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## **Mark Scheme (Results)**

### **Summer 2024**

Pearson Edexcel GCSE  
In English Language 2.0 (1EN2)  
Paper 2: Contemporary Texts

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# **General marking guidance**

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do, rather than be penalised for omissions.
- When a candidate writes more points than required by the questions, the examiner will mark in order of appearance up to the number of points required by the question.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit, according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive. However, different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.
- Plans (whether in the planning box provided for writing questions, or in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

## **Marking guidance for levels-based mark schemes**

### **How to award marks**

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

### **Finding the right level**

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

### **Placing a mark within a level**

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

V1.2

Markers should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Markers should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- if it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- if it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- the middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

When a candidate has produced an answer that displays characteristics from more than one level, examiners must use their professional judgement to decide if they have covered enough of the higher-level descriptors to be awarded marks at the bottom of the mark range in that higher level. If that is not the case, then the higher mark in the lower level can be awarded.

## Paper 2 – mark scheme

### Section A: Reading

The use of slashes is to show alternative responses and the use of brackets is to show possible but not required or expected student responses.

All answers should be gained from reading, understanding and analysis of the unseen extracts, therefore do not credit any references that are based on other representations of the texts in other media, such as film or television adaptations.

Paper 2 may include texts in the first or third person. Candidates will engage with texts where the writer is the narrative voice and those where the writer is not.

Candidates are not expected to analyse the writer's ideas distinctly from the perspectives of the narrator and/or other characters, but only to consider, for example, how the character (including where this character is an 'I') is presented and to consider ideas as they are presented in the text.

Question number	Indicative Content	Mark
1	<p><b>AO1</b> (identify explicit information and ideas)</p> <p>Accept any one change from lines 16–20.</p> <p>Students may identify the following changes:</p> <ul style="list-style-type: none"><li>• the doctor is more friendly (1)</li><li>• he is less brisk/less detached/inquiring (1)</li><li>• he is available as a friend (not just a doctor) (1)</li><li>• he is showing a new warmth (towards Stella/her) (1).</li></ul> <p>Do not accept 'he had changed his attitude'.</p>	<b>(1)</b>

Question number	Indicative content
2	<p data-bbox="368 248 552 277"><b>A02 (6 marks)</b></p> <p data-bbox="368 338 1337 405">Reward responses that explain how the writer uses language to present Stella in the given extract.</p> <p data-bbox="368 465 1321 533">Use of relevant subject terminology is rewardable when it is used to support points.</p> <p data-bbox="368 600 1302 667"><b>Responses may include the following points about the language of the text:</b></p> <ul data-bbox="368 678 1369 1373" style="list-style-type: none"> <li data-bbox="368 678 1345 768">• 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’</li> <li data-bbox="368 779 1321 869">• 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’</li> <li data-bbox="368 880 1353 969">• 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 appears</li> <li data-bbox="368 981 1345 1104">• the 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’</li> <li data-bbox="368 1115 1361 1205">• 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’</li> <li data-bbox="368 1216 1369 1272">• 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 transferred</li> <li data-bbox="368 1283 1353 1373">• she 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’.</li> </ul> <p data-bbox="368 1429 818 1458">Accept any other reasonable points.</p>

<b>Level</b>	<b>Mark</b>	<b>A02 descriptor</b> <b>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology</b>
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>• Comment on the text and on the language used.</li> <li>• The use of references is valid, but not developed.</li> <li>• Limited evidence of relevant subject terminology used to support comments.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>• Explanation of the text and how language is used.</li> <li>• The selection of references is generally appropriate and relevant to the points being made.</li> <li>• Some use of relevant subject terminology used to support explanation.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>• Analysis of the text and how language is used.</li> <li>• The selection of references is discriminatory and clarifies the points being made.</li> <li>• Precise use of a range of relevant subject terminology to support analysis.</li> </ul>

<b>Question number</b>	<b>Answer</b>	<b>Mark</b>
<b>3</b>	<p><b>AO1</b> (interpret implicit information and ideas)</p> <p>Accept any reasonable feature from the extract.</p> <p>Students may identify one of the following features which implies that the prisoners could be dangerous:</p> <ul style="list-style-type: none"> <li>• ‘few stools bolted to the floor’ (1)</li> <li>• everything in the room is ‘metal and secured’ (1)</li> <li>• there is a long wire mesh which goes from the floor to the ceiling (1)</li> <li>• the room is described as an ‘empty cage’ (1)</li> <li>• ‘inmates and visitors had to be on opposite sides of the mesh interior wall’ (1).</li> </ul> <p>Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.</p>	<b>(1)</b>

Question number	Indicative content
4	<p data-bbox="371 226 568 253"><b>A02 (10 marks)</b></p> <p data-bbox="371 315 1278 378">Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p data-bbox="371 441 1321 504">Use of relevant subject terminology is rewardable when it is used to support points.</p> <p data-bbox="371 573 1302 636"><b>Responses may include the following points about the language of the text:</b></p> <ul data-bbox="371 651 1362 1711" style="list-style-type: none"> <li>• 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 prisoners</li> <li>• the 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’</li> <li>• 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’</li> <li>• 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 claustrophobic</li> <li>• the feeling of being trapped and in a cage is enhanced by use of onomatopoeia as the metal door closing ‘banged loudly behind him’</li> <li>• 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 impersonal</li> <li>• readers 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 speech</li> <li>• the 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 him</li> <li>• the 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’.</li> </ul> <p data-bbox="371 1727 1302 1789"><b>Responses may include the following points about the structure of the text:</b></p> <p data-bbox="371 1805 1362 1991">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 simply</p> <ul data-bbox="371 2007 1362 2125" style="list-style-type: none"> <li>• the 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</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<p><b>4</b> <b>(contd)</b></p>	<ul style="list-style-type: none"> <li>• 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 paragraph</li> <li>• the 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’</li> <li>• 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 two</li> <li>• the 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 paragraphs</li> <li>• the 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’</li> <li>• 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.</li> </ul> <p>Accept any other reasonable points.</p>

<b>Level</b>	<b>Mark</b>	<b>A02 descriptor</b> <b>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology.</b>
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>• Limited comment on the text and on the language and/or structure used to interest and engage readers.</li> <li>• The use of references is limited.</li> <li>• Limited evidence of relevant subject terminology used to support comments.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>• General comment on the text and on the language and/or structure used to interest and engage readers.</li> <li>• The selection of references is valid, but not developed.</li> <li>• Some use of relevant subject terminology used to support explanation.</li> </ul> <p><b>NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2</b></p>
Level 3	5–6	<ul style="list-style-type: none"> <li>• Explanation of the text and how language and structure is used to interest and engage readers.</li> <li>• The selection of references is generally appropriate and relevant to the points being made.</li> <li>• Some use of relevant subject terminology used to support explanation.</li> </ul>
Level 4	7–8	<ul style="list-style-type: none"> <li>• Exploration of the text and how language and structure is used to interest and engage readers.</li> <li>• The selection of references is detailed, appropriate and fully supports the points being made.</li> <li>• Use of a range of relevant subject terminology to support exploration.</li> </ul>
Level 5	9–10	<ul style="list-style-type: none"> <li>• Analysis of how language and structure is used to interest and engage readers.</li> <li>• The selection of references is discriminatory and clarifies the points being made.</li> <li>• Precise use of a range of relevant subject terminology to support analysis.</li> </ul>

Question number	Answer
5	<p data-bbox="371 266 552 297"><b>A01 (6 marks)</b></p> <p data-bbox="371 356 1085 387"><b>Candidates must draw on BOTH texts to access marks.</b></p> <p data-bbox="371 445 1267 512"><b>Candidates must give three separate ways the meetings are similar supported by evidence from both texts to access Level 3.</b></p> <p data-bbox="371 571 1031 602"><b>Summaries may include the following similarities:</b></p> <ul data-bbox="371 616 1369 1478" style="list-style-type: none"> <li data-bbox="371 616 1369 741">• 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’</li> <li data-bbox="371 748 1369 842">• 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’</li> <li data-bbox="371 848 1369 974">• 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’</li> <li data-bbox="371 981 1369 1048">• 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’</li> <li data-bbox="371 1055 1369 1149">• 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</li> <li data-bbox="371 1155 1369 1249">• 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</li> <li data-bbox="371 1256 1369 1350">• 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</li> </ul> <p data-bbox="371 1357 1369 1478">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> <p data-bbox="371 1529 815 1561">Accept any other reasonable points.</p>

Level	Mark	A01 descriptor <b>Select and synthesise evidence from different texts</b>
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities.</li> <li>• Limited synthesis of evidence from different texts.</li> <li>• Limited use of textual evidence to support synthesis.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>• Sufficient (three) and mostly distinct selection of similarities.</li> <li>• Clear synthesis of evidence from different texts.</li> <li>• Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>• Sufficient (three) and fully distinct selection of similarities.</li> <li>• Precise synthesis of evidence from different texts.</li> <li>• Appropriate and relevant textual selection of evidence to support synthesis.</li> </ul>

### 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).

Question number	Indicative content
6	<p><b>A03 (16 marks)</b></p> <p><b>Candidates must draw on BOTH texts to access marks.</b></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"> <li>• what prison life is like</li> <li>• how prison life and the prisoners are portrayed through the eyes of non-prisoners'</li> <li>• how the thoughts and feelings of the non-prisoners and the prisoners are presented</li> <li>• the meetings between the prisoners and the non-prisoners</li> <li>• how the prisoners are treated.</li> </ul> <p><b>Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:</b></p> <ul style="list-style-type: none"> <li>• 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'</li> <li>• 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</li> </ul>

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Question number	Indicative content
6 (contd.)	<ul style="list-style-type: none"> <li>• 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'</li> <li>• 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'.</li> </ul> <p><b>Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:</b></p> <ul style="list-style-type: none"> <li>• 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'</li> <li>• the writers convey the different perspectives of their narrators about prison life, through the use Sophisticated ability to write for clarity, purpose and effect 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'</li> <li>• 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'</li> <li>• 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 Henry</li> <li>• the 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'.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>A03 descriptor</b> <b>Compare the writers' ideas and perspectives, as well as how these are conveyed, across two more texts</b>
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> <li>• The response does not compare the texts.</li> <li>• Description of writers' ideas and perspectives, including theme, language and/or structure.</li> <li>• The use of references from texts is limited.</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>• The response considers obvious comparisons between the texts.</li> <li>• Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>• The selection of references across both texts is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</b></p>
Level 3	7–10	<ul style="list-style-type: none"> <li>• The response considers a range of comparisons between the texts.</li> <li>• Explanation of writers' ideas and perspectives including theme, language and/or structure.</li> <li>• The selection of references across both texts is appropriate and relevant to the points being made.</li> </ul>
Level 4	11–13	<ul style="list-style-type: none"> <li>• The response considers a wide range of comparisons between the texts.</li> <li>• Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>• References are balanced across both texts and fully support the points being made.</li> </ul>
Level 5	14–16	<ul style="list-style-type: none"> <li>• The response considers a varied and comprehensive range of comparisons between the texts.</li> <li>• Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>• References are balanced across both texts, they are discriminating, and clarify the points being made.</li> </ul>

## Section B: Writing

Question number	Indicative content
7	<p><b>A05 (24 marks), A06 (16 marks)</b></p> <p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• write about saving someone's life</li><li>• write about helping someone who was ill or in an accident</li><li>• make reference to the ideas mentioned in the unseen texts, for example helping someone escape from prison; defend someone who is wrongfully accused</li><li>• refer to a best friend, pet, parent or an object (car, phone, video game).</li></ul> <p>Accept any other reasonable points.</p>

Question number	Indicative content
8	<p data-bbox="371 277 783 309"><b>A05 (24 marks), A06 (16 marks)</b></p> <p data-bbox="371 367 1342 472"><b>Purpose:</b> 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="371 530 1353 595"><b>Audience:</b> 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="371 654 1342 831"><b>Form:</b> 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="371 889 587 920"><b>Responses may:</b></p> <ul data-bbox="371 927 1278 1111" style="list-style-type: none"><li data-bbox="371 927 783 958">• write about an exotic location</li><li data-bbox="371 965 1011 996">• write about their first day at a new school or job</li><li data-bbox="371 1003 1007 1034">• write about a haunted or unknown environment</li><li data-bbox="371 1041 975 1072">• describe their emotions about the new place</li><li data-bbox="371 1079 1278 1111">• talk about whether they would go back or if it was inspiring/frightening.</li></ul> <p data-bbox="371 1151 1347 1216">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="371 1256 1331 1321">Do not credit simple descriptions of the given images that do not address the requirements of the question.</p> <p data-bbox="371 1368 815 1400">Accept any other reasonable points.</p>

<b>Level</b>	<b>Mark</b>	<b>A05 descriptors</b>
		<ul style="list-style-type: none"> <li>• <b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b></li> <li>• <b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b></li> </ul>
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>• Limited ability to communicate clearly, effectively, and imaginatively.</li> <li>• Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register.</li> <li>• Expresses information and ideas, with limited use of structural and grammatical features.</li> </ul>
Level 2	5–9	<ul style="list-style-type: none"> <li>• Some ability to communicate clearly, effectively, and imaginatively.</li> <li>• Shows an awareness of audience and purpose, with straightforward use of tone, style and register.</li> <li>• Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li> </ul>
Level 3	10–14	<ul style="list-style-type: none"> <li>• Clear ability to communicate clearly, effectively, and imaginatively.</li> <li>• Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register.</li> <li>• Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.</li> </ul>
Level 4	15–19	<ul style="list-style-type: none"> <li>• Secure ability to communicate clearly, effectively, and imaginatively.</li> <li>• Organises material for particular effect, with effective use of tone, style and register.</li> <li>• Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li> </ul>
Level 5	20–24	<ul style="list-style-type: none"> <li>• Sophisticated ability to communicate clearly, effectively, and imaginatively.</li> <li>• Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register.</li> <li>• Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>A06 descriptor</b> <b>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</b>
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>• Limited ability to write for clarity, purpose and effect.</li> <li>• Uses basic vocabulary, often misspelled.</li> <li>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
Level 2	5–7	<ul style="list-style-type: none"> <li>• Some ability to write for clarity, purpose and effect.</li> <li>• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>• Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
Level 3	8–10	<ul style="list-style-type: none"> <li>• Sound ability to write for clarity, purpose and effect.</li> <li>• Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>• Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.</li> </ul>
Level 4	11–13	<ul style="list-style-type: none"> <li>• Secure ability to write for clarity, purpose and effect</li> <li>• Uses a wide, selective vocabulary with only occasional spelling errors.</li> <li>• Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.</li> </ul>
Level 5	14–16	<ul style="list-style-type: none"> <li>• Sophisticated ability to write for clarity, purpose and effect.</li> <li>• Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.</li> <li>• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve effects.</li> </ul>