

Examiners' Report

June 2025

GCSE English Language 2.0 1EN2 02

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June 2025

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Introduction

This paper is assessed through a 1 hour 55-minute examination. The total number of marks available is 80. The reading and writing sections of this paper are linked by theme.

Section A – Reading

Study and analyse selections from a range of contemporary texts.

This paper features two unseen contemporary extracts, from 20th and 21st century sources. One text will be fiction, one text will be non-fiction. The word count across the two extracts is approximately 900 words with every effort made to provide balance across the two extracts. The texts will have a thematic link and will attempt to provide engaging and accessible content for candidates to work with during the examination.

The questions are on:

*Text 1: Questions 1 and 2

Text 2: Questions 3 and 4

There are a mixture of short and extended response questions for both extracts.

Text 1 and Text 2: Candidates' ability to synthesise across the two texts will be assessed in Question 5, which will focus on similarities in the texts.

The final question of this section, Question 6, requires candidates to compare the writers' ideas and perspectives and how they are presented in the two texts.

The Assessment Objectives for this paper are:

AO1:

- Identify and interpret explicit and implicit information and ideas (Question 1 and Question 3)
- Select and synthesise evidence from different texts (Question 5)

AO2: Explain, comment and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views (Question 2 and Question 4)

AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts (Question 6)

Section B – Writing

This section allows candidates to explore and develop their imaginative writing skills. They may choose to offer a complete narrative with beginning, middle and end or a part of a larger story. There are two writing tasks, with a thematic link to the reading extracts.

Candidates pick one question to respond to. For this specification, candidates are offered an

opening line for one of the question options, and pictures are provided to support with the second question.

The Assessment Objectives for this paper are:

AO5: Communicate clearly, effectively and imaginatively, selecting and adopting tone, style and register for different forms, purposes and audiences (Question 7 or Question 8)

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts (Question 7 or Question 8)

***AO6:** Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (Question 7 or Question 8)

General Overview

It was clear that candidates were, on the whole, able to respond well to the two unseen contemporary texts. They were able to read substantial extracts that made significant demands in terms of content, structure and quality of language. The texts selected would appear to have engaged and interested the majority of candidates as they were able to offer thoughtful comment and explanation of the writers' craft, alongside seeing comparisons between the two texts. With this specification, it was pleasing to see that candidates had been well prepared and had, at different levels, been able to demonstrate the key skills of understanding, interpretation and analysis.

It was also clear that candidates had learned different ways to write imaginatively to attempt to engage a reader. A variety of approaches were seen through this series in the writing section, from straightforward narratives to complex story arcs and imaginative use of tone and voice. It was clear from the responses that many candidates had been given opportunity to prepare well for the writing section, with varying levels of expertise in terms of using rhetorical and structural devices to create meaning and impact.

Examiners were impressed by:

- Evidence that most candidates had understood both texts.
- Candidates' confidence in places to explore the impact of language in both texts.
- More evidence of subject terminology being used accurately.
- Some candidates' ability to fully explore how the texts were creating meaning.
- Writing that showed some real creativity and flair.
- Writing that worked hard to sustain tone and style, considering audience and purpose.

Less successful responses:

- Showed an insecure grasp of language and structure, with a reliance in places on feature spotting.
- Were unable to use subject specific terminology effectively.

- Didn't always select, or provide, suitable and supportive references from the texts and lacked focus on the question.
- Struggled to organise their writing effectively.
- Were often undeveloped in terms of response.
- Lacked accuracy.

Question 1

Candidates, in the main, achieved one mark for this question.

The questions are designed with ramping in mind and to encourage achievement for all candidates. This question generally showed the confidence of candidates in reading the given section of the extract and finding the relevant information.

This question requires understanding of AO1: identify and interpret. The important advice for any candidate is to check the question carefully, make sure they understand what they are being asked to identify, and then check if their chosen reference from the text is answering the question asked.

The few candidates who did not achieve a mark for this question either chose from the wrong lines, paraphrased the question, or selected only a word from the text that did not suggest they had identified enough to answer the question.

SECTION A
Reading
You should spend about 1 hour 10 minutes on this section.
Read Text 1 in the Source Booklet provided and answer Questions 1–2.
Write your answers in the spaces provided.

1 From lines 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

there was guards outside her cell

(Total for Question 1 = 1 mark)



This response is clearly indicating bullet point 2 from the mark scheme. 1 mark

SECTION A

Reading

You should spend about 1 hour 10 minutes on this section.

Read Text 1 in the Source Booklet provided and answer Questions 1–2.

Write your answers in the spaces provided.

- 1** From lines 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

with her body tightly pinned between the board
and the bars.

(Total for Question 1 = 1 mark)



A response that shows bullet point 4 from the mark scheme 1 mark

SECTION A

Reading

You should spend about 1 hour 10 minutes on this section.

Read Text 1 in the Source Booklet provided and answer Questions 1–2.

Write your answers in the spaces provided.

- 1** From lines 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

She had to squeeze her way out.

(Total for Question 1 = 1 mark)



This response is bullet point 5 from the mark scheme 1 mark

SECTION A

Reading

You should spend about 1 hour 10 minutes on this section.

Read Text 1 in the Source Booklet provided and answer Questions 1–2.

Write your answers in the spaces provided.

- 1 From lines 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

the writer shows its difficult by saying "She waited until about 3am, when the guards outside her cell went off duty." (Total for Question 1 = 1 mark)



Bullet points 1 and 2 from the mark scheme are covered here. 1 mark

SECTION A

Reading

You should spend about 1 hour 10 minutes on this section.

Read Text 1 in the Source Booklet provided and answer Questions 1–2.

Write your answers in the spaces provided.

- 1 From lines 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

a truck stopped outside opposite her. (Total for Question 1 = 1 mark)



No mark awarded 0 marks



Be careful - this didn't score as it was a reference taken from outside the lines in the question.

Question 2

This question offers a supportive way into the more challenging reading questions, by asking candidates to focus only on language at this point. Candidates are also supported with the extract from the text they will write about being placed directly above the answer box. This is a change to the approach to AO2 and was made to provide a chance for all learners to feel they can access the question, hopefully building confidence at the start of the paper. A more familiar approach to AO2 will appear in Question 4 of this paper, but it was pleasing to see so many candidates have a go at this accessible question. The vast majority of candidates attempted the question, with many working at Level 2.

The mark scheme for this question asks for the use of subject specific terminology. It was evident that centres have adequately prepared candidates for this aspect. There are some cases of feature spotting and many responses at the lower end would refer to the writer 'using language' without making use of specific terminology. There was also some evidence of incorrectly identified features – examiners are asked to mark as positively as possible, but clearly wrongly identified features in the text can be detrimental to scores awarded.

Responses that were working at Level 1 or the lower end of Level 2 often recognised the feelings in the text without unpacking the ideas in any detail.

Stronger responses offered more detail, often being able to weave together a clear understanding of the extract, using specific terminology and confident explanation or analysis of how meaning was being created by the writer. Some of the best responses were able to consider the purpose of the text and how the writer has created the extract with the reader in mind.

2 Read this extract.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.

In the extract, how does the writer use language to describe what happens after Marie-Madeleine escapes from her prison cell?

Use examples from the extract and relevant subject terminology.

(6)

She continued running through streets
while still injured from the escape

Handwriting practice area with 20 horizontal lines.

(Total for Question 2 = 6 marks)



3
Turn over ►



Working at Level 1, with no references from text and no evidence of relevant subject terminology, this was awarded 1 mark. Level 1 - 1 mark



Using a familiar paragraph structure to remind you what to include can help you build your response.

2 Read this extract.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.

In the extract, how does the writer use language to describe what happens after Marie-Madeleine escapes from her prison cell?

Use examples from the extract and relevant subject terminology.

(6)

The writers use of language and the use of the metaphor '~~she~~ scuttled on her knees, like a crab' shows that she's trying to stay hidden and to be sneaky so that she remains uncaught. The use of the verb scuttled shows that she's desperate and needs to be quick.

The use of 'she examined the damage to her body' shows the difficulty of her escape and how truly hard it was. The use of the verb 'examined' shows how closely and carefully she is checking herself to make sure there is no severe damage.

The use of the ~~verb in~~ 'she jumped up' verb jumped in 'she jumped up' suggests her eagerness to be free. The fact that she jumped shows that she's relentless and probably glad that she's been successful in escaping.

(Total for Question 2 = 6 marks)



3

Turn over ►



This response meets all the criteria for Level 2 and edges into Level 3 with the attempt at analysis in places. Level 3 - 5 marks



Notice how the candidate unpacks 'examined'... this is what examiners want to see more of at the higher end.

2 Read this extract.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.

In the extract, how does the writer use language to describe what happens after Marie-Madeleine escapes from her prison cell?

Use examples from the extract and relevant subject terminology.

(6)

The writer highlights Marie's desire to escape quickly and be unnoticed through the use of the simile "scuttled...like a crab," this emphasises Marie's quick movements and that she had to adopt an animalistic way of moving in order to evade capture.

The noun 'crab' suggests that ~~after~~ after her escape she has to become tough, like a crab shell, and not allow herself to stop moving or feel pain. The writer is conveying Marie's bravery and determination to be free. Furthermore, the writer presents the difficulty of Marie's escape and that she felt somewhat lost, through the phrase, "stumbling in the darkness." This implies that Marie couldn't see what was ahead of her and had only faith that she would not be captured again. The verb 'stumbling' implies that she has been weakened after being trapped in the prison cell and that she had to be resilient to escape. The noun 'darkness' has a semantic field around fear and ~~and~~ a lack of ~~the~~ safety as the writer is implying that Marie may be in danger.

Finally, the writer describes Marie's sufferings and the injuries faced after her escape through the use of a list. "Her face bruised", "Her knees badly skinned", "Her bare feet shredded". The repetition of the pronoun 'her' truly highlights the pain only she felt and that her escape has taken an immense toll on her body. The adjective 'shredded' reinforces the pain conveying that she has ~~been~~ torn.

(Total for Question 2 = 6 marks)



3

Turn over ►

This response presents a clear analysis of the text. References are discriminating and subject terminology is precisely used to support the analysis. This response goes beyond the awarded 6 marks and we may see some that achieve full marks but don't offer the same depth. Level 3 - 6 marks

2 Read this extract.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.

In the extract, how does the writer use language to describe what happens after Marie-Madeleine escapes from her prison cell?

Use examples from the extract and relevant subject terminology.

(6)

The writer uses At the start of the extract the writer talks about uses language to talk about her the escape. "The quote "As she jumped to the ground" shows that the word jumped helps us to see that she had to no other option is she wanted to escape.

In the middle of the extract the writer uses a phrase to show how having to escape will cause you to get hurt as it's not easy to escape. The phrase "wrapped her dress around her neck and scuttled on her knees". This is the writer's choice of language ~~emphasiser~~ shows creates an image of how injured she is after ~~jumping~~ escaping.

In the last part of the extract the writer's choice of language helps us to see what the writer is trying to describe say through the ~~discri~~ description. The quote "ran off stumbling in the darkness" the ~~writers choice of language when talk~~ this helps us to see that the writer is trying to get us to see that Marie can't walk properly because she's injured.

(Total for Question 2 = 6 marks)



3

Turn over ►



This response offers explanation of the text and how language is used. There is a selection of generally appropriate references to support points but lack of subject terminology keeps this at the bottom of Level 2 with 3 marks. Level 2 - 3 marks



Make sure you use some terminology!

Question 3

This question, on the second extract in the examination, again tests AO1: identify and interpret. However, this question has a greater focus on the second part of the AO, asking candidates to make the connection between the question being asked and how the text infers this. The wording of the question is designed to encourage candidates to make that extra step in their minds: 'I understand that Mike is still in control at this point, but how is that indicated in the text?'

On the whole, most candidates were able to answer this question successfully.

As with Question 1, this was written with ramping in mind, to give as many candidates as possible the opportunity to achieve. Candidates who didn't get the mark for this question either misunderstood the question, or selected parts of the extract that did not clearly indicate they had understood how the writer is suggesting that Mike is still in control of the situation.

Read Text 2 in the Source Booklet provided and answer Questions 3–4.

Write your answers in the spaces provided.

3 Read this extract.

Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.

As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.

There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.

From the extract, identify **one** way the writer suggests that Mike is still in control of the situation.

he was slower however he has plenty more stamina and he wasn't at his max speed until later.

(Total for Question 3 = 1 mark)



This response is written in the candidate's own words and evidences bullet point 3 in the mark scheme. 1 mark



Using your own words is fine! Sometimes, it can be even better than a direct quotation for Question 3 as you can show your understanding of the text clearly.

Read Text 2 in the Source Booklet provided and answer Questions 3–4.

Write your answers in the spaces provided.

3 Read this extract.

Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.

As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.

There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.

From the extract, identify **one** way the writer suggests that Mike is still in control of the situation.

The writer suggests Mike is calm and collected enough to properly pace himself.

(Total for Question 3 = 1 mark)



Another response in the candidate's own words that clearly answers the question. 1 mark

Read Text 2 in the Source Booklet provided and answer Questions 3–4.

Write your answers in the spaces provided.

3 Read this extract.

Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.

As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.

There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.

From the extract, identify **one** way the writer suggests that Mike is still in control of the situation.

his breathing was rapid, yet still controlled

(Total for Question 3 = 1 mark)



Our most popular response for this question! 1 mark

Question 4

This question returns to AO2, this time asking candidates to focus on both language and structure at this point. This question asks candidates to select from the whole text, but it is important to note that the mark scheme has 10 marks covering the 5 levels. This is a change to the 15 marks available in 1EN0 for language and structure questions about the whole text. As with previous specifications, candidates who do not cover both language and structure will find themselves unable to progress beyond Level 2 of the mark scheme.

On the whole, candidates fared well on this question as it echoes question styles they may be familiar with from alternative specifications. For some candidates, lack of structure was an issue and would suggest they may need reminding of the difference between this question and Question 2.

The candidates' ability to write confidently about structure was a good discriminator within the responses. While able candidates were able to explore obvious structural features such as sentence lengths and lists, it was apparent in more nuanced responses that candidates could also explore the overall structure and development of the text as the narrative unfolded. Indeed, being able to discuss contrast of emotions across the text, or the development of the narrative, often led to more confident structural exploration compared to attempting to explain the impact of lists or short sentences.

The mark scheme for this question asks for use of subject specific terminology. As with Question 2, many responses at the lower end would refer to the writer 'using language' or 'using structure' without making use of specific terminology. There was also some evidence of incorrectly identified features – examiners are asked to mark as positively as possible, but clearly incorrectly identified features in the text can be detrimental to scores awarded.

Again, as with Question 2, responses that were working at Level 1 or the lower end of Level 2 often indicated that language was used to 'interest and engage the reader' in the text. This phrase is taken directly from the question and therefore did not allow candidates to reach the higher levels by looking at **how** language and structure were creating impact and developing meaning. Lower-level responses often recognised the feelings in the text without exploring the ideas in any detail.

A common approach to this question from candidates was a reliance on the word 'shows'. This indicates some attempt to understand what the text is trying to achieve, but repetitive responses that used a similar stock sentence approach in this manner were evident at the lower end.

4 The writer describes someone being chased.

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)

In the beginning of the extractⁱⁿ, the first sentence the writer uses the verb 'pelted' to describe ~~the~~ how Mike ran up the street. Which tells the reader how fast Mike was running and with no hesitation.

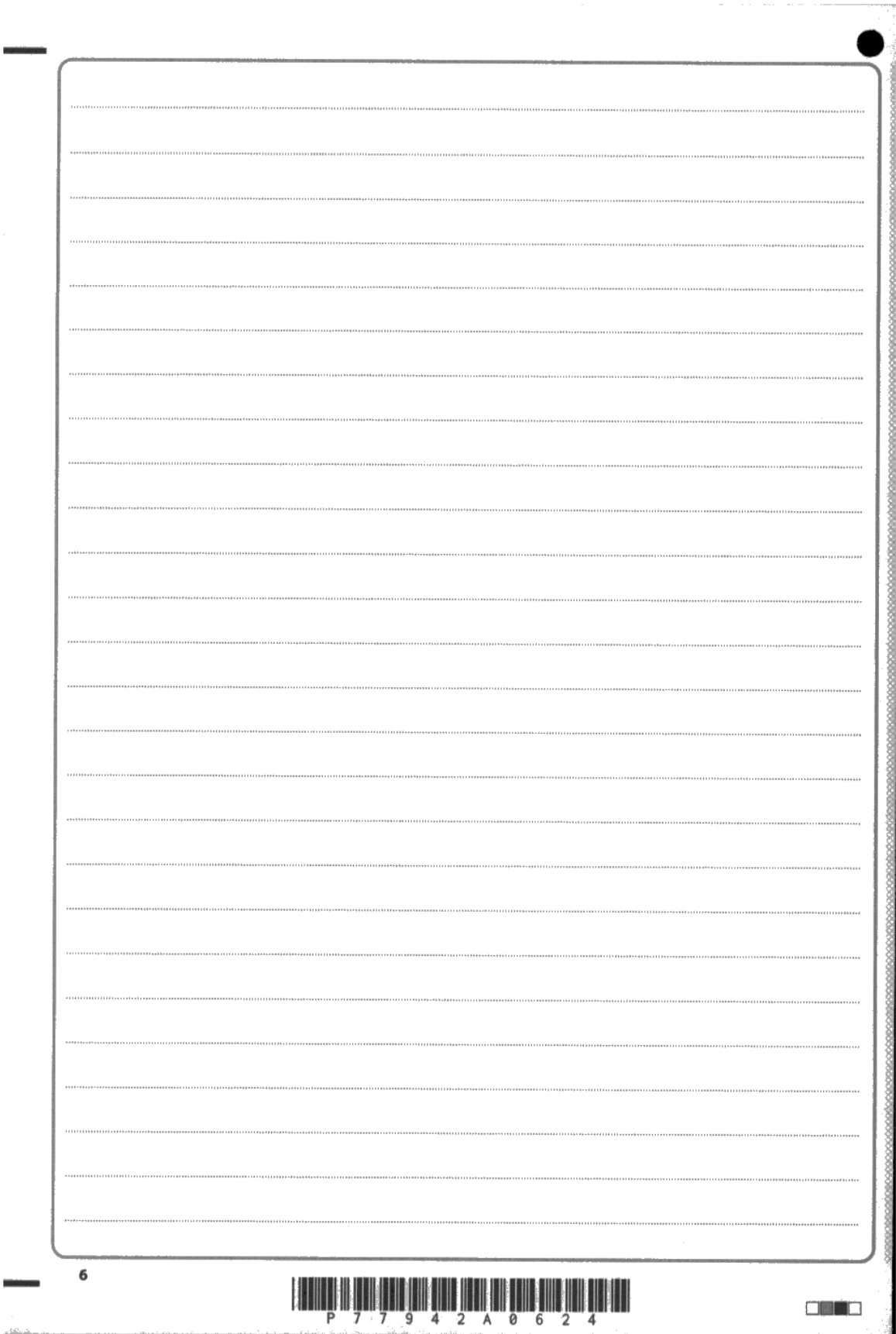
The writer also use the simile 'they ran like wounded buffalo' in the first paragraph to interest the reader, and make you be able to picture them running after Mike trying to catch up to him. 'Wounded buffalo' lets the reading know their were struggling.

~~In~~ In the extract the writer uses the verbs 'Skittered', 'whirled', and 'slammed' in the 5th paragraph, which engages the reader a makes the reader picture Mike running and darting around trying to escape the boys that are chasing him.



5

Turn over ►



GCSE English Language 2.0 1EN2 02



This response offers mostly general comment, but does include some explanation at times. Although the candidate makes reference to parts of the text, they only consider language and therefore it is capped at the top of Level 2 with 4 marks. Level 2 - 4 marks



You must look at language and structure in this question.

4 The writer describes someone being chased.

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 opening of the text the writer uses repetition to emphasise his point that Mike is trying to conserve his energy. "trying to control his breathing", "relatively fresh", "still controlled". In contrast to later in the extract when a sense of fear kicked in. "his shadow" trailing sweat

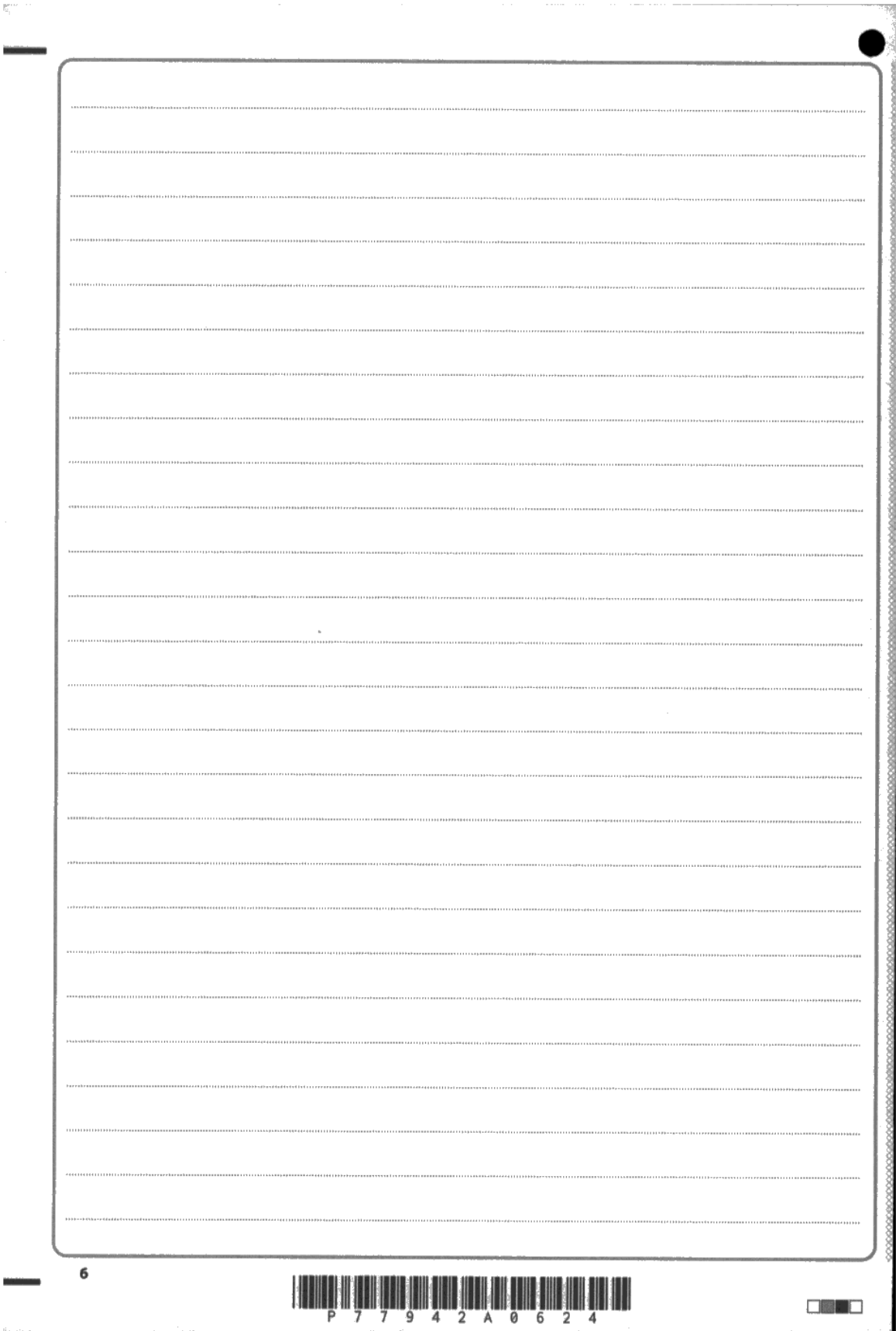
at his feet". suggesting that he is running at such speed his shadow is glued to the bottom of his feet. The verb 'trailing' ^{implies} ~~conveys~~ that how the shadow is stuck to Mike following him at every step almost like a predator hunting its prey.

As the text continues the focus switches from him being calm and collected to fearful and nervous. "There was no sound but Mike's own breathing in his ears. This shows that Mike has no other focus but is determined to escape at any means necessary."



5

Turn over ►



Handwriting practice area with 20 lines.

(Total for Question 4 = 10 marks)

HA065380082

P 7 7 9 4 2 A 0 7 2 4

7
Turn over ►

This response offers explanation on the text with both language and structure considered. This is a good example of a candidate discussing the progression of a text as a way of considering structure. Although not always consistent, it fulfils all the criteria for Level 3 and achieves 6 marks. Level 3 - 6 marks

4 The writer describes someone being chased.

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)

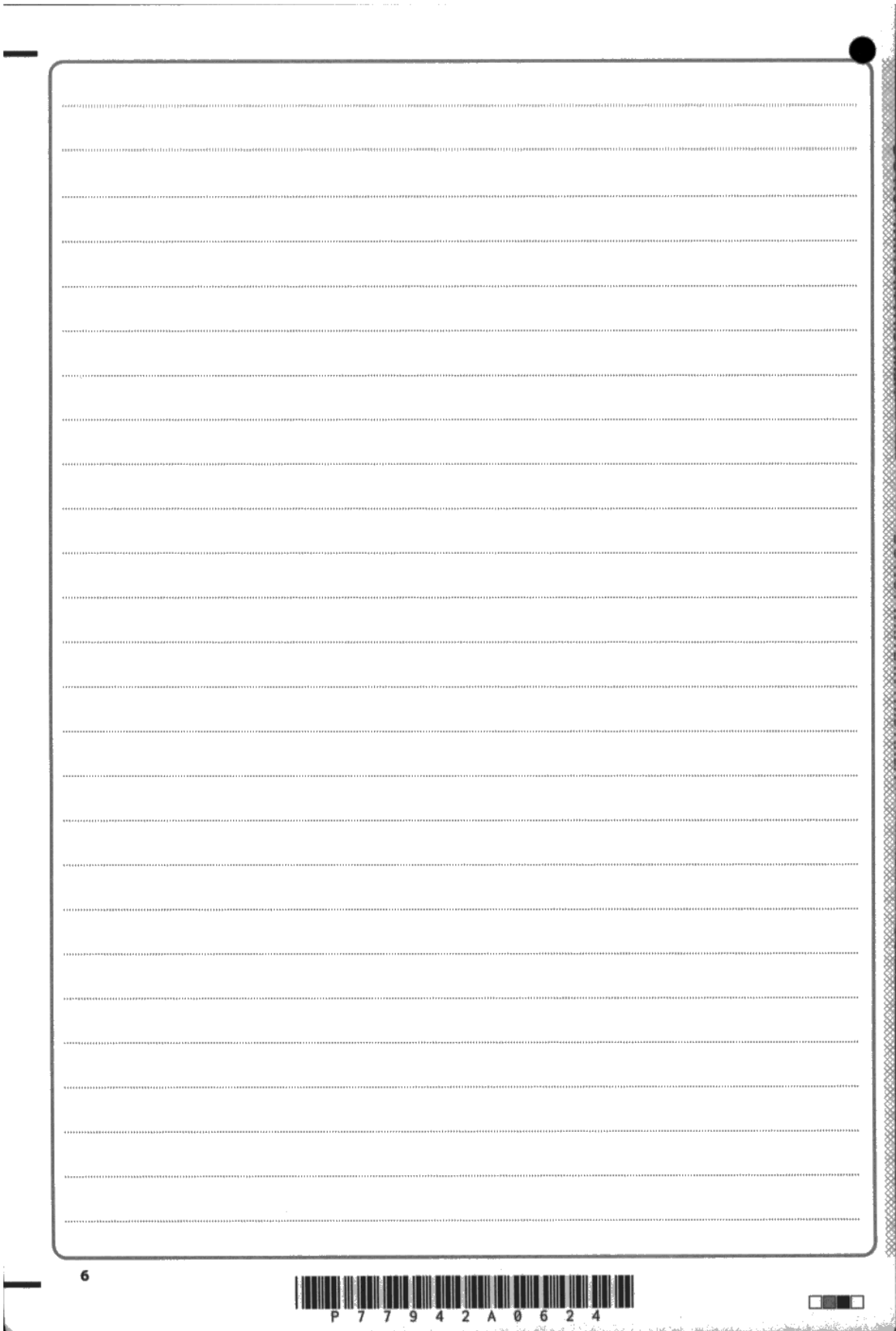
In this extract the writer describes someone being chased. In the extract it tells us that Mike is getting chased this is evident when it says "Mike was forced to let himself out to the limit." The writer

uses language to show the reader
how quick Mike is being chased.



5

Turn over ►



Handwriting practice area with 25 horizontal lines.

(Total for Question 4 = 10 marks)



7

Turn over ►



This is a limited response, but offers some general comment on the text to lift it into Level 2, 3 marks. Level 2 - 3 marks



For this 10-mark question, examiners would likely expect 3 paragraphs in your response for them to reward higher scores.

4 The writer describes someone being chased.

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)

One way the writer interests and engages the reader is by the use of ~~the~~ a simile. The phrase, 'they ran like a wounded buffalo' ~~also~~ suggests some of the people chasing him are slower than the others. The word 'wounded' adds an effect to the reader as they know that they probably

won't be an issue in the chase. This interests the reader as they would like to know who the main threat is in the chase.

Another way the writer engages the reader is the use of a powerful adjective. The phrase, 'his breathing was rapid' highlights the severity and the intensity of the situation. This makes the reader feel as though something bad is going to happen. By using the adjective to describe the verb breathing adds extra suspense ~~and~~ to the chase and ultimately helps to engage the reader more.

Structurally, the writer uses a one sentence paragraph. The phrase, 'now he heard another voice, his father's,' suggests this sentence has a sense of importance and the scenario is an ~~important~~ significant encounter. By splitting this sentence up with a comma adds a pause which emphasises an element of suspense, which makes the reader feel interested as to what will come next.

The writer uses the rule of three to engage the reader. The phrase, 'skittered through the opening, whirled and slammed the gate closed,' implies that getting the gate closed is vital for protection from these boys.



5

Turn over ►

Also, the verbs are powerful and tells the reader these actions are done quickly and without hesitation. This is shown by 'skittered' and 'slammed'. This interests the reader as it gives us more insight on how the teenager Mike feels in this situation, a suggestion of worry due to moving quickly.

Lastly, the writer interests the reader by introducing a character in the last few lines. By doing this it effects the reader by feeling engaged as this new person has came out of nowhere. The use of ellipses in the phrase, 'career out of running away...' adds a sense of suspense and significance to the introduction of his dad.



Handwriting practice area with 25 horizontal lines.

(Total for Question 4 = 10 marks)



7

Turn over ►

This response meets all the criteria at Level 3. It is awarded for some attempt at exploration in its response, just moving into the bottom of Level 4. The candidate's attempts at exploring the text aren't always secure and the response is somewhat unbalanced in places, so a score of 7 was awarded. Level 4 - 7 marks

4 The writer describes someone being chased.

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

You should include:

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

Use examples from the whole text and relevant subject terminology.

(10)

The writer effectively uses structure throughout the text to interest the reader, as their use of exposition in the beginning of the text. This technique is used to give the reader context of the setting which effectively interests them about the story. The writer does this in the first sentence of the text to draw

The reader into the action, giving names, places and verbs to describe the scene through "the Church School" and "Neibolt Street" until reaching the "Derry Trainingards". This rapid listing of new places effectively highlights the tension of the situation in the beginning of the ~~story~~ text, forcing them to worry for ~~Mike~~ ^{the speaker} ~~the speaker~~, and this ~~also~~ subtly shows how the chase is high paced and Mike is struggling to think. In the middle of the text, the writer begins to move away from describing the scene and portrays ~~the speaker's~~ ^{the speaker's} feelings through his own thoughts. This use of an embedded internal monologue leads the reader to empathise with ~~the speaker~~ ^{the speaker}, as his fear is again made ~~clear~~ ^{clear} as he ~~tells~~ ^{says} "You got to get away Mike, or something's going to happen". Additionally, the end of the text shows how ~~his~~ ^{his} thoughts begin to calm down throughout as the tone shifts from being tense with a lack of thoughts to calmer and giving Mike time to think about his father's voice and how he should "be careful where you take your stand". Therefore a reader could infer that ~~he~~ ^{he} is getting away with the increase of prominence of his thoughts, rather than a fast paced description.

Alternatively, the writer use language to interest and engage the reader as they describe ~~their~~ the running of the children and that they "run like wounded buffalo" which importantly depicts how the chase must be becoming



5

Turn over ►

being for all of them. The writer's use of anthropomorphism could even lead a reader to understand the true animalistic properties of bullying. To support this, the writer explains how "there was no pain" which could force the reader to infer that he is running instinctively and not thinking about it, hinting at the fact it could possibly be a regular occurrence.



Handwriting practice area with 20 horizontal lines.

(Total for Question 4 = 10 marks)



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7
Turn over ►



This response meets the criteria at Level 5, moving beyond exploration and offering analysis of language and structure with a selection of references clarifying the points being made and uses precise subject terminology. In addition, this candidate makes some sensitive remarks as to the effects of bullying on the victim. This response achieves top of Level 5 with 10 marks. Level 5 - 10 marks



Take a look at how this candidate really tries hard to unpick the text and talk about how feelings are created - just what examiners want to see!

Question 5

This question will, on the surface, look familiar to centres as it approaches the second bullet point of AO1, select and synthesise, in a similar way to a question in 1EN0/02. However, there are some changes to the mark scheme from 1EN0/02 that it is important candidates are made aware of.

In this specification (1EN2), candidates are asked to provide a specific number of similarities to achieve all the bullet points at Level 2 or 3. If we look at the mark scheme, we can see reference to 'insufficient (less than three)' similarities at Level 1, and 'sufficient (three)' similarities at Level 2 and 3.

Another key determinant in this question has been the quality of synthesis being offered – at Level 3, 'precise synthesis' would usually have been evident in terms of a candidate's ability to make precise links to the question asked and the similarities being provided. As with 1EN0/02, there is an expectation that every similarity is supported by evidence from the text.

Some candidates approached the question from a broader point of similarities between the texts. The best responses focused on the question asked, providing clear similarities that focused on the ways the experiences are similar.

Questions 5–6 are on both Text 1 and Text 2.

Remember to refer to both texts in your answers.

Write your answers in the spaces provided.

- 5 Text 1 and Text 2 both describe people in danger. The experiences are different, but they share similarities.

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

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

(6)

Both texts describe people running away. Text one is escaping from prison. Where as text two is escaping from a group of boys.

Both texts include injuries. Text one is 'bruised and bloodied'. Text one is 'Pain flare briefly in his ankle'.

Both texts end on a cliff-hanger. In text ~~two~~^{one} she 'saw soldiers halting foot' showing they are after her. Where as in text ~~one~~ two he needs to 'be careful where you take your stand', this is showing he



doesn't get himself in positive situations.

(Total for Question 5 = 6 marks)



9

Turn over ►



A response that is mostly working at Level 2. There are three similarities with some attempts at synthesising similarities. There is a lack of textual references to support similarities. The first paragraph does not provide any evidence to support. A mark of 3 at the bottom of Level 2. Level 2 - 3 marks



Always support your similarities with evidence from both texts.

Questions 5–6 are on both Text 1 and Text 2.

Remember to refer to both texts in your answers.

Write your answers in the spaces provided.

- 5 Text 1 and Text 2 both describe people in danger. The experiences are different, but they share similarities.

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

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

(6)

In text 1, ~~the~~ the writer shows that Marie is running away from prison in the quote "She managed to put herself up and over the board." This suggests that she is trying to escape. Similarly, in text 2 the writer shows Mike is running away in the quote "Mike Hanton ran past the Church school." This suggests that he is running away from someone.

In text 1, the writer shows that she is feeling pain in the quote "her face was bruised and bloodied." This suggests that Marie is hurt. Whereas in text 2, the writer shows that he ~~wasn't~~ wasn't feeling pain in the quote "There was no pain".



Handwriting practice area with 15 horizontal lines.

(Total for Question 5 = 6 marks)





The response does not offer 3 similarities. Therefore, it is unable to move out of Level 1. There is also limited use of textual evidence. A mark of 2, which is awarded for the first paragraph. The second paragraph is disregarded as it offers a difference. Level 1 - 2 marks

Questions 5–6 are on both Text 1 and Text 2.

Remember to refer to both texts in your answers.

Write your answers in the spaces provided.

- 5 Text 1 and Text 2 both describe people in danger. The experiences are different, but they share similarities.

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

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

(6)

Both texts describe someone running away. Text 1 says, 'scuttled across the street,' and Text 2 says, 'Mike Hinton ran past the church.'

Both texts describes ~~the~~ people experiencing pain and injury. Text 2 says, 'felt pain flare briefly in his ankle.' Text 1 says, 'Ratched her injured knee.'

The last similarity is that both texts describe someone being chased down. Text 1 says, 'the wailing of sirens. They had discovered her escape.' Text 2 says, 'You've got to get away... get away fast.'



Handwriting practice area with 15 horizontal lines.

(Total for Question 5 = 6 marks)

9

Turn over ►

P 7 7 9 4 2 A 0 9 2 4



A solid example of how to pick up 4 marks for this question. Level 2 - 4 marks

Questions 5–6 are on both Text 1 and Text 2.

Remember to refer to both texts in your answers.

Write your answers in the spaces provided.

- 5 Text 1 and Text 2 both describe people in danger. The experiences are different, but they share similarities.

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

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

(6)

one way that both experiences are similar is that both people experience pain. This is shown in text one when the writer states, "her face was bruised and bloodied." Similarly within text two, this is evident when it says, "felt pain flare briefly in his ankle."

Another ~~was~~ way that both texts are similar is because both runners are being chased. In text one it states, "They had discovered her escape." This is similar in text two when the writer states, "He skittered through the opening, whirled, and slammed the gate closed. ... A moment later Peter Gordon slammed into the chain link."

Finally, Both text one and two are similar because both writers create

8



P 7 7 9 4 2 A 0 8 2 4



a sense of despair within certain points of the extracts. This is evident in text one when the writer states, "she knew she couldn't stay there for more than a few minutes." This is similar to text two where it states, "You got to get away, Mikey, or somethings going to happen."

(Total for Question 5 = 6 marks)



9

Turn over ►



A good workable example of a Level 3 response. 3 distinct similarities. Precise synthesis of evidence from the different texts with relevant textual evidence to support the response.
Level 3 - 6 marks

Question 6

This question covers AO3 in the specification, with candidates being asked to compare the writers' ideas and perspectives. This is a very similar to Question Q07(b) 1EN0/02, although the total marks available are 16 (compared to 14 in 1EN0/02), with Level 3 now having a spread of 4 marks.

This question, when attempted, showed candidates were able to compare both texts, even at a basic level. However, examiners did see a number of blank responses here. Given that nearly all candidates offered responses in Section B (the writing section of the paper), we might surmise that some candidates are being advised to complete their imaginative writing first, before attempting the reading section. Given the weighting of marks this is generally sound advice, especially for candidates who may traditionally struggle with the reading section. However, as there is a degree of time pressure in the paper, candidates will need to consider how they can attempt this question too, in future series. With this being the question carrying the second highest weighting of marks in the paper, not attempting it will have some impact on overall scores.

At the lower level, responses considered one or more obvious comparisons between the texts, with some comment on writers' ideas. At this level, references were often limited. Mid- to high-level responses were able to focus more on perspectives. As with some other questions in this paper, some candidates struggled to focus on the question, instead making general comparisons about ideas and perspectives, rather than about trying to escape.

6 Compare the writers' ideas and perspectives about trying to escape.

You should compare:

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

Use examples from both texts to support your comparison.

(16)

In text one and text two the writer is successful in creating tension and engaging the readers.

Text one is a solitary escape where she hasn't yet been caught or located while text two creates the strong idea of a police chase. We know this because text one tells us 'the beam of the flashlight passed over her' creating the idea she was almost caught but narrowly got away while in text two it tells us 'Henry, Belch and Moose... ran like a wounded buffalo'. Creating the clear picture they were running after Mike Shown in the simile 'ran like a wounded buffalo' but were not catching up to him. Shown in the ~~the~~ nouns 'wounded buffalo'. The perspectives of both Mike and the runaway girl are set in darkness/dimly lit areas to keep tension within the text.

10



Writer one & views escaping in a success to fail way to give the reader rollercoaster like emotions while writer two views escaping as a heated on foot chase. This is fascinating as it shows us two obvious outcomes in two different stories that yet create the same/ similar sense of tension.



11

Turn over ►

12

P 7 7 9 4 2 A 0 1 2 2 4

Handwriting practice area with 25 horizontal lines.

(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS



13
Turn over ►



This response fulfils the descriptors for Level 2. A mark of 7 was considered but the comment was not deemed to be sufficiently developed to move into Level 3. A mark at the top of Level 2 is, therefore, appropriate. Level 2 - 6 marks



Offer a bit more detail to support your evidence to move into Level 3.

6 Compare the writers' ideas and perspectives about trying to escape.

You should compare:

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

Use examples from both texts to support your comparison.

(16)

Both texts have similar idea about setting of the danger where people ^{were} trying to escape.

For example ⁱⁿ in text 1 the writer an adjective "boarded" window, to highlight that the main character is under looking of guard, her freedom is limited and her danger of escaping could be equal to surviving.

Because if she is trying to escape from prison it against of the law and it she could face with consequences.

Similarly, in the text 2 the writer uses proper name "Church School", which highlights the action happened near school, probably ^{with} with some christian values, the readers feel dissonance why the child ^{is} is trying to escape near school, near church school. And it gives us a question what the danger he was trying to escape from.



Both texts gives us an idea about feeling of protagonists during escaping, both physical and ^{emotional}. For instance, in Text 1, the write uses comperison adjective "the most searing pain" which makes us to feel level or tension of pain during this escape. We feel it with main character and it keeps us to emphasise her. In the Text 2, we can see describing of feeling as well. For example adverb "briefly" gives us an impression that pain was not so bad and Mike felt more confident and calm, then Marie in the text 1.

Both text gives us a describing of pace of chasing.

For example in text 1, Marie is escaping silently, unvisibly, but her pressure is higher. The writer uses simile to "a bug between the wooden". She feels weak, lonely, helpless, because she compared with insect which could be squashed every single moment. It keeps the readers attention and makes us concern about her.

Similary, in the text 2, we can see escaping, but long, quick, aggressive.



The writer uses rule of three: "skittered", "whirled", "slammed". That creates a picture of rush, and unsensible action with "loud" verbs. We can feel both emotional and physical danger.



Handwriting practice area with 25 horizontal lines.

(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS





In parts there are awkward expressions in this response, but such responses should not be marked harshly as we are not marking against the criteria for writing. In cases such as this, reading a response more than once and considering how to interpret the written expression can help. This was awarded 10 marks for being able to offer some thoughtful comparisons between the texts. Level 3 - 10 marks

6 Compare the writers' ideas and perspectives about trying to escape.

You should compare:

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

Use examples from both texts to support your comparison.

(16)

In text 1 the main idea of escaping is being sneaky in the escape to not get caught this is shown in the quote "She waited till about 3am when the guards outside her cell went off duty" This point of view shows that you need to wait for the right time.

~~Compared~~ Compared to text 2 they are pretty different the main ideas in text 2 are just run for it, but ~~be so smart with it by~~ which is shown in the quote "Mike hannon ran past the church school without pausing and pelted straight up Neibolt Street" The word pelted suggests he was running at full speed.



The presentation of the ideas
and views are very clear
throughout text 1 and text 2



11

Turn over ►

Handwriting practice area with 25 horizontal lines.

(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS



13
Turn over ►



There is one fairly obvious comparison made in this response. There is some selection of valid references and comment on writers' ideas. On a best fit basis, a mark in the middle of Level 2 is appropriate. Level 2 - 5 marks

6 Compare the writers' ideas and perspectives about trying to escape.

You should compare:

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

Use examples from both texts to support your comparison.

(16)

At the very start of text 1, Marie-Madeleine talks about how Marie had planned her time to escape. This can be seen with at the very start it says "She waited until it was about 3am" This openly suggests that Marie-Madeleine has thought through all off her plans on how to 'successfully' escape from prison. The word 'waited' implies to us that this is when it is most likely at its darkest and that the guards tend to relax around this time so her plan may become more successful.

In text 2, at the very start of the extract, the writer has completely different ideas. This can be further seen with "Mike Hanlon runs past the church school without pausing and pelted straight up Neibolt Street" This implies that there was not a plan on what was going to happen unlike text 1 it was thought through. The phrase "pelted straight up Neibolt Street" implies that Hanlon was running at his full potential as he didn't really have a sense of idea on what to do next.



In the middle of the text on text ① the writer implies to us on how successful it was going. In extract 1, the writer comments on "Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth" This implies to us on how successful her plans are going. The words 'Miraculously she succeeded' builds up tension as if everything else will go this well. The word 'Miraculously' suggests to us that it was basically impossible to do. ~~This~~ Again, in the middle of the text in text 1 the writer comments on ~~how she got disturbed. This can be seen with,~~ how she managed to successfully away again. This can be seen with. "She wrapped her dress around her neck and scuttled on her knees, like a Crab, across the street" This further implies to us that no matter her difficulties are so far she has not given up on hope one single bit and has ambition to keep going.

In text 2 at the middle of the text, the writer talks about courage. This is seen in the extract when "You got to get away, Mikey, or something's going to happen." This suggests that maybe the people Hanon is running from have something awful to happen to him. The phrase "you get away, mikey" builds up a suspense ~~feeling~~ feeling on how far behind are there on which may make the reader to start losing hope.



on Hanlon's situation. Where as in text 1 they both in some way create the same build up of tension on ("What will be next?") Another example in the middle of text 2 is when the writer comments "Henry uttered a shriek of rage and attacked the fence, monkeying his way towards the top with a brute strength that was terrifying." This can further imply that not only is Hanlon in fear but so are his friends Henry. The phrase "Brute strength that was terrifying" implies to us that a burst of fear rushed through his body to a point tension and adrenaline levels are through the roof at this point.



Handwriting practice area with 25 horizontal lines.

(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS





The response fulfils the descriptors for Level 3 and begins to offer exploration, particularly in the second and third paragraphs where there is some attempt by the candidate to move beyond explanation towards exploration. References are balanced across both texts. Due to the uneven approach, on a best fit basis, a mark in the middle of Level 4 is appropriate. Level 4 - 12 marks

Question 7

The writing question is the final section of the paper. Candidates are advised to spend around 45 minutes on their writing and there are 40 marks available across both questions. When considering the overall weighting of this section in the paper, this is a significant number of marks. It was really pleasing to see that nearly all candidates attempted this section, with some very imaginative and creative responses offered. While the focus on this section for many candidates has had some impact on their ability to finish the reading section, it is understandable that candidates choose to focus on this section to such a degree.

Question 7 was the most popular choice for candidates. The new addition in this specification of a starter sentence for candidates to make use of, was obviously appealing and allowed all candidates to have a go at this section of the paper. While the starter sentence did lead to some generic responses, many candidates showed real creativity and a sense of style with their writing. Examiners are always impressed by what candidates can create in the time available, praising the level of thought and creativity.

The first bullet point of the mark scheme is every examiner's starting point when judging a response in this section. How successfully has the candidate shown an ability to communicate clearly, effectively and imaginatively? Candidates should be asking themselves: what do I want to achieve here? Do I want to shock and surprise my reader? Am I attempting a certain style or genre of writing? How much will I cover in my narrative? All of these questions will hopefully guide the candidate towards a clear purpose so they can focus on a sustained response.

Indeed, the last question, how much to cover, is an important one in this section. Candidates can feel they have to cover a whole 'story' which, given the time constraints, can lead to somewhat pedestrian responses that feel rushed as the candidate gets to the 'finish'. Some of the most creative responses in this section had a clear start, middle and end, without necessarily providing a traditional conclusion, or ending, to the narrative. While examiners are always somewhat wary of cliffhanger endings (or the 'it was all a dream' responses), there is no requirement to achieve a 'once upon a time' through to a 'they all lived happily ever after' style of narrative. In fact, leaving some questions for the reader can be an indicator of confidence and control on the part of the writer.

The main discriminators in the writing responses were:

- The ability to communicate clearly and effectively – lower-level responses tended to show some limitations in this area, offering more basic narratives that often simply relayed an event or occasion.
- Higher level responses often offered sophisticated responses that worked hard to engage the reader (AO5).
- The effectiveness of tone, style and register (AO5).
- Spelling of basic vocabulary, especially double consonants (AO6).
- General quality of punctuation (AO6) – missing commas and random capital letters. The range of sentences used (AO6).
- Vocabulary choices (AO6) – at the higher level, it was clear that candidates were making

explicit choices about choice of words in terms of impact on the reader.

It was noted that candidates were confident employing a range of sentences (one-word sentences and single sentence paragraphs) that examiners will recognise as crafting on the part of the candidate. Clearly this is something centres have been supporting candidates with to good effect. Vocabulary usage is an interesting conundrum for many candidates – some attempt to offer a range of sophisticated vocabulary, while others seem to shy away from using unfamiliar words perhaps for fear of making spelling mistakes. It is worth noting that attempting to craft a specific style of response will be awarded where possible.

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:

Write your answer to Section B here:

Was this the right way? Is it okay that these people were meant to be my friends. It all started about a month ago. The lies, rumours and the bullying. I really liked this boy and I thought he liked me too (I guess not). He had these beautiful deep blue eyes that I felt I could swim in, and dark brown hair that sat on his head perfectly swooped to the side. It started off as smiles and head nods until a ~~few~~ month ago he spoke to me.

He asked 'What are you doing later' I froze

16



P 7 7 9 4 2 A 0 1 6 2 4



for a good 3 minutes until I got the courage to say 'nothing why?'. That day I got a text, it was from Aiden, he said he wanted to see a movie with me and I replied 'yes'. A week goes by and we spend a lot of time together getting closer and closer. This is where it all began.

One day I'm in school as normal but everyone is staring at me and whispering. I had no idea what was going on and my friends wouldn't talk to me either. I overheard some girls talking about me in the toilets saying I'm 'desperate' and that what he's doing is funny. I was very confused and instantly knew they were talking about Aiden. I messaged Aiden saying 'what are you doing, are you just playing with me'.

After last lesson I was the talk of the school and how I was a bet to Aiden. Turns out it was true! I thought to myself 'how could he do this to me' and remembered he doesn't know I know. Paybacks a...



Handwriting practice area with 20 sets of three horizontal lines (top, middle, bottom) for letter formation. A large black dot is positioned at the top left corner of the writing area.



19
Turn over ►

20

P 7 7 9 4 2 A 0 2 0 2 4

Handwriting practice area with 20 horizontal lines.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS





This is a solid Level 3 response for AO5. The candidate shows the ability to communicate with an appropriate use of tone, style and register. There is limited use of stylistic and rhetorical devices, and whilst ideas are connected, the lack of development of ideas holds the response back from the top of Level 3. A mark of 13 is awarded. AO6: The response meets all of the criteria for Level 2, with some ability to write for clarity and purpose, with examples of correctly spelt vocabulary and some variety of punctuation. It moves into the bottom of Level 3 for some evidence of sound ability to write for to write for purpose and effect. 8 marks. AO5: Level 3 - 13 marks AO6: Level 3 - 8 marks

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:

DAFORESTER

Got lost in the ~~woods~~^{city}
Found way out
Jess fell over

Write your answer to Section B here:

Was this the right way? I thought in my head as me and my best friend Jess was on an adventure. I don't think ~~we were~~^{it was} but that's what makes an adventure fun, right? Me and Jess decided to look on maps to see if we were going the correct way but there was no signal which was weird as we were in a city that always has signal.

We found a shop that had some friendly looking people in there. We asked if they knew the way to the nearest train ~~station~~^{station}.

16



P 7 7 9 4 2 A 0 1 6 2 4



was, but apparently ~~they~~ it was an hour away from where we originally started which is strange because we have never been that way to a train station ever. We started to think that we aren't in the same city as we use to be. Have we walked that far into ~~adif~~ ^{the} wrong direction?

As we ~~are~~ ^{were} walking Jess fell into a hole in the pavement. Which is strange as we have never found a hole in the city before as it is well looked after. Jess could just about climb out but only ~~10%~~ ^{10%} can get out of the hole some~~s~~ said as they were walking past. She eventually got out ~~but~~ but hurt her ankle and could barely walk on it. We found the nearest hospital but it was not like a normal hospital.



P 7 7 9 4 2 A 0 1 7 2 4

17

Turn over ►

18

Handwriting practice area with 20 horizontal lines.



20

21

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS





AO5: This is a simple response that meets most of the criteria for Level 2. There is some ability to communicate clearly and effectively. Tone and register are straightforward. As the response seems to be unfinished, the sense of progression is not secure. Paragraphs are used, but the range of structural and grammatical features is lacking. Hence a score of 8 in Level 2 is awarded. AO6: This response meets the first two bullet points for Level 2 securely. The range of vocabulary touches on bullet point 2 for Level 3. However, as bullet point 3 at Level 2 is not fully secure, a best fit mark of 7, at the top of Level 2, is awarded. AO5: Level 2 - 8 marks AO6: Level 2 - 7 marks

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:

bold obvious,
impossible to
ignore.

What was
written under.

4 - selfbacks

3 -

2 - caged bird,

1 - Memories Sirens.

0 -

vivid memories.

Write your answer to Section B here:

Was

Was this the right way?

gpm...

James stood alone, lifelessly watching on as the twinkling stars illuminated the dark, swirling waters below. It called out for him, offering him a way out of ~~the~~ ^{the} constant torture, draining him of his already shattered ~~spirit~~ spirit. The cold wind begged at James' coat but he didn't notice. He was already lost in the depths of his own despair. Suffocating in what is and begging for what was. Was this the right way?

16



P 7 7 9 4 2 A 0 1 6 2 4



3 minutes...

The sirens drew closer and closer, until it suddenly faded, and turned into a soft silence. James gazed over the welcoming water as content couples or strolled past - some laughter, love, a ~~man's~~ necessity. James each setback a ~~big~~ burden to his fragile mind. Was this the right way?

2 minutes...

He felt like a caged bird unable to break free from the powerful incantations soaring within him. ~~Questioning himself~~ The frost built upon his eyelash but he didn't feel it; he yearned for a bit of emotion once more. He stepped up ~~on~~ the edge and looked down. A reflection. He saw his own vulnerable self and the darkness under his eyes from the constant pain. He ~~closed his eyes~~ ~~for~~ The edges of his vision ~~darkened~~ as he was about to let go. Was this it?

1 minute...

Vivid and clear images played throughout his mind; like a movie. He remembered himself as a



P 7 7 9 4 2 A 0 1 7 2 4

17

Turn over ►

child, running barefoot through the sunlit fields, as his mother cheered him on. He remembered his mother's lavender perfume, the scent of comfort. He remembered the nickname his mother had given him. Blue. ~~He~~ He would sacrifice anything to hear those words come out of her mouth again. He came back to reality and started to lean forward. Was this the right way?

0 Minutes...

Suddenly, a text from an unknown sender from an ~~one~~ anonymous number. He stared at it. 'This isn't the right way', but his decision was already made. He ~~gaze~~ glanced at the button and saw it - bold, obvious, impossible to ignore. ~~Blue~~

BLU...



Handwriting practice area with 20 horizontal lines.



19

Turn over ►



Handwriting practice area with 20 horizontal lines.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS





AO5: This candidate has met all the criteria for Level 4. For Level 5, the candidate meets some of the bullet points, in particular bullet point 2 in terms of shaping audience response with subtlety. A mark of 22, in Level 5, was awarded. Whilst the content of this piece is challenging, it is a good example of creative, imaginative writing that we would not consider to be a safeguarding concern, but suggestive of a candidate attempting to craft a response with impact. AO6: As with AO5, this response meets all of the Level 4 criteria, with some evidence of extensive vocabulary being used strategically which nudges it into Level 5 with a mark of 14. AO5: Level 5 - 22 marks AO6: Level 5 - 14 marks

Question 8

The writing question is the final section of the paper. Candidates are advised to spend around 45 minutes on their writing and there are 40 marks available. When considering the overall weighting of this section in the paper, this is a significant number of marks available. It was really pleasing to see that nearly all candidates attempted this section, with some very imaginative and creative responses offered. While the focus on this section for many candidates has had some impact on their ability to finish the reading section, it is understandable that candidates choose to focus on this section to such a degree.

Question 8 was a less popular choice in this series, perhaps as the starter sentence offered with Question 7 was an accessible way in for many candidates. However, those that did attempt this question offered responses with a similar range – some somewhat simple responses, alongside a handful of sophisticated responses.

The first bullet point of the mark scheme is every examiner's starting point when judging a response in this section. How successfully has the candidate shown an ability to communicate clearly, effectively and imaginatively? Candidates should be asking themselves: what do I want to achieve here? Do I want to shock and surprise my reader? Am I attempting a certain style or genre of writing? How much will I cover in my narrative? All of these questions will hopefully guide the candidate towards a clear purpose so they can focus on a sustained response.

Indeed, the last question, how much to cover, is an important one in this section. Candidates can feel they have to cover a whole 'story' which, given the time constraints, can lead to somewhat pedestrian responses that feel rushed as the candidate gets to the 'finish'. Some of the most creative responses in this section had a clear start, middle and end, without necessarily providing a traditional conclusion, or ending to the narrative. While examiners are always somewhat wary of cliffhanger endings (or the 'it was all a dream' responses), there is no requirement to achieve a 'once upon a time' through to a 'they all lived happily ever after' style of narrative. In fact, leaving some questions for the reader can be an indicator of confidence and control on the part of the writer.

The main discriminators in the writing responses were:

- The ability to communicate clearly and effectively – lower level responses tended to show some limitations in this area, offering more basic narratives that often simply relayed an event or occasion. Higher level responses often offered sophisticated responses that worked hard to engage the reader (AO5).
- The effectiveness of tone, style and register (AO5).
- Spelling of basic vocabulary, especially double consonants (AO6).
- General quality of punctuation (AO6) – missing commas and random capital letters the range of sentences used (AO6).
- Vocabulary choices (AO6) – at the higher level, it was clear that candidates were making explicit choices about choice of words in terms of impact on the reader.

It was noted that candidates were confident employing a range of sentences (one-word sentences and single sentence paragraphs) that examiners will recognise as crafting on the part

of the candidate. Clearly this is something centres have been supporting candidates with to good effect. Vocabulary usage is an interesting conundrum for many candidates – some attempt to offer a range of sophisticated vocabulary, while others seem to shy away from using unfamiliar words perhaps for fear of making spelling mistakes. It is worth noting that attempting to craft a specific style of response will be awarded where possible.

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:

She breathed.
It was here, the stolen breath, that Sophie then ^{had} closed
her eyes.
The aroma filled her nostrils, reminding her of
rebirth and the future.

operation
operation
betrayal

Write your answer to Section B here:

As she battled her way through the torrential
downpour, her mind was a ~~chaos~~ ^{catastrophe} of turmoil,
depth of her doubt, with her to surrender to the
... The damp leaves, coarse and
saturated with the rain, mingled with ~~dead~~
decaying limbs, contributed to the rich, earthy
smell. Twisting skeletal fingers, as if nature itself
is lightning.

As ^{Sophie} ~~she~~ battled her way through the torrential
downpour, her mind was a catastrophe of turmoil,
mirroring the chaos ~~or~~ raging above. Lightning
stretched the sky into ^{jagged} ~~irregular~~ fragments, illuminating



the cavernous depth of her doubt, with her to
surrender the massive turmoil. The damp leaves,
coarse and saturated for the rain, mingled with
decaying limbs, contributed to the rich, earthy
smell. Twisting skeletal fingers, as if nature itself
is mirroring the war within her - chaos ^{like a} tug-of-war
between the yearning of freedom and the
^{oppression} ~~oppression~~ of weight of expectation.

Each blast of wind ~~drifted~~ ^{drifted} her backwards, yet
each step forward is an act of defiance. The
raindrops, needled her skin, stinging like ~~an~~ ^{it}
~~felt betrayed by her~~ ^{felt betrayed by her} ~~attachment~~ ^{had} ~~It hurt.~~ ^{It hurt.}
~~In that moment, not forced to insist.~~ She breathed.
It was here, the stolen breath, that Sophie had then
closed her eyes. ~~Her mind drifted to the~~ ^{Her mind drifted to the} ~~aching~~ ^{aching} ~~the~~ ^{the} ~~peace~~ ^{peace} ~~behind~~ ^{behind}
The aroma filled her nostrils, reminding her of
rebirth and the future.

At that moment, she had a deep feeling that
the heavy chain of duty, has finally slipped off
her shoulders. ~~Yet~~ ^{Yet}, the midst of raging tempest,
~~universe~~ ^{universe} an unexpected stillness ~~to become~~ ^{to become} bloomed -
~~an intense~~ ^{a rush or silence} ~~in that still moment.~~ ^{in that still moment.}
The storm, itself not forced to insist, but rather cleansing
the ~~the~~ spirit like a transformation of baptism -



17

Turn over ►

a raw reminder that the world in hers to remain.

Slowly, Sophie opened her eyes. Taking a step forward.
Another step. Not fighting the wind, but rather learning
how to lean ~~was~~ into it, by striking away the
roughness ^{of the wind.} ~~the storm~~ ^{was} ~~like a river~~ ^{like a river} and it
thought. As she tries to get past the fearful storm
she is reminded by every step she has taken in life, to
face ~~some~~ challenges and overcoming ~~ing~~ them, one by one.
~~So~~ she finally surrenders to the downpour, of the storm.
The storm is still raging, ^{but} only Sophie remained.



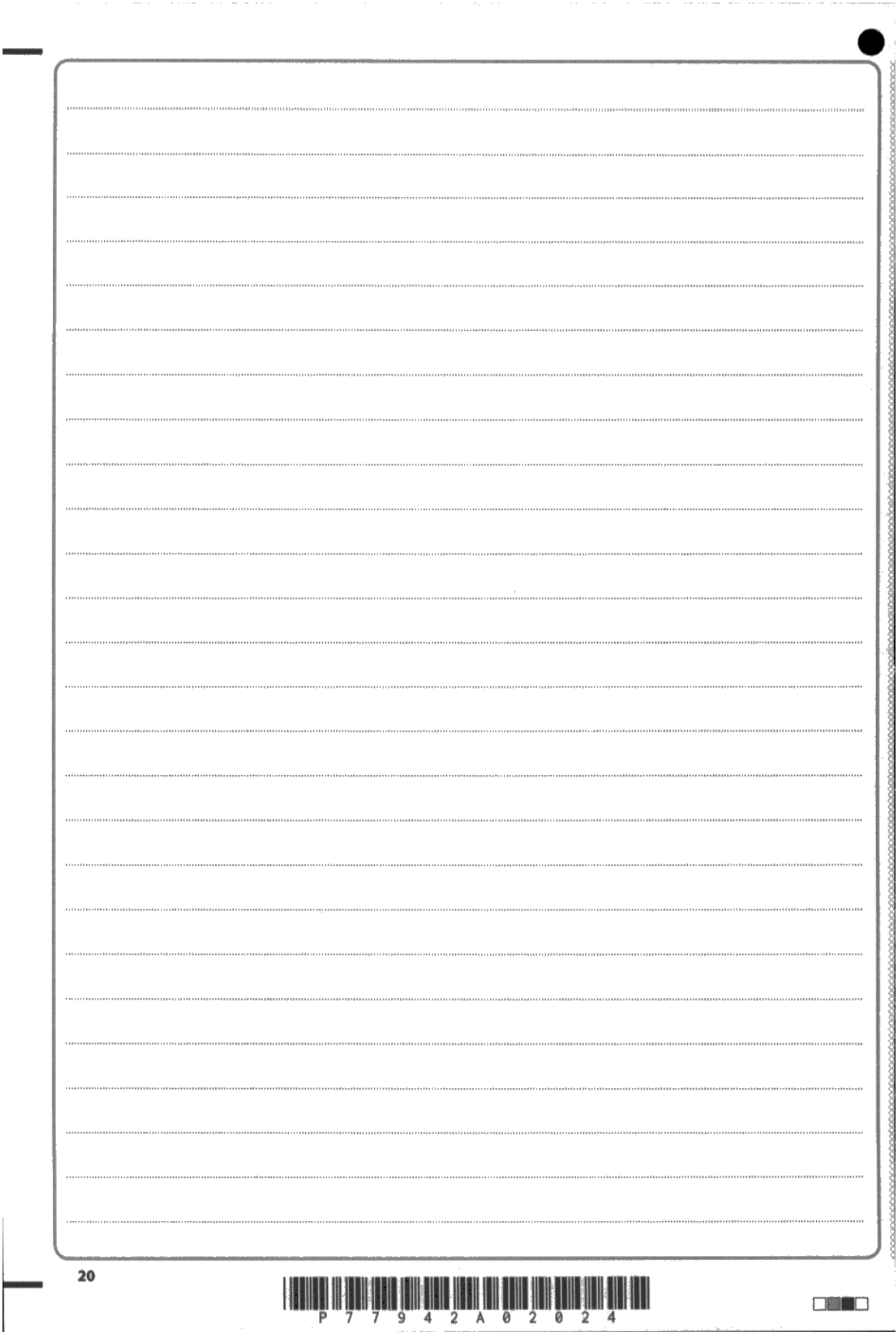
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HA066362643

19

Turn over ►



Handwriting practice area with 20 horizontal lines.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS





AO5: There is much that is awardable here, but it isn't straightforward to unpack. It is a heavily descriptive response that meets the criteria for Level 3 and there is some evidence of the writing being organised for particular effect. With again, some effective use of style and register and some deliberate use of structural and grammatical features. The response isn't always secure in its ability to communicate effectively and a score in the middle of Level 4 was felt to be best fit. It is awarded 17 marks. AO6: As with AO5, this meets all Level 3 criteria in AO6. Due to the secure and somewhat sustained ability to develop purpose and effect this has been awarded a mark at the lower end of level four, at 11 marks. AO5: Level 4 - 17 marks AO6: Level 3 - 11 marks

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:

P1 - A black Smith has a son he grows up P5 finds him
his dad is sent to war and dies gives him mercy
P2 - son finds out his dad's dead
tries to make the perfect sword that can cut anything
P3 - discovers a new ore at a underground volcano
tries again to make sword
P4 - makes sword it never breaks and cuts even diamond
P5 sets out to find the person that killed his dad

Write your answer to Section B here:

~~Years ago in 1876~~ A middle aged black smith has a son
allan

Years ago in 1876 on a hot summers day in July a black Smith has a ~~son~~ son and he calls him Allan. 16 years go by and ~~allan~~ allan decided to follow in his dad's foot steps and becomes a black Smith, A month later people come knocking on the door asking allan's dad to go serve his country. 2 month go by with allan's dad sending letters regularly to check up on him, but this time its different it not the mail man knocking on the door its the army general telling allan his dad had died.



Alan spends all his time taken out his anger and grief trying to make the perfect sword that can cut anything. he fails again and again, And runs out of resources So he decides to go mining for some.

After a while down in the cave he gets lost and goes deeper and deeper in the mine and it keeps getting hotter. He stumbled across an underground volcano, and in the corner of his eye he sees something shin. He heads over to it and takes a look. He had never saw a metal quite like what he's got so he calls it unobtainium.

He heads home with his new ore and tries to make a sword with it. After it cools down he tries it out and it makes perfect cuts without losing its edge. he tests its durability and no matter what he does it doesn't break.

With his new sword he sets out to find the man that killed his dad. he finds out the man's name and location, so he sets off. After travelling for a week he arrives at the location, sword gripped tightly in his hand ready to take revenge.

HA065376633



P 7 7 9 4 2 A 0 1 7 2 4

17

Turn over ►

As he breaks into the house he realised hes an old man
and all his ~~old~~ anger goes and repeats with guilt.



Handwriting practice area with 20 horizontal lines.



19
Turn over ►

Handwriting practice area with 20 horizontal lines.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS



HA065370633



AO5: All Level 2 criteria have been met and so we can start to consider whether there is anything to award at Level 3. There is evidence of a development of connected ideas as there is a sense of a rudimentary plot around the quest. The piece is clearly imaginative and there is clear evidence that the candidate has selected material and stylistic devices to engage the audience. The tone and register are a little straightforward and this keeps it at the lower end of Level 3 at 10 marks. AO6: The candidate has shown some ability to write for clarity and purpose. Some control of sentence structure and punctuation. Some correctly spelt vocabulary – but this is not as strong as other elements. The best fit mark is mid-Level 2, 6 marks. AO5: Level 3 - 10 marks AO6: Level 2 - 6 marks

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- For the short answer questions (Questions 1 and 3), ensure your answer is brief – and don't worry about explaining your evidence in these questions. Be careful with these short answer questions - always ask yourself "does my evidence clearly answer the question asked?"
- Make sure that for Question 3, you understand what the question is asking you to evidence – it will ask you to interpret the text, not just identify.
- For Question 2, with a focus on language, remember that using subject specific terminology is important but the focus is also on explaining how the feature(s) help to create meaning for the reader – don't just feature spot.
- Similarly, for Question 4, use subject specific terminology while also trying to explain how the language and structure is helping to create meaning.
- When discussing structure, some of the best responses discuss changes in tone across the extract or how the events unfold – a great way to approach structure.
- For Question 5, you must offer three similarities. It is also important that your similarities focus on the question asked, not just generally similar things about the texts.
- For the comparison question, make sure you focus on the question asked – it will really help you shape your answer.
- For the imaginative writing questions, think about your reader, what you want them to understand and what impact you want to create.
- You don't have to write an epic story! Some of the best responses are 'slices' of a story, allowing the writer to focus on detail and description.
- Plan your writing! Your response will probably engage the reader better and show that you have thought about how you want to start and end your writing.
- When you start writing, think about the words you will use, features you can make use of and how your punctuation can add meaning.
- Take care throughout the writing section in terms of your accuracy: spelling, punctuation and grammar.
- Try to give an answer for every question – every mark counts, so missing out questions will never be a good idea.
- Watch the time! It can be worth having a timing plan before you walk into the exam.
- Try your best not to leave any answers blank. Even a short response to a question will get you some marks.
- Finally, recycling is OK! This paper has lots to get through, so reusing textual evidence from other questions is OK - just make sure you are answering the question asked.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

