "He stepped on the gas." These are similar because they both are struggling but have carried on trying even through their circumstances.



Scripts 8 & 9 - Paper 2 - 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 experiences in the race 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">• both racers are using vehicles, a cycle in Text 1 and a car in Text 2• both competitors are pushing their limits as they experience racing. In Text 1, the cyclist 'attacked with everything (he) had', while in Text 2 the racer reminds himself 'don't strain the motor!'• both are using the gears on their vehicles to help them win. In Text 1, the writer 'changed up through the gears.' In Text 2, Clerfayt does something similar by 'Shifting, shifting' through the car's gears• both are aware of the other competitors. In Text 1, the writer states that he 'looked under my arm and saw that nobody was following'. In Text 2, Clerfayt notices the 'spiderlike insect' ahead is his rival Duval• both races are happening in hilly or mountainous areas. In Text 1, the writer begins to 'drop behind on the descents', while in Text 2, the road 'plunged down once more from the height of Polizzi'• both competitors are facing difficulties in the race. Text 1 describes the cyclist as struggling to 'handle (the) bike on the slippery Catalan coastal roads'. In Text 2, the writer tells us that the car was 'skidding and thumping' as Clerfayt loses control• both racers are in pain due to their exertions. In Text 1, the cyclist describes 'the agony' he is in, while in Text 2, Clerfayt 'felt a tearing at his shoulder'. <p>Accept any other reasonable points.</p>



Question 5

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 candidate (limited, clear, precise).



Script 10 - Paper 2 - Question 6

6 Compare the writers' ideas and perspectives about competitive races.

You should compare the:

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

Use examples from both texts to support your comparison.

(16)

Text 1 is taken from an autobiography, showing how it is a real life experience. This cyclist experienced this first hand, so this is an account of everything that happened. In this he talks about how most of the competition is within yourself, shown by his "body, screaming at me to stop." This portrays the idea that you are in competition with passion, determination and your own body, along with the competitors.

Text 2 is from a novel; although it could be based on a true story, it is fiction. It is written in third person, making it a less personal experience. Because of this, the views are different. In this text, it depicts the main competition as being those close by, and you can be inconvenienced by your car whilst doing so.



It says how, "in the next round, the car began to dance" displaying how it is simply another obstacle you must deal with. Losing control is not your mind's fault, and however your lack of control of the car.

Text 1 ~~is~~ progresses slower than the second text. Since it is more of an account rather than a fresh story, the writer is able to reminisce and document it with as much detail as possible. This is seen with the ~~words~~ ~~in~~ phrases "furious with my impetuosity" and "confidence ebbed away". These are very descriptive and help the reader visualise the cyclist's emotions at the time.

Text 2 is much more fast paced, though. This extract, since it is much less personal, focuses on the action rather than emotion. There are a lot of short sentences, along with lists of the events, and this whole extract practically races along with the narrator. Although there are descriptions, they are much less emotive, and more so involve "skidding



and "thumping" and "curve swelled gigantically". Although, one thing this does contain a lot of is comparisons. Saying "like a country baker's cake with flies" signifies initial, random comparisons, as since it is so fast paced, the driver only sees it for a brief moment.

Overall, ~~the~~ both writers have quite similar views about competitive racing, but there are a few differences, such as causes for concern.



Script 11 - Paper 2 - Question 6

6 Compare the writers' ideas and perspectives about competitive races.

You should compare the:

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

Use examples from both texts to support your comparison.

(16)

In both writers' descriptions of their competitive races, there are many similarities and differences in the content and portrayal of the experiences.

To commence, both texts have very similar structures, using an array of short sentences and paragraphs to convey to their readers the rushed and nature and pandemonium of their stories. Text 1 uses simple sentences such as "There are no half measures," and "So we had to plough on" to add an abrupt and compressed feeling to the experiences he describes.

The author uses these brief phrases, dotted about the text strategically, to reflect the suspense he felt during the race, and to directly present to the reader his pressed and pressured feeling. Likewise, the author of text 2 also uses short sentences such as "The car roared off" and "the cars raced along together" to similarly convey to the reader these feelings of panic and anxiety that set in during the race. The writer of text 2 also positions these abrupt and ~~curt~~ brief phrases in specific places, such as the start of the entire text or a paragraph, to maximise the level of excitement and electricity felt by the reader. In this way, both text 1 and text 2 utilise short sentences to



engage their readers and mirror their own anxious and rushed feelings.

Moreover, both authors heavily focus on the ~~contest~~ direct competition present in the race. While text 1 uses the presence of a "pursuing peloton" to portray to his readers the tense nature of a race, text 2 focuses on a single rival, Duval, to represent the other contestants. Both texts use this fundamental part of any race, the competition and direct face-offs, to excite the reader and also to add a layer of intense wonder to their pieces. Text 1 uses examples such as "I prayed the peloton would feel us in" to show his worries and doubts over his own strength to overcome the competitors; with the verbs "prayed" and "feel" used to demonstrate his actions and thoughts during the race.

Likewise, text 2 mentions instances such as "Duval, shooting past him on the inside" to outline to the reader the battle ensuing between him and his principal rival. Once again, the verb "shooting past" highlights the speed and intensity of the direct competition. Thus, both texts add a more personal layer to their accounts by including references to other riders.

Furthermore, text 1 and text 2 have similar points of view in regards to the difficulties and hardships faced during the races. While text 1 mentions almost giving in to the aforementioned competition, text 2 also depicts a scene in which the driver almost loses control of



their vehicle. Text 1 uses the metaphor of "being in a pit of despair" to convey to the reader the depth of his emotion and emphasise the immense lows he felt during the race. While text 2 opts for a much more physical approach, with the same effect. Text 2 uses verbs like "skidding", "thumping" and "jerked" to demonstrate the erratic nature of the car's movement, and build the same sentiments of agony and worry that are utilised in text 1. Therefore, both text 1 and text 2 employ examples of challenges, both mental and physical, to display the pain of competitive races.

Finally, one way in which these 2 texts differ is the person that they are written in. Text 1, which is a non-fiction recount of a real race, is written in 1st person, while text 2, taken from a fiction book, is written in 3rd person. In this way, text 1 offers a personal and raw story, which some readers may even recall from a different, spectator's perspective. In contrast to this, text 2 focuses much more on description rather than emotion, as the author is unable to directly implement themselves in a real racer's shoes. Due to these differences, text 1 presents the theme of competitive races in an altered way to text 2, with the story having more technical descriptions like references to a "peloton" and "corniche". On the other hand, text 2 uses descriptions of glorious settings to engage the reader: "the palms began anew, the flowers,



the greenness, and the sea'. In this way, text 1 reaches the reader on a more reliable level, while text 2 portrays competitive rates in a more idealistic and fantasy way.



Script 11 - Paper 2 - 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 people taking part in competitive races.</p> <p>Candidates may have compared the following:</p> <ul style="list-style-type: none">• the types of sport being competed in• how competitors face challenges or struggles• how the thoughts and feelings of the people involved are presented• the different ways people deal with competition• how experiences differ through the texts. <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">• both competitions are races. In Text 1, the writer mentions 'professional racing' in the first line of the text, along with references to 'riders' and the 'peloton'. In Text 2, the writer makes various references to the motor race, including 'the only straight stretch of the race'• the texts both describe the competitors as focused on their tasks, suggesting a commitment to their goals. In Text 1, the writer states that 'you have to commit and show utter conviction' in the sport of professional racing. In Text 2, the writer states that Clerfayt sees 'only the road, the blazing blue sky, and the spot on the horizon (his competitor)', suggesting the driver's focus is only on the task ahead• both competitions are taking place in environments that are creating additional challenges. In Text 1, the writer describes how the rain is adding to the difficulties he faces as his 'ability to handle (his) bike on the slippery... roads' begins to disappear. In Text 2, the race is taking place in an environment with 'rising and descending curves' and 'dust, more dust', suggesting that Clerfayt is having to overcome additional problems• both texts suggest physical struggles during the races. In Text 1, the writer describes his 'body, screaming at [him] to stop', illustrating someone pushing themselves to the limit. In Text 2, the writer describes Clerfayt as having to deal with 'the hot breath of the motor, burning feet', painting a picture of someone dealing with temperatures that are uncomfortable and painful. <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">• both texts are described from different perspectives. Text 1 is written in the first person, providing a more personal perspective of the challenges faced alongside a sense of looking back and putting events in context. In Text 2, a third person perspective is used, allowing the readers to observe Clerfayt in his dangerous pursuit of his competitor• while both texts describe people taking part in a race, the type of race is different. In Text 1, the writer is participating in a cycle race, as indicated by the multiple mentions of the mode of transportation, such as when he crushed 'the pedals'. In Text 2, the writer describes Clerfayt taking part in a motor race, detailed by references such as him wanting to avoid straining 'the motor'• the texts describe people attempting different things in their races. In Text 1, the writer has made a breakaway and is attempting to stay ahead of the peloton, illustrated by his close monitoring of the gap as it 'came down to two minutes'. In Text 2, Clerfayt is attempting to catch up with his main competitor, describing how 'Bit by bit, he gained ground' on the race leader in the distance

V1.1



	<ul style="list-style-type: none">the competitors seem to be handling the situations they find themselves in differently. In Text 1, the writer describes 'an attack', alongside various moments when the writer seems to be feeling negative about his choices. In Text 2, Clerfayt shows little emotion and is focused only on his task to catch Duvalboth have different experiences towards the conclusion of the extracts. In Text 1, the writer ends with the statement 'I began to feel replenished', suggesting he has begun to feel more positive about his situation. In contrast, Text 2 ends with a feeling of foreboding as the writer suggests a crash is about to occur as the crowds of people 'seemed impossible to avoid'. <p>Accept any other reasonable points.</p>
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Question 6

Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or 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.



Script 12 - Paper 1 - Question 7

Chosen question number: Question 7 ☒

Question 8 ☐

Plan your answer to Section B here:

Write your answer to Section B here:

There comes a time where each of use
questions, is this real? Whether that be an
ad pop-up^{ad}, redirecting you to a website displayed
"You're the millionth visitor, claim your new
iPhone today" or a crazy ~~see~~ Reddit story stopping
the plot twist of one of the greatest shows
to come out of the 21st century, 'Money Heist'.
Sometimes we all just have to take a
second to remember that what you see on the



internet isn't always real - and more importantly, it isn't always safe!

I would consider myself as somewhat of a netizen, and I'm sure you could say the same for yourself. But as resident of the ^{cross-continental} ~~great nation~~ of the net sometimes we need reminders on 'How to stay safe online' ~~the~~ ; which just so happens to be the title of my speech, ^{he he} But seriously, the world isn't always such a great place and the same can be said for the internet. I, like many of you enjoy an excursion, if you will, ^{Particularly} from ~~the~~ ^{your stress} daily ~~stresses~~ ^{that is} at school. My primary way of doing so is talking to online friends. We've all seen the E-safety video cautioning us 'youth' to be mindful of strangers, but it all ran and games until a 47 year old man named John groomed you from his 16 year profile on Instagram. Cliché, I know. But unfortunately it's a reality.

The internet is a complex place. It simultaneously grants us ^{anonymity} ~~anonymity~~ while stripping us of our rights to privacy, through ^{things like} invasive data collection. Both of which can be weaponised by someone



half ^{way} across the world. You ^{would never} ~~don't~~ know. I ~~don't~~ know.

Predators of all kinds, ^{like the cult SPAC nation} ~~including gangs~~ trying to recruit ^{on Twitter} ~~via social media~~ aren't are only concern.

Misinformation and doxing are among many possible detriments to our e-safety. ^{// * new paragraph} I remember

seeing a Youtube Short a couple of days ago with like in the hundreds of thousand talking about a photographer baiting plus sized women into paying more. It turns out the designer brands require more money to provide more fabric - but who would have thought? Luckily the comments were filled with the information that the Youtuber conveniently left out of the video. Got to love when the comments are less toxic and 'biased' ~~as~~ than video - such a rare site. I say all of this to say, that what's to stop ~~a~~ someone with a large platform from obscuring the truth. Its not like many people fact check anyway.

Just a little search. A two second search, even, yet we can't be bothered and take what some stranger over the internet says as facts. Studies have shown that 63% of people aged between 15-24 (the years before full mental maturity) will believe ^{information in video format} ~~what is~~ along as its presented in a well-crafted



format. Not even considering credentials, scrap that knowledge in the field.

Need I remind you of stupid internet challenges like Blue Whales the series of challenges ending in you killing yourself or the Tik Tok 'dooms day' challenge depicting students stealing toilets. What are you going to do with a bloody toilet? Where did they even put it, after? ^{I honestly have} not too many questions.

Don't think I forgot that I mentioned doxxing. Every CS kid's (Computer Science for you slow-pokes) worst nightmare and subsequent ultimate despair. For those who don't know, doxxing is the act of releasing ^{your} ~~their~~ victims personal data like ^{their} IP address, ~~essentially~~ Essentially their home address, to the internet, freely available to everyone. A word of advice, don't argue ~~to~~ with 4Chan or Discord mods. If they can be so morally forgone as to not shower for weeks straight, what makes you think they won't hesitate to ruin your life?

Afterall, it's a very scary world we live in.

Let's all make a promise ... to never use the internet again. I'm joking, kind of. Seriously though,



the internet has the potential to be both positive and negative, showcasing the true duality of human nature. Quick word of advice, private social media accounts aren't as protective as you think - some weirdo can still message you, ~~has~~ extract your data and do God knows what. Skepticism is best, question everything that way you won't have the foresight of someone who got scammed.

In the future, promise me to be extra vigilant, who knows what may happen if you don't. Don't let me advise deter you from having fun, just know that being safety and fun can co-exist. Thank you for listening to my speech.



Script 13 - Paper 1 - Question 7

Chosen question number: **Question 7** ☒ **Question 8** ☒

Plan your answer to Section B here:

1. Imagine ...

2. Problems

- social media
- posts
- peer pressure

3. Solutions

4. Imagine... Reversed

Write your answer to Section B here:

Imagine being on a voice call with someone you don't know. Imagine that they begin to ask personal questions. Imagine they want to ~~now~~ meet up with you somewhere. How would you feel? Nervous? Frightened? Anxious? Unhappy? I want to bring the importance of ~~the~~ safety on the internet to the attention of us students.

As you all may be aware, ~~as if~~ the internet isn't a safe place for anyone. It is a place where we can be



monitored, attached, preserved and ~~no~~ much more. How ~~no~~ many of you use social media? How many of you have had random strangers directly message you? I can guarantee that 100% of us all have used social media; ~~and~~ ^{we all have} had random people directly message us. The problem isn't the use of social media. The problem is the types of people who use it. The people we talk to on social media, is you don't know them, are strangers. ~~We~~ You don't know them. We never know what a person is truly like online. The internet ~~is~~ ^{is} a mask ~~to~~ ^{that} hides their identity. You cannot trust them. No matter what they say, you cannot trust them. How would you respond if they asked you to meet up somewhere? I doubt many of you would be excited. It could be a trap. You could get kidnapped. Anything goes. You could be like a puppet dancing on the palms of their hands. You wouldn't want to become a puppet, would you? ~~There are ways to stay safe online. It is possible to steer away from danger.~~

Although the internet is a dangerous place, there are methods you can use to prevent your safety at becoming at risk. Such methods include: blocking dangerous users, keeping your account private or open to friends, closing private messages to unknown users and staying away from dangerous



communities. As long as you are able to avoid or situations from dangerous users, you will be safe. Blocking anonymous users is an effective strategy to block any form of ~~communication~~ communication from that user. Keeping your account private will minimise the chance that unknown user ~~may~~ will contact you. However, if you are unsure about whether ~~someone~~ ~~a friend~~ your safety is at risk online then talk to your friends; ~~they~~ ~~will~~ talk to your family. ~~You~~. There are always others that you know personally to rely on.

However, this goes without saying that not all anonymous users are dangerous. It depends on the user themselves. There is no possible way to tell if someone is good or bad. If you decide to talk to unknown users then you must remember one essential and crucial thing. Safety comes first.

Imagine being on a voice call with someone you know. Imagine just having a friendly conversation. Imagine you ask to hang out together and they agree. How would you feel? ~~Assured~~, Assured? Excited? Ecstatic? Comfortable? Safe? Safety is an important factor on the internet as it is anywhere else. ~~This~~ This is a ^{reminder} ~~speech~~ to all students that safety always comes first.



Scripts 12 & 13 - Paper 1 - Question 7 - mark scheme

Question number	Indicative content
7	<p>A05 (24 marks), A06 (16 marks)</p> <p>Purpose: to write a speech, to inform, advise and/or persuade.</p> <p>Audience: the writing is for the candidate's peer group. The focus is on communicating ideas about using the internet safely. This can involve a range of approaches.</p> <p>Form: there should be clear organisation and structure with development of the ideas provided and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• identify different types of online activity such as emails, shopping, studying, banking, accessing social media• identify the risks involved in the different activities such as theft of personal information, cyber-bullying, being scammed• give practical advice on how to protect yourself from the dangers, such as being careful about giving out personal information, making sure passwords are secure, having firewalls• give advice on what to do if you have a problem• be written from the perspective of a teenager or an adult. <p>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.



Script 14 - Paper 2 - Question 7

Chosen question number: Question 7 ☒ Question 8 ☐

Plan your answer to Section B here:

THIS WAS MY MOMENT

/

SACRIFICE?

↓

~~doors closing~~
doors closing:
loved ones in ^{her} ear?
killer animals ~~swarming~~ swarming?
key to the end?

\

shoot the
shot
(cross man?)

Write your answer to Section B here:

.....

This was my moment. The key that was strung
around my neck was the key to our survival.
Their survival.

.....

The metal screeched as my only escape was closing.
I could make it in time, I would be able to
slip through the door and live yet I would be
living with the guilt of not avenging those



^{fur} drenched in a mix of mud and blood. Its neck streaked ^{with} singed ^{fur} ~~skin~~ as a result of our fighting.

It felt like a lifetime before the creature started moving, advancing towards the glass. What I hadn't noticed was the increase in pairs of eyes that had landed on me. ~~The room~~

~~The glass is there~~ I turned slowly towards the control center, ~~where I was~~ as I took my eyes off the massive beast, ~~then~~ a loud thump of the glass behind me brought me to my knees.

My wide eyes yet again met the ~~at~~ ^{the} glass of death as the other creatures outside the viewing platform started to claw and crash into the glass. Streaky claw marks making my ears ring as the glass began to crack.

I scrambled to my feet as my bloody hands gripped my key. My ~~eyes~~ ears bleeding at the ~~crash~~ ^{at} broken glass crashing to the floor.



Script 15 - Paper 2 - Question 7

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 7 ☒ Question 8 ☒

Plan your answer to Section B here:

- Description of setting (ledge of bridge, sunset, no cars or people)
- Introduction of man ("Are planning on jumping?")
- Man tries to talk her down
- She refuses
- Man says that if she still wants to jump by the end of their conversation, he won't stop her
- She tells him about herself - that it all started with an obsession of her friend, she ruins everything between them and gradually all the relationships in her life. She loses her job and has no hope of getting a new one.
- He says he'll be her friend, and help her get her life back on track.
- ~~She breaks down, then~~ He tells her he came here to end his life too, so maybe they can help each other.
- She breaks down, hugs him, and they leave together.

Write your answer to Section B here:

This was my moment. I never thought the most important instance of my life would be the end of it. The waterfall loomed, it was the perfect place - beautiful, but secluded. Surrounded by trees, and with no good way to get here, I wouldn't be found for a while. Hopefully never. There was nothing I would hate more than a proper burial, surrounded by the people I ruined my friendships with.

It was almost time. The 28th July, 7:30 PM. I had a little while longer to reflect before I took the jump. What I wasn't ~~not~~ expecting was to hear a voice say "Are you planning on jumping?" I turned around. There was a man, ~~late~~ ^{early} twenties like me, with dark brown hair, a babyish face but with eyes that looked older. He was wearing some smart clothes, which was odd, like he had been expecting to meet the Queen here, but not so smart he looked posh.

"Mind your own business" I snapped back, turning away. "Look," ~~the~~ man started, "I don't know anything about you but -" "Don't give me that," I said. "I've heard it all before. Oooh, you have so much to live for! Oooh, things will get better, you'll see! Well, they don't, and I'm tired of pretending it is."

The man sighed. "You're right. It would be stupid of me to tell you what so many have heard. ~~It~~ You know what, let's make a deal - if, by the end of our conversation, you still want to jump, I won't stop you. But let me at least hear your story." I paused. I wasn't expecting this stranger to actually listen to me. "Fine. But you have until 25 past," ~~no~~ I said. "Well, where will you begin?", asked the man.

Turn the page




"I suppose it all started in the autumn of 2021. I met another girl. Her name was Sophie. We quickly became friends, and at that time, I really needed some. See, I knew a few people before, and I thought they cared about me, but they didn't. But this time, it felt real, like Sophie actually ~~can~~ liked me, understood me. And I became very dependant on her."

"Were you in love with her?" asked the man. "Yes... yes, I guess I was. Well, it wasn't long before I screwed things up. I became ~~my~~ paranoid that maybe she was faking too, and I let my emotions out. She couldn't understand me anymore. Gradually, we drifted apart, as much as I tried to fight it."

"So, I ~~went back~~ moved away, closer to where my family was. I tried to escape it all. But, my family, God! They were frustrating to live near by. They would pester me all the time, asking this that and the next about why I came back, why I seemed so sad." One day, I just snapped. And my father, in wanting to defend his family I suppose, snapped back.

"What did you do next, then?" inquired the man inquired. "Well... I had to move again. I lost my job shortly after, so I



lived in a small house on the council estate. But, without a job, I quickly couldn't afford that either. So, I started looking for an escape. And... that's what led me here."

"I don't understand why you couldn't make more friends," said the man. I paused, then exploded. "Why do you think?! Because I ruin every relationship I've ever had! You think I want to be this way?! I have no other choice - this is the end."

The man looked at me. It was a different kind of look, one of renewed determination and hope. "Then I'll be your friend," he said. "I came here to end my life today. But after hearing your story, I realized I could help you. And if I can help you, you can help me too, and we can both get through this."

I was speechless. This man had been intending on ending his life, but instead he chose to listen to me, and try to help me? I felt a lump in my throat, and my eyes swell. "What's your name?" I asked. "Finn," he said. "What's yours?" "August," I replied. "Nice to meet you, August. Let's get away from this waterfall, shall we?" And he extended his hand, which I took, and we left that creek, never to return.



Scripts 14 & 15 - Paper 2 - Question 7 - mark scheme

Section B: Writing

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. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with the introduction provided, 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.</p> <p>Responses may:</p> <ul style="list-style-type: none">• write about a moment they were brave• write about a time they had to prove themselves• write about taking part in a competitive event• make reference to the ideas mentioned in the unseen texts, for example trying to win a race. <p>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 ability to write 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.