



# Exemplars for marking

## Course Title

Pearson Edexcel GCSE English Language 2.0: Achieving Grades 4 and 5

## Course Code

1EN2-24O11



## Activity 1

### Script 1 – Paper 1 – Question 3

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

You should include:

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

Use examples from the whole text and relevant subject terminology.

(8)

The writer used language to interest the reader ~~by using~~ by the introduction "when there word arisen a dreary feeling" showing that the discovery came at a almost boring time period which & can ~~intit~~ intrigue the reader into wanting to know what this was in order to keep reading.

The writer also details briefly how useful the telephone is "There is no reason why a man should not hold a conversation with a son at the Antipodes." ~~showin~~ this informs the reader to know how useful the telephone can be better it woul ~~a be~~ talking to a loved one across the world. The writer also used ~~the~~ Rhetorical question in a 3 way form such as .



"What would a parent give to hear the  
very voice" which shows a form  
of empathy which helps ~~the reader~~  
~~understand~~ informs the reader of  
its usefulness. #The Familiar Laugh



## Script 1 – Paper 1 – Question 3 – Mark Scheme

Question number	Indicative content
3	<p><b>AO2 (8 marks)</b></p> <p>Reward responses that explain how the writer uses language to interest and inform the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p><b>Responses may include the following points about the language of the text:</b></p> <ul style="list-style-type: none"><li>the writer uses inclusive pronouns, 'we', 'our', to make the reader feel included as an equal of the scientists who are making discoveries</li><li>the writer uses the adverb 'happily' to create a positive tone at the beginning of the text, which would engage the reader</li><li>the use of the adjective 'dreary' provides an unpleasant contrast highlighting the unappealing prospect of no more inventions</li><li>the writer's use of verbs, 'penetrating', 'sounding', 'finding', gives the impression of a great deal of activity. This suggests how busy scientists are and interests the reader</li><li>the writer uses juxtaposition in the list of scientific achievements to show how great the achievements are: 'dyes in dirt', 'perfume in filth', 'food in refuse' (some candidates may say that this is antithesis). This informs the reader of how many different discoveries have been made and impresses the reader by how apparently astonishing they are</li><li>the use of alliteration, 'dyes in dirt', emphasises the extraordinary achievements as it would seem an impossible task</li><li>the writer's use of repetition of 'true' would make the reader think that what is written is factual and the truth. This is further supported by the reference to 'the annual catalogue of new facts', which would interest the reader as they will understand that the telephone is a genuine invention</li><li>the description 'a thick, closely printed volume' clearly explains to the reader how great the achievements are by using the adjectives 'thick' and 'closely printed'. This suggests how tightly-packed the information is and how much of it there is</li><li>the writer interests the reader by showing his enthusiasm for the telephone: 'What the Telephone promises is hardly short of this'. The verb 'promises' interests the reader as it suggests possibilities and excitement</li><li>the writer interests the reader by informing them of the ways the telephone can bring people closer, 'distinguish his voice, hear his breathing', and the repetition of the pronoun 'his' informs the reader that the telephone will produce realistic communication and suggests the close relationship</li><li>the writer interests the reader by using adjectives in 'hear the very voice, the familiar laugh, the favourite song', which emphasises how good the reproduction of the sound will be</li><li>the writer uses alliteration, 'the very voice', 'hear his heart's throb', to draw the reader's attention to the exciting prospect that the telephone offers and the added onomatopoeia of 'heart's throb' emphasises how the telephone brings people closer</li><li>the use of 'Next to seeing—nay, rather than seeing' interests the reader as it suggests that the telephone may replace personal contact but in a positive way as the telephone brings people closer: 'the familiar laugh', 'the favourite song'</li><li>the writer uses an emotional appeal, 'what would parents give to hear', which has</li></ul>



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

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>Comment on the text and on the language used to achieve effects and influence readers.</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 to achieve effects and influence 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 to support explanation.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>Exploration of the text and how language is used to achieve effects and influence 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 4	7–8	<ul style="list-style-type: none"> <li>Analysis of how language is used to achieve effects and influence readers.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> <li>Precise use of a range of relevant subject terminology to support analysis.</li> </ul>





## Activity 2

### Script 2 – Paper 1 – Question 2

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

Evaluate how successfully this is achieved.

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

(6)

successfully persuades  
The writer ~~persuades~~ the reader by saying  
"There is no reason why a man should not hold  
a conversation with a son" ~~which~~ <sup>which</sup> makes  
the reader happy that they will be able to  
~~contact~~ <sup>contact</sup> their ~~son~~ <sup>child</sup>.

The writer successfully persuades the reader  
by saying "hear ~~his~~ his heart's throb" which makes  
the reader feel happy and emotional that they  
will be able to talk to their child like  
he/she is next to them.



## Script 2 – Paper 1 – Question 2 – Mark Scheme

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



## Question 2

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





## Script 3 – Paper 1 – Question 5

### 5 Read this extract.

The subscriber has only to put down his receivers and wait a few minutes for the local news, or the theatrical, art, or science notices. Next come the latest foreign, provincial, and sporting information, and all kinds of society and political matter. And this news not only comes with extraordinary promptness, but it is brought to one's own fireside, without the trouble of running into the street for the paper.

But the name of the telephone—its full description is the 'News and Entertainment Telephone'—implies that the instrument is not monopolised by news. Perhaps the most popular feature of it is its connection with the theatres, concert halls, and the hundred and one other places of amusement in the city.

In the extract the writer tries to persuade readers that the Pleasure Telephone will change people's lives positively.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from the extract.

(6)

The writer successfully achieves ~~to~~ ~~to~~ persuading the reader that the 'Pleasure Telephone' will change peoples lives positively by telling the benefits it will have on your life to make it easier this is shown in the quote 'without the trouble of running into the street for the paper' this shows us it would much more easier and less time consuming by getting the 'Pleasure Telephone' to get the news updates just on the phone.



It also shows how quickly you can get updates and information without going anywhere, this is clearly shown in the quote 'Wait a few minutes ... science notices' this tells us you literally wait a couple minutes and you will have all the information delivered straight to the telephone.

The last reason I think its successful and people would want the telephone to positively change their lives is shown in the quote 'connects to the theatres, concert halls and hundred other places' this ~~then~~ shows all the numerous things you get to view just by purchasing the 'Pleasure Telephone'



## Script 3 – Paper 1 – Question 5 – Mark Scheme

Question number	Answer
5	<p><b>AO4 (6 marks)</b></p> <p>Reward responses that evaluate how successfully the extract persuades people that the Pleasure Telephone will change people's lives positively. Do not credit any reference to the writer's techniques that does not make a judgement on the success of the extract.</p> <p><b>Candidates must give three reasons supported by evidence to access Level 3.</b></p> <p><b>Responses may include:</b></p> <ul style="list-style-type: none"><li>the extract is successful in persuading people that it will have a positive effect on their lives as it suggests that access to information is almost instant: 'wait a few minutes'. This is further emphasised by 'the latest', appealing to people who want the most recent updates and want to be informed quickly: 'extraordinary promptness'. This suggests that people who use the device will be better informed</li><li>the extract is successful as it provides a range of uses for the telephone, 'local news, or the theatrical, art, or science notices', which persuades a variety of people with different interests that the telephone will help them. The news coverage 'local', 'foreign', and 'provincial' would appeal to serious readers and the more entertaining elements 'theatrical, art', 'sporting information' might persuade a broader spectrum of readers how useful it would be</li><li>the extract successfully persuades the reader of the convenience of the telephone, 'brought to one's own fireside', 'without the trouble of running into the street for the paper', as it provides a contrast with the past ways that news has been communicated</li><li>the extract successfully persuades readers that their lives will be improved as they can access a range of cultural activities: 'theatres, concert halls, and the hundred and one other places of amusement in the city'</li><li>the extract refers to 'The subscriber' so the telephone is not freely available to all; the reader may feel excluded and so the extract is unsuccessful in persuading readers that everyone's life will be improved</li><li>the extract does not successfully present the convenience of the telephone because it says you have to 'wait a few minutes' and then it lists the information you can get, but there is no suggestion that you can select/revisit this information unlike 'the paper'</li><li>the extract addresses a particular type/class of reader, one whose interests are news, politics, sport and the arts, and does not consider less cultured aspects, or suggest its benefits for the less literate: 'all kinds of society and political matter'</li><li>the extract does not consider the telephone as a means of personal communication, which some readers might consider to be important, and so the extract does not successfully persuade the reader that everyone will benefit</li><li>the extract does not refer to everyone, 'put down his receivers', which suggests that only men will have access to/benefit from this new technology. The list of information could be seen to be biased towards male interests and so does not successfully show how everyone will benefit.</li></ul> <p>Accept any other reasonable responses.</p> <p>N.B.: candidates may offer a range of evaluations of the success of the writer. All interpretations are equally valid provided they are argued appropriately, supporting the points being made.</p>



### Question 5

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





### Activity 3

#### Script 4 – Paper 1 – Question 6

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

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

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

Use examples from the text to support your evaluation.

(12)

The pleasure telephone in my view is something that everyone will want, this is because the writer has been extremely enticing and exaggerate with this text.

The writer uses great emotive language, stating "It will make millions merry who have never been merry before, it will democratise". Who doesn't want to feel happy and included? That quote alone makes a reader feel the need to read on and see what else the pleasure telephone entails.

The writer states that everyone will be able to have it, that the rich and the poor will be liked, the poor will no longer have that feel of being left out.





"Though the telephone is likely to effect immense changes, and will no doubt create something like a sensation when introduced into this country, its installation is a really very simple thing".

This quote states that it sounds like a difficult thing but really it's not. It can be installed easily and will give great sensation by the immense changes that it will bring.

The writer uses fantastic emotive language, exaggeration and descriptive language throughout, this keeps the writer engaged and intrigued to what the pleasure telephone will bring and continue to bring throughout the future.



## Script 4 – Paper 1 – Question 6 – Mark Scheme

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



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

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





## Activity 4

### Script 5 – Paper 1 – Question 7

\*7 Write a speech for your peer group with the title 'How to stay safe online'.

A student has started a response to this task.

*We are all using the internet more than ever, but how safe is it? There are dangers out there but there are also ways we can be safe when we are using the internet and interacting with people online.*

Continue this speech using your own ideas.

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 7 = 40 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:

Epic	FAP
Engage: ask rhetorical question to captivate audience	
Purpose: why I am writing	
Inform: How to solve issue	
Call to action: How next steps.	

Write your answer to Section B here: How to Stay Safe online

We are all using the internet more than ever, but how safe is it? There are dangers out there but there are also ways we can be safe when we are using the internet and interacting with people online. Would you want your address to be leaked to the dark web? Would you want people to have your location?



My name is David and I am writing to you to inform you ~~as~~ on how to stay safe online. Technology is advancing and it is advancing fast. Although majority of us have good intentions, there are some people out there with callous intentions. There are many ways to protect ourselves from these people.

we can protect ourselves by making our usernames for online platforms plain and inconspicuous. we can keep our sensitive information to ourselves. we can report to police if we find anyone trying to retrieve information that is personal. These are just the tip of the iceberg on ways we can defend ourselves so I encourage you to go out there and find more

I'm going to finish by asking a question you should always ask yourself going forward. Is this safe? I hope you take the next steps we have discussed towards protecting yourself online. Thank you for listening





## Script 6– Paper 1 – Question 7

Chosen question number: **Question 7** ☒

**Question 8** ☐

Plan your answer to Section B here:

Write your answer to Section B here:

How to stay safe online

~~We are all using the internet more than~~  
It is very important that the dangers  
and red flags should be outlined to  
the social world. What baffles me the  
most is that today you will <sup>see</sup> kids of age  
6 ~~at~~ already using ~~using~~ phones so early.  
It's sadening. It's Reckless; but most important



It's dangerous. If you fail to understand these dangers, let me tell <sup>you</sup> a story. I once had a friend called Jamie. He was quite, liked football; also had a family. A family which did not know what was going on ~~it~~ in their own house. A family which had no clue. No clue of the dangers. Not a single clue on what hours, days or even ~~rights~~ years of living a life on social can do to someone. Jamie was being cyberbullied, which ~~unfortunately~~ unfortunately ~~to~~ led him to suicide. So now do you understand? These dangers online are <sup>not</sup> easy to spot with the naked eye; but we must try, we must fight, we must work together, so we can stay safe online. Share your social life with others. Most importantly share your social life with your family. It hurt me <sup>to</sup> know that Jamie's family had no clue. Nowadays we think ~~everything~~ everything is fine; until the day they are not with us anymore. I think the best alternative to stay safe online is as peers, together we must unite and build ~~an~~ online safety team. Anyone can join, Anyone can



~~voice~~ help; but most importantly anyone can have a voice. We will outline how to stay safe online; for example using private accounts instead of ~~public~~ <sup>public</sup> so you can not be approached by people you don't know.

Sometimes it's the things that people watch that has a impact on them; therefore ~~there~~ we will propose different ideas, for example using safe search when you are on the internet.

But ~~the~~ <sup>my</sup> most important point that I will like voice out is do not think you can not speak speak out <sup>about it</sup> ~~about it~~. do not think you are alone; because ~~if~~ I can tell you that you are not. In unity we are power.



## Scripts 5 & 6– Paper 1 – Question 7 – Mark Scheme

Question number	Indicative content
7	<p data-bbox="331 421 735 450"><b>AO5 (24 marks), AO6 (16 marks)</b></p> <p data-bbox="331 495 1086 524"><b>Purpose:</b> to write a speech, to inform, advise and/or persuade.</p> <p data-bbox="331 568 1377 640"><b>Audience:</b> the writing is for the candidate's peer group. The focus is on communicating ideas about using the internet safely. This can involve a range of approaches.</p> <p data-bbox="331 685 1366 757"><b>Form:</b> there should be clear organisation and structure with development of the ideas provided and a conclusion.</p> <p data-bbox="331 801 536 831"><b>Responses may:</b></p> <ul data-bbox="331 835 1358 1155" style="list-style-type: none"><li data-bbox="331 835 1278 907">• identify different types of online activity such as emails, shopping, studying, banking, accessing social media</li><li data-bbox="331 911 1278 983">• identify the risks involved in the different activities such as theft of personal information, cyber-bullying, being scammed</li><li data-bbox="331 987 1358 1088">• give practical advice on how to protect yourself from the dangers, such as being careful about giving out personal information, making sure passwords are secure, having firewalls</li><li data-bbox="331 1093 948 1122">• give advice on what to do if you have a problem</li><li data-bbox="331 1126 1066 1155">• be written from the perspective of a teenager or an adult.</li></ul> <p data-bbox="331 1200 762 1229">Accept any other reasonable points.</p>



Level	Mark	<b>AO5 descriptor</b> <b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b>  <b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b>
	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>





Level	Mark	AO6 descriptor <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>• Uses basic vocabulary, often misspelled.</li> <li>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> <li>• Limited holistic use of grammatical features, such as vocabulary and/or spelling, for clarity, purpose and effect.</li> </ul>
Level 2	5–7	<ul style="list-style-type: none"> <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> <li>• Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.</li> </ul>
Level 3	8–10	<ul style="list-style-type: none"> <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> <li>• Sound holistic use of grammatical features, such as vocabulary, spelling, punctuation and/or syntax, for clarity, purpose and effect.</li> </ul>
Level 4	11–13	<ul style="list-style-type: none"> <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> <li>• Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.</li> </ul>
Level 5	14–16	<ul style="list-style-type: none"> <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 particular effects.</li> <li>• Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.</li> </ul>



## Activity 5

### Script 7 – Paper 2 – Question 4

#### 4 The writer presents an exciting event.

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

You should include:

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

Use examples from the whole text and relevant subject terminology.

(10)

The writer interests and engages the reader in many different ways.

The text starts off with getting straight into it.  
"The car roared off" This is the first few words of the text. This can effect the reader by getting them ~~immediately~~ <sup>suddenly</sup> attached to the text and wanting them to read on. It gets the readers excited.

"The mountain range of the Madonie?" The writer is telling us the surrounding of the racer and is describing the environment.  
Such as "The flickering silver of olive groves." this tells us that obviously the sun is making them flicker as they race.



## Script 8 – Paper 2 – Question 4

### 4 The writer presents an exciting event.

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

You should include:

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

$$\underline{L + S = E}$$

Use examples from the whole text and relevant subject terminology.

(10)

The writer successfully engages the reader immediately through their use of structure. For example "The car roared off." This short sentence right at the beginning interests the reader because it has no explanation as to why this happened so the reader is curious for an answer. ~~the verb roared is also personified~~ therefore they are engaged.





The writer also effectively engages the reader through the use of Language. For example "the hot breath of the motor." This is personification because the writer gives a non human object human characteristics. This interests and engages the reader because it's something relatable as everyone knows what hot breath is so by describing the car having hot breath creates imagery in the reader head therefore interesting and engaging them.

The writer use Language successfully to engage and interest the reader. For example "dotted with people like a country bakers cake with flies." This is a simile as it describes the similarity of the people ahead of him that he's referring to, to a bakers cake that attracts lots of flies. This engages the reader as it creates imagery because most people would know what that looks like so gives them a better understanding therefore engaging them.



finally the writer uses structure to engage the reader effectively. for example. "The mountain range of Modonie... and suddenly a spiderlike insect: a car." This is a complex sentence with lots of listing of events to emphasise that they are happening so quickly as the driver drives that there is no time for a pause for a full stop. This engages the reader because it crams lots of events and detail into a small narrative space so they too get the feeling of the pace of the car.





## Scripts 7 and 8– Paper 2 – Question 4 – Mark Scheme

Question number	Indicative content
4	<p><b>A02 (10 marks)</b></p> <p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p><b>Responses may include the following points about the language of the text:</b></p> <ul style="list-style-type: none"><li>the writer describes the moment when Clerfayt passes the stands as ‘flashes of colour and whiteness and light’. These broad descriptions, alongside the energetic verb ‘flashes’, will help to engage the reader as a sense of speed is established</li><li>the challenge the car presents to Clerfayt is presented by the metaphor ‘the hot breath of the motor’; this emphasises the heat being generated as well as the image of the engine being like a breathing creature</li><li>the speed of travel is further enforced by the simile ‘an insect that slammed like a bullet into his glasses’. This powerful description of the driver being hit by insects and other elements reinforces the pace that Clerfayt is driving at and the dangers the environment presents</li><li>descriptive language is used to show the roads as being difficult to navigate. The ‘plunging’ road describes a track that quickly descends, almost with little or no control</li><li>the simile ‘like a giant swing’ further emphasises the severe gradients in the road, helping readers imagine a difficult and challenging track</li><li>anthropomorphism describes how the car begins to lose control. As the car ‘began to dance’, readers will imagine a car skipping around the track in an uncontrolled way, suggesting Clerfayt is in danger</li><li>a crash seems inevitable as the car rapidly approaches the watching crowds. The simile used to describe these watching people, as dotted around ‘like a country baker’s cake with flies’ emphasises how small the people seem at this moment</li><li>the speed at which Clerfayt is heading towards the crowd at the end is emphasised by the metaphor that describes the people that ‘became giants’, suggesting a rapid change from the ‘flies’ mentioned earlier. These contrasting images highlight the change in Clerfayt’s view as he loses control</li><li>semantic fields of fire (‘burning’, ‘flashes’, ‘blazing’) and physical struggle (‘fought’, ‘jerked’, ‘tearing’) help to develop a tone of danger and challenge for Clerfayt.</li></ul> <p><b>Responses may include the following points about the structure of the text:</b></p> <ul style="list-style-type: none"><li>the writer begins with a short, punchy sentence, ‘The car roared off’, to highlight the high-speed moment that the text begins, quickly dropping readers into the action</li><li>an exclamation mark is used as Clerfayt forcefully reminds himself ‘don’t strain the motor!’ (imperative). This develops his nervousness about overdoing it at this point, causing damage to the car in his rush to catch Duval</li><li>an asyndetic list is used in the second paragraph to describe the environment that Clerfayt is racing through, suggesting that the obstacles seem never-ending</li><li>this complex sentence also helps to develop a sense of continuous movement or momentum, as Clerfayt chases Duval along the track</li><li>the repetition of the word ‘dust’ when describing the environment reinforces the idea that the driving conditions are hazardous</li><li>different sentence structures emphasise the cut and thrust of the overtaking manoeuvres. ‘The cars raced along close together’ provides a quick sense of the moment Clerfayt finds himself in. In contrast, the long sentences elongate time, presenting an almost slow-motion view of a fast overtaking manoeuvre</li></ul>

V1.1



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

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <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>

#### V1.1



## Activity 6

### Script 9 – Paper 2 – Question 5

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

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

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

(6)

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

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

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



## Script 9 – Paper 2 – Question 5 – Mark Scheme

### Question 5

Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"><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 candidate (limited, clear, precise).





## Activity 7

### Script 10 – Paper 2– Question 6

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

You should compare the:

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

Use examples from both texts to support your comparison.

(16)

In both texts they are both very determined to win this race they are in.

"Used the power of my bodyweight to crush the pedals".

They both show sadness and disbelief in both texts. So we know this because they say.

"All of our efforts would probably be for nothing" and "Till it seemed impossible to avoid them."

They both also show and tell us what the type of environment they are racing on. We know this because it says.

"on the slippery cataract roads" and also...

"The mountain range of the Mordonie"



## Script 11 – Paper 2– Question 6

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

You should compare the:

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

Use examples from both texts to support your comparison.

(16)

Text 1 is told from the first person perspective of David Miller whereas text 2 is told from a third person perspective following the race Clearyt meaning text 1 one feels personal and easily connectable to David.

Text 1 main idea is to give an insight into David Miller's life as a cyclist and the mental and emotional struggle of cycling as the text states, "cycling plays with the mind," whereas text 2 is a novel and its purpose is to create entertainment and spectacle by extravagant set pieces like the <sup>car</sup>skidding out of control as it a curve, "dotted with people," The writer also uses more language techniques in text 2 as it helps engage and engage the reader in an enthralling race.

Text 1 presents the race as a mental and physical challenge which personally cuts deep constantly sharing the



state of mind of the racer whereas  
text 2 only shows the most basic of  
emotions of the driver, enough to understand  
the situation he is in but not enough  
to connect to him where you feel for  
David and his struggle in the race.





## Scripts 10 and 11 – Paper 2 – Question 6 – Mark Scheme

Question number	Indicative content
6	<p><b>AO3 (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 people taking part in competitive races.</p> <p>Candidates may have compared the following:</p> <ul style="list-style-type: none"> <li>the types of sport being competed in</li> <li>how competitors face challenges or struggles</li> <li>how the thoughts and feelings of the people involved are presented</li> <li>the different ways people deal with competition</li> <li>how experiences differ through the texts.</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>both competitions are races. In Text 1, the writer mentions 'professional racing' in the first line of the text, along with references to 'riders' and the 'peloton'. In Text 2, the writer makes various references to the motor race, including 'the only straight stretch of the race'</li> <li>the texts both describe the competitors as focused on their tasks, suggesting a commitment to their goals. In Text 1, the writer states that 'you have to commit and show utter conviction' in the sport of professional racing. In Text 2, the writer states that Clerfayt sees 'only the road, the blazing blue sky, and the spot on the horizon (his competitor)', suggesting the driver's focus is only on the task ahead</li> <li>both competitions are taking place in environments that are creating additional challenges. In Text 1, the writer describes how the rain is adding to the difficulties he faces as his 'ability to handle (his) bike on the slippery... roads' begins to disappear. In Text 2, the race is taking place in an environment with 'rising and descending curves' and 'dust, more dust', suggesting that Clerfayt is having to overcome additional problems</li> <li>both texts suggest physical struggles during the races. In Text 1, the writer describes his 'body, screaming at [him] to stop', illustrating someone pushing themselves to the limit. In Text 2, the writer describes Clerfayt as having to deal with 'the hot breath of the motor, burning feet', painting a picture of someone dealing with temperatures that are uncomfortable and painful.</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>both texts are described from different perspectives. Text 1 is written in the first person, providing a more personal perspective of the challenges faced alongside a sense of looking back and putting events in context. In Text 2, a third person perspective is used, allowing the readers to observe Clerfayt in his dangerous pursuit of his competitor</li> <li>while both texts describe people taking part in a race, the type of race is different. In Text 1, the writer is participating in a cycle race, as indicated by the multiple mentions of the mode of transportation, such as when he crushed 'the pedals'. In Text 2, the writer describes Clerfayt taking part in a motor race, detailed by references such as him wanting to avoid straining 'the motor'</li> <li>the texts describe people attempting different things in their races. In Text 1, the writer has made a breakaway and is attempting to stay ahead of the peloton, illustrated by his close monitoring of the gap as it 'came down to two minutes'. In Text 2, Clerfayt is attempting to catch up with his main competitor, describing how 'Bit by bit, he gained ground' on the race leader in the distance</li> </ul>





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

Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> <li>Comparison between the texts is limited.</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>
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>



## Activity 8

### Script 12 – Paper 2 – Question 7

#### EITHER

\*7 Write an imaginative piece that starts with the line:

'This was my moment.'

*\*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 7 = 40 marks)

Write your answer to Section B here:

This was my moment. I was ~~scary~~ finally about to beat my friends <sup>for the</sup> ~~first~~ first time on a game. It was so close I was 2 minutes of winning a game, this week the game that had been chosen by one of my friends was <sup>football game</sup> ~~the~~ ~~game~~. I was nervous and a bit angry that he chose it because it was my first time playing it so I was ready for to lose like every week. In the first few minutes I somehow scored, which made me feel more confident. By the end of the match I ~~had~~ won 3 three to zero but I



still had four more friends to beat. I was confident it was my moment to win because three out of the four had never played the game either. For the next two games I smashed through winning five to zero and four to two, it made me feel over the moon that I won three games. The next game was a very close match, it went ~~out~~ to penalties because there were no goals scored from both teams. As I was taking the penalty I started feeling anxious and nervous again. Thankfully I won three to two on penalties. Now I was in the final, I was ~~really~~ worried about the game but I had the feeling it was my moment. I will win the game and the prize money we all put in, that's what I kept <sup>telling</sup> myself. My friend that was in the final was more experienced at the game, that is why he chose the game. The match started and I began to panic because he was much better than everyone else I beat. I ended up losing three to zero in the first couple of minutes but I ~~kept~~ tried to stay confident even if I was ~~also~~ a bit angry. By half time I ~~one~~ somehow ~~made~~ the score equal, three to three. Not a single ~~goal~~ goal was scored until my friend gave a penalty in the last minute. I thought this is my moment and I want to finally win, I scored and won the game and the money. I celebrated like if England won the world cup.



## Script 13 – Paper 2 – Question 7

Chosen question number: **Question 7** 

**Question 8** 

Plan your answer to Section B here:

min 2 paragraphs  
talk about a race

Write your answer to Section B here:

This was my moment. My body was pumped with adrenaline, time slowed down and the only thing filling my ears, was the sound of the crowd.

The whistle was and as I was about to move, the only thing I thought was "gotta go fast". This is the most intense race of my life.





My feet that have been shaking are moving, I'm bursting with kinetic energy, the only thing I had to focus on was moving.

Half way across the track I felt exhausted, I knew I had to keep going but my body was shouting at me to just stop and rest and the worst part about it was that I was going to, but then I saw my family, my friends in the audience telling me to go. So I kept moving forward.

Thanks to my little rest I was in fifth place so had to work harder, I sped up I kept moving and moving and moving till I was back in first place and I could see the finish line. I was thinking "This is it, I can do it, I must do it, I'm gonna reach the end."

And it all came crashing down.



I tripped, 3 runners behind me passed the finish line before I regained my footing and crossed the finish line.

The world became dark and I was just there thinking, why couldn't I have done better. I remember my trip and I'm instantly filled with rage and frustration.

• And That is the story of the biggest failure of my life



## Scripts 12 and 13 – Paper 2 – Question 7 – Mark Scheme

Question number	Indicative content
7	<p><b>AO5 (24 marks), AO6 (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. Candidates 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 candidates 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 a moment they were brave</li><li>• write about a time they had to prove themselves</li><li>• write about taking part in a competitive event</li><li>• make reference to the ideas mentioned in the unseen texts, for example trying to win a race.</li></ul> <p>Accept any other reasonable points.</p>



Level	Mark	<b>AO5 descriptor</b> <b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b>  <b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b>
	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>





Level	Mark	<b>AO6 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>• Uses basic vocabulary, often misspelled.</li><li>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li><li>• Limited holistic use of grammatical features, such as vocabulary and/or spelling, for clarity, purpose and effect.</li></ul>
Level 2	5–7	<ul style="list-style-type: none"><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><li>• Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.</li></ul>
Level 3	8–10	<ul style="list-style-type: none"><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><li>• Sound ability to write for clarity, purpose and effect.</li></ul>
Level 4	11–13	<ul style="list-style-type: none"><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><li>• Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.</li></ul>
Level 5	14–16	<ul style="list-style-type: none"><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 particular effects.</li><li>• Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.</li></ul>