

DELEGATE BOOKLET

Getting Ready to Teach Pearson Edexcel International GCSE (9-1) English Language A Specification 4EA1 from September 2016 15LBAIE01

**Course Title: Getting Ready to Teach
Pearson Edexcel International GCSE (9-1) English Language A
Specification 4EA1 from September 2016
Delegate Booklet**

Event Code: 15LBAIE01

Aims and Objectives of the event

- consider the structure and assessment of the new qualification and the support available to guide you through these changes
- explore Paper 1, Paper 2 and the coursework route in detail and take part in planning activities
- explore possible teaching and delivery strategies for the new qualification
- have the opportunity to network, discuss best practice and share ideas with other teachers.

Agenda

Time	Item
10.00 - 10.30	Welcome, introduction and specification overview
10.30 – 11.20	Key assessment features and exemplification
11.20 – 11.30	Break
11.30 – 12.15	Teaching and planning, support and questions.

International GCSE (9-1) English Language A

Exemplar Responses

Paper 1: Non-fiction Texts and Transactional Writing

Section B: Transactional Writing

SECTION B - Transactional Writing

Answer ONE question.
You should spend about 45 minutes on this section.

EITHER

- 6 'There is no point in travelling when you can see everything and learn about places on television and the internet.'

Write an article for a magazine giving your views on this statement.

Your article may include:

- the advantages and disadvantages of travel
- the advantages and disadvantages of learning about places on television and the internet
- any other points you wish to make.

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

(Total for Question 6 = 45 marks)

OR

- 7 'Schools and colleges have a duty to ensure their students keep fit.'

You have been asked to give a speech in which you express your views on this statement.

Your speech may include:

- who should have responsibility for the fitness of students
- whether extra time for physical education should be found in schools and colleges
- any other points you wish to make.

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

(Total for Question 7 = 45 marks)

I have been asked to give a speech on my views of the following statement, 'Schools and colleges have a duty to ensure their students keep fit' I think that this has different factors which ^{would} effect how I would answer to it.

I think that, yes schools do have a duty to keep their students fit. Even with Junior schools; the school should be enforcing outdoor playtime at breaks and lunches, alongside having at least one weekly sports lesson. ~~An obvious argument to this, is that are they.~~ This is something that should be carried on throughout senior school; Maybe not having outdoor playtime but certainly one, if not more, sports lessons a week.

I would support the idea that this is ~~are~~ the schools duty. As this is keeping them healthy, as well; and this would ~~be~~ coincide perfectly with the much loved saying of 'A healthy body, healthy mind'. A saying which many a school thrive off. Another reason as to why I feel that this is the schools duty is that, school is

all about preparing us for later life. So if we don't exercise from a young age, and during our youth, this could potentially lead to many problems later on in our life. What good is it to me if I can correctly solve a quadratic formula, but am unable to use it because I am bed bound, ~~due~~ due to ~~me~~ having serious heart problems, from childhood or early adulthood obesity. Obviously this is a worse-case scenario, but you can see where I'm going with this.

I agree that there comes a point in our teenage years where we must finally face our fears, and begin to make decisions ourselves. Hopefully throughout our childhood we have learnt from our parents and teachers and witnessed them make choices on our behalf; ~~and~~ and will strive to make as good choices as they have done, if not better. However if we have never been made to do sport in our childhood, why would we make ourselves when we're older, and more stressed, and actually have to pay to live somewhere. From this, you can probably tell it's not likely for a young adult ~~just~~ to suddenly have a

new found interest in sports in their late 20s. Although if they ~~had~~ ^{have} had that drilled into them at a young age then they're ^{probably} more likely to continue it, which would potentially ~~ca~~ cause a decrease in obesity rates.

Once again, back to starting to make our own decisions in our late teens, I think that this is when we can choose our own form of exercise. Once we turn 16, I ~~th~~ feel that we should then be able to exercise as much or as little as we want to. However if still in education, so a sixth form or a college, I think that they should still be providing the means for us to exercise. So as to encourage us to exercise and keep fit. As for me personally, I'm a lot more likely to go to the gym if it's a free gym, and free to all my friends as well. Then it'll become more of a fun passing the time during exams and revision, sort-of-thing between friends. Rather than being forced at 18 years old to still run the 1500 m, with that one person who is convinced that they're suddenly in the olympics.

So to summarise,
~~So in summary,~~ I strongly agree with
the statement that 'schools and colleges
have a duty to ensure their students keep fit'.
I think that from ages 4-16 all children should
be made to take part in at least one physical
activity a week. Then at ~~18~~ 16 we should
be encouraged and offered ways in which
we can do this.

Thank you for listening.

Question 7 Answer 1B1

This response is to Question 7, which asks candidates to write a speech giving their views on whether schools and colleges have a duty to ensure their students keep fit.

The opening to the piece is broadly appropriate as it clearly identifies what the question is, 'I have been asked to give a speech on my views'. While this is quite clear, it does create a tone of being required to give a speech, which is not necessarily the most engaging.

The viewpoint is clearly stated: 'I think that yes schools do have a duty to keep their students fit'. This view is developed with the idea of junior schools having outdoor playtime and at least one sports lesson a week. The candidate has some linkage between healthy body and healthy mind, and how learning is supported, but this is implicit rather than clear enough in the writing. The example of being able to solve a quadratic formula but having serious heart problems has the right intent (being unable to use it) but it does not fully achieve impact. It is clear that getting into good habits in younger life through doing sport is, in the candidate's view, helpful for the future, and that when you are older you can choose the type and amount of exercise. However, this point starts to contradict the earlier points, as the view is that exercise when you are older should be 'more of a fun passing the time during exams and revision...Rather than being forced at 18 years old to still run the 1500m'. The conclusion does however help to clarify the overall stance. The response includes the listeners using pronouns such as 'us', 'our' and 'we'. There is some organisation of the response with an introduction and conclusion although the points in the main body of the response could be more clearly organised. This would help avoid the repetition of points such as 'Once again, back to starting to make our own decisions in our late teens' and the need to end with 'So to summarise'.

The language used is appropriate overall and does reflect attention to the listeners' understanding. In some places it is very general and the points made become a little lost and almost superficial, for example in statements like 'I think that this has different factors which would effect [sic] how I would answer to it' and 'Another reason as to why I feel that this is the schools [sic] duty is that'. The use of the school's saying 'a healthy body, healthy mind' is helpful but not fully developed. There is some use of questions to involve the reader, although the lack of question marks loses the impact somewhat. The colloquial comment 'Obviously this is a worse [sic]-case scenario, but you can see where I'm going with this' involves the listeners but invites them to disagree rather than leaving them with the impact of the scenario.

Overall the sense of audience is generally clear but, given the shortage of ideas, the purpose is not really met. The listener is left unclear about why exercise is important in the junior school, although in senior school it suggests in a very loose way that it can help learning. The stating of the view is clear, but with only partial evidence. The language used is straightforward. While clear in the overall message, the piece needs to be developed and connected further to achieve higher marks. A mark of 8 is appropriate in Level 2.

For AO5 the ideas are expressed and sometimes ordered, although not fully developed and connected. The candidate uses appropriate and quite varied vocabulary, for example 'enforcing', and spelling is mostly accurate with some minor errors, for example 'coinside'. The punctuation is used with some control, creating a fair range of sentences structures. Syntax is not fully controlled with some fragments and some very long sentences broken up with commas. A mark of 5 is appropriate.

AO4 Level 2 – 8

AO5 Level 2 - 5 = 13

6) OPEN YOUR EYES!

Look at the modern world today, humans stand silently side by side staring at their phones. Ignorance. The world today is not natural; we stare through the 6 by 12 inch tablet's pixelated screen to ~~find anything you want~~. Look at the world.

Everyday the average 40 year old spends 5 hours staring at his phone and the average 25 year old a staggering 8 hours!

TAKE a glance away from this magazine and look outside. Look anywhere which portrays the natural and true ~~view~~ ^{painting} of the world. Not through somebody else's mind. Travelling the world brings back the real senses and brain of who you are - A Human. We never existed to feed off other ancestors history, photos and live feeds.

There are 152 countries on the Earth today so why not visit them? Sticking to the well beaten track bores the brain and starves the mind. Take a baby-step out of your comfort zone and explore the world. Peru, Cambodia, Philippines, Vietnam, take your pick. You will experience bright, illuminating and exquisite colours, spicy, exotic and perhaps poisonous food ~~in~~ through your own body and soul.

You might be asking but I can't afford to travel?

How will I cope without seeing anybody for 3 days, 2 weeks or even a month? The world is your oyster and you will never believe all the goodness that comes out of it once you put the sweat and determination of putting that effort in to the world. Family and friends are able to walk away from smartphones and realise the true reason why you want this excursion. It expoliates the mind.

The internet is a very sick and forgotten world. It was once controlled, useful and perhaps leisurely home but now in 2016 it has turned a dark leaf. Every hour more and more junk is thrown at the firewall, lies, plots and false accusations. The home has turned into a universe - a place where tiptoeing around may lead you into several sleeplessness. Nothing can be trusted so why don't you just travel the world making opinions about every single thing that may come into your mind.

The internet is useful in order to book your holiday - it's what people used to do! So why not pick up that travel brochure from the holiday shop tomorrow and book.

Your world is your oyster. Make the most of it.

Question 6 Answer 1B2

The candidate has responded to Question 6, a magazine article on which views are sought on whether there is any point in travelling when places can be seen on television and the internet.

The title uses a command and is in capital letters to emphasise this: 'OPEN YOUR EYES!' This leads into the next command to 'Look at the modern world today'. The syntax is effective in creating the tone and perspective of the piece, with the short statement 'Ignorance' and the repeated command 'Look at the world'. The piece has clear organisation, with the opening address to the reader to look around, the move away from smartphones and the magazine and then the reasons for visiting countries. The last section is slightly away from the purpose of the piece as it is more about the dangers and negatives of the internet than travel, but the focus is brought back to the topic of travel at the end to close the piece. The ideas are linked to the purpose and audience and there is a clear opinion on the topic. The ideas are communicated clearly, but could be more successful with more development and focus.

There is clear use of literary features to interest the reader, such as: alliteration in 'humans stand silently side by side' and 'well beaten track bores the brain'; use of the 'rule of three' - for example, 'bright illuminating and exquisite colours' and 'spicy, exotic and perhaps poisonous food'; and metaphor, for example 'It exfoliates the mind' and 'Your world is your oyster'.

The reasons for travel are fairly clearly but briefly communicated - to experience the natural world, to have new experiences, to 'exfoliate' the mind. There is a cursory comment on the potential cost and the potential to miss family but this is countered by 'all the goodness that comes out of it', although this is not explained in detail. The audience is addressed through varied syntax and is involved through questions, 'so why not visit them?'

Communication in the piece is clear throughout, although in a few places the language use is a little unusual but not explained, for example the exfoliation of the mind and the being led into 'several sleeplessness [sic]'. This is a broadly clear realisation of the task and there is a clear sense of purpose and audience. The form, tone and

register are mostly clear. A mark of 14 in Level 3 is appropriate for AO4.

For AO5 the candidate expresses and orders information and ideas and there is a cohesive structure overall. Vocabulary is varied, for example 'pixelated [sic]', 'illuminating', 'exquisite', 'exfoliates', 'accusations', and spelling is accurate. Sentence structure is adapted as appropriate. There is a range of punctuation used with some accuracy, although apostrophes are not used fully. A mark of 10 in Level 3 is appropriate.

AO4 Level 3 - 14

AO5 Level 3 - 10 = 24

The Need To Travel - a magazine article for young adults.

I am a drifter. I openly acknowledge it; I self-proclaim it! I can't stay put. The idea of staying in the same place for a plethora of years sends shivers down my spine. My need for travel is the same as another's need for a good mascara. I revel in surrounding myself in unexplored territory, it opens my eyes wider, makes my thinking clearer and my smile brighter.

* For me, ~~the experience~~ of meeting new people and forming friendships is the greatest experience one could have. Over the years I have met, talked to, shared secrets and become life-long friends with people from all over the globe. People who I could never have met sitting in my bedroom. The internet is wonderful

* It is said that with the advances in ^{recent} technology there is no need to travel. That is not so.

for researching a culture, learning a language or watching videos of baby pandas. However, life is about throwing yourself into that culture, immersing yourself into ^{a different} life, speaking to native people and seeing a baby panda sneeze in the flesh. You can see pictures or watch a documentary on a community but until you have seen the vibrancy of their traditional dress and eaten the ^{unique} flavours of their local dishes you have not truly experienced it.

I do understand that there is a financial barrier for many people. Those who would love to leave ~~their homes~~ and travel to a distant, exotic land but cannot afford to leave ~~their homes~~. There is also those with commitments to their jobs ~~and~~ ^{or those who are too anxious to get on a plane} families. Of course I'm not going to say "Just ditch it all and do it anyway!". No. I will advise you, however, is learn to enjoy the little moments in life. Perhaps, you could book a spontaneous over-night trip to Dorset to walk

across the pebbled beach at sunset;
or go for a long weekend and take
a ferry to Paris. If even this is
too much for you drive to the next
town or village and find a park. A park
that you have never heard of or been
to before. Sit down on a bench and
listen to the birds singing ~~at~~^{or} watch the
wind rustle the grass ~~or~~. Take time
to reflect on your life. A moment away
from the stresses of our mundane routines
and breathe. Just breathe.

Travelling to me is an escape route. When
I feel stressed, anxious or down I go
somewhere I have never been before and
relax. Of course, you could go to a
far away country and forget your old
life entirely - but that would mean giving
up ~~your~~. When I think about travelling
yes the exciting, exotic places spring into
my mind but also simply a place you
have never been before. ~~It's~~^{You are} distracting
yourself ~~by~~ from whatever has been
sticking at your mind, stopping it from

discovering your thoughts completely, before it's too late. Distancing yourself gives you the best perspective. If you have to physically move yourself - so be it! Do what is best for you. Leave your life to reflect, if only for an hour or two. Take yourself out of your comfort zone to broaden your horizon. The simplest things in life are the most enjoyable, and that is ~~how~~ what life is all about - having fun.

Question 6 Answer 1B3

This answer indicates that the specified audience will be one of young adults, which is perfectly appropriate. The opening use of a first person short statement is effective 'I am a drifter' and the writer's confessional tone is identified through 'I openly acknowledge it; I self proclaim it!' There is an 'expert' tone created in the opening of the piece in the way the writer begins statements with 'I'.

The ideas are managed and developed in the piece. They are clearly outlined in the opening as the writer's view on travel, and then they move into the views on the use of the internet to find out about places. The piece manages and develops the idea of possible financial barriers to travel, giving potential solutions within the 'travel' topic and the benefits of travel. The conclusion effectively turns the attention to the readers of the article, with an 'over to you' ending of 'Take yourself out of your comfort zone'.

The language used is secure in its realisation of the purpose and audience. The audience of young adults is appealed to through the use of familiar clichés such as 'sends shivers down my spine', 'out of your comfort zone' and 'broaden your horizons'. The 'rule of three' is used in cases such as 'researching a culture, learning a language or watching videos of baby pandas'. Alliteration creates a sense of a literary voice: 'send shivers down my spine' and 'forming friendships', as does the use of personification in 'stopping it from devouring your thoughts completely'.

The writing communicates clearly and successfully. There is a clear and secure sense of the purpose and audience, and the tone is effective overall. It may be argued that the ideas are a little too adult for younger people, for example the idea of having commitments to family or work, or going on a spontaneous overnight trip. This does not however have a negative impact on the piece. A mark of 21 in Level 4 is appropriate. For AO5 the candidate does develop and connect ideas. Vocabulary is varied, for example 'plethora', 'revel', 'researching', 'immersing', 'vibrancy' and 'spontaneous'. Spelling is accurate and there is a range of punctuation used for deliberate effect. A mark of 15 is appropriate in Level 4.

AO4 Level 4 – 21

AO5 Level 4 - 15 = 36

Ladies and gentlemen, I ~~have~~ firmly believe that it is the duty of every school, college and academy in England to ensure the physical fitness of their students.

Go to any good doctor, and they should tell you that physical exercise not only secures mental and bodily health, but it also increases productivity in lessons. As the aim of a school is to maximise a student's potential in the academic arena, the use of sport to aid this endeavour is a thought worth some consideration. The classroom can be a place of static mundacity without giving students some time every week ~~to~~ which can serve as an outlet for stress.

Three out of five students are physically unfit, and although this statistic is fairly understandable, we must ask ourselves - why? Why is it that these students shall have to face the demanding outside world without even ^{the} a small advantage of being well? The answer lies very close to home; in fact, it is in your home. Most students face a routine with little leeway to ^{just} go out for a jog. ~~over~~ They get up, go to school, come home, eat,

and finally, sleep. Expecting young people to manage studies as well as making time for rigorous exercise - ~~and~~ to me, that appears like some sort of obscene juggling act. Asking schools and colleges to put aside some time every week for the sake of their children is not a bridge too far. However, finding extra ^{lessons} ~~time~~ for physical activities is not, I acknowledge, easy for a school to integrate into the timetable.

Yet, while Britain faces an obesity epidemic, the young people of other countries are ardent athletes. There is no decline among their youth. Take countries such as Germany, for instance - spending Saturdays in school and reducing hours in weekdays gives young people time to enjoy sports and athletics. Perhaps the real culprit here is the dragging, unreasonably long British schoolday, which never seems to yield. Of course, we cannot live in hope for change on that front. The long day is too deeply ingrained in our ~~less~~ lives, and removing it would cause chaos to parents, guardians and employers. After all, care for

younger children is not all that cheap! The shorter day in Britain would simply result in children being moved from school to after-school-club, and I don't imagine that is a very great change of scenery.

Therefore, our only option is to leave time in the week for children to exercise. If schools up and down the country take on this duty, indeed, their own duty, the strain on the NHS could actually lessen. Fit youngsters are far more likely to become fit adults, and not the unhealthy, obese generations that the NHS really shall not cope with.

People who criticise P.E. lessons may say ~~that~~: 'I'm sending my child here to get educated, not to waste time on sports!'. This is short-sighted. ~~What~~ Whatever fantastic qualifications your child may gain, they shall suffer ~~if~~ in life if they can't run ~~500~~ fifteen hundred metres without collapsing. Life is slightly more than paper degrees and novelty certificates, anyone who has had a serious health scare may tell you that. If physical fitness can remove a child from the uncertainty and pain caused by unhealthiness, ~~this~~ a few hours taken

out of every week for sport is a price I would be willing to pay. Yes, I would be willing to put my own child through ^{a demanding} ~~an~~ exercise routine, and I would be just as prepared to put myself through it as well.

Although, now that I think of it, the personal opinions of the adults ~~do not~~ in this debate have little significance. The children and young people of Britain live with other people's decisions ^{for them}, every day of their lives, and some live with ~~them~~ ^{the} choices until they die. Allowing the youth to participate in physical education gives them a choice, and ~~more~~ ^{also more} importantly, an autonomy.

Question 7 Answer 1B4

This response is also to Question 7, which asks candidates to write a speech giving their views on whether schools and colleges have a duty to ensure their students keep fit.

The opening to the piece indicates that this is a formal speech, 'Ladies and gentlemen' (suggesting the audience is parents/teachers) and the piece effectively sets out the direction the ideas will take, 'I firmly believe that it is the duty of every school, college and academy in England to ensure the physical fitness of their students'.

The piece is subtle in its development of ideas - it begins with the command 'Go to any good doctor' and links the idea of mental and physical health to productivity, then in a subtle development links this back to the purpose of school. The focus on physical and mental health is effective, and the use of the statistic 'Three out of five students are physically unfit' leads effectively into how this can be avoided. Ideas are packed into this piece with varied reflections on the school timetable and the integration of sports, comments on the young people of other countries, changes to the school day, the impact of this on parents, teachers and pupils, the strain on the NHS amongst others. These broad and detailed ideas are skilfully sustained throughout the piece, making it entirely convincing. The conclusion is perceptive and subtle in its focus and language, for example 'Allowing the youth to participate in physical education gives them a choice, and more importantly, autonomy'.

The response addresses the listeners using pronouns such as 'you' and 'your'. There is sophisticated control of text structure, with skilfully sustained paragraphing and assured use of cohesive devices. Varied syntax is used to engage the reader, such as commands and questions: 'Why is it that these students shall have to face the demanding outside world...?' There are literary devices used to create impact and effect, for example rule of three 'school, college and academy' (also expertly identifying the range of education establishments available) and 'parents, guardians and employers'. Alliteration is used in 'little leeway' and 'ardent athletes' and metaphor in the example 'some sort of obscene juggling act'. Personification is used in the 'dragging, unreasonably long British schoolday which never seems to yield'.

Descriptive language is subtle and effective, such as 'Life is slightly more than paper degrees and novelty certificates'. Lists are used to reflect the repetition of routine in the example 'They get up, go to school, come home, eat, and finally, sleep'. There is also subtle use of rhetoric, for example in the statements 'If schools up and down the country take on this duty, indeed, their own duty, the strain on the NHS would actually

lessen' and 'Yes, I would be willing to put my own child through a demanding exercise routine, and I would be just as prepared to put myself through it as well'.

Communication in this speech is perceptive and subtle, with sharp focus on audience and purpose. The listener is left in no doubt about the speaker's passion for this topic through detailed and varied ideas and comments and sophisticated use of language and structure. The only potential constructive criticism would be that in some places there are too many ideas packed in and sometimes fewer in more detail could be just as effective. For example, the idea that 'physical fitness can remove a child from the uncertainty and pain caused by unhealthiness' is not fully developed. This does not however prevent the response from meeting the top of Level 5 with 27 marks.

For AO5 the candidate manipulates complex ideas in the style of a politician, commenting on education, health and world affairs. Syntax is often sophisticated, for example 'exercise not only secures mental and bodily health, but it also increases productivity in lessons' and 'The answer lies very close to home; in fact, it is in your home' and 'Take countries such as Germany, for instance' The candidate uses extensive vocabulary, for example 'productivity', 'endeavour', 'rigorous' [sic], 'ardent', 'yield', 'ingrained' and 'autonomy', and spelling is almost always accurate with only very minor errors. Punctuation is varied and is used with accuracy to create emphasis and precision in the speech, and a range of sentence structures are used to achieve subtle impact. A mark of 18 is appropriate.

AO4 Level 5 – 27

AO5 Level 5 - 18 = 45

SECTION B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.

Question number	Indicative content
6	<p>Purpose: to write a magazine article – informative and persuasive.</p> <p>Audience: magazine readers. Candidates may choose which magazine they are writing for and some may adopt a more informal style. The focus is on communicating ideas about real versus virtual travel. This may involve a range of approaches.</p> <p>Form: candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates do not have to include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• comment on the various advantages of travel, such as: broadens the mind; makes people aware of other cultures, landscapes, climates; to maintain family ties; may increase independence, understanding, tolerance; some countries rely on money brought in by tourism• explain disadvantages of travel, such as: cost; pollution; increase in carbon footprint; disturbance to/destruction of natural habitats; discomfort; language difficulties• comment on the advantages of learning about different places on television and the internet, such as: can watch in comfort; can learn about remote places that would not be possible to visit; causes no environmental damage; can develop an extensive knowledge; instant access; cheap• explain the disadvantages of virtual travel, such as: lack of personal experience and ability to make own judgements; dull and unadventurous; no real sense of the wider world. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
7	<p>Purpose: to give a speech – informative and persuasive.</p> <p>Audience: general (young people or adults) or specific (students and teachers). The focus is on communicating ideas about the importance of physical education in schools and colleges and who has responsibility for a young person’s physical fitness. There should be an attempt to engage and influence the chosen audience.</p> <p>Form: the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • agree with the statement and explain the importance of physical education; consider that not all students have the opportunity outside of school to play a sport or join a gym, for example • consider whether more time could be made available for physical education: extra-curricular activities, time taken from other subjects, extending the school/college day • disagree with the statement and give reasons why, for example physical fitness should be a personal issue; academic subjects should take priority; school/college days are long enough already. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

A04	A04 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-5	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	6-11	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	12-17	<ul style="list-style-type: none"> • Communicates clearly. • Generally shows clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	18-22	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • Effective use of form, tone and register.
Level 5	23-27	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices.

A05	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4-7	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	8-11	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure as appropriate.
Level 4	12-15	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	16-18	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

Paper 2: Poetry and Prose Texts and Imaginative Writing

Section A: Reading

Read the following passage carefully and then answer Section A in the Question Paper.

Whistle and I'll Come to You (from *The Woman in Black*)

During the night the wind rose. As I had lain reading I had become aware of the stronger gusts that blew every so often against the casements. But when I awoke abruptly in the early hours it had increased greatly in force. The house felt like a ship at sea, battered by the gale that came roaring across the open marsh.

5 Windows were rattling everywhere and there was the sound of moaning down all the chimneys of the house and whistling through every nook and cranny.

At first I was alarmed. Then, as I lay still, gathering my wits, I reflected on how long Eel Marsh House had stood here, steady as a lighthouse, quite alone and exposed, bearing the brunt of winter after winter of gales and driving rain and sleet and spray. It was unlikely to blow away tonight. And then, those memories of childhood began to be stirred again and I dwelt nostalgically upon all those nights when I had lain in the warm and snug safety of my bed in the nursery at the top of our family house in Sussex, hearing the wind rage round like a lion, howling at the doors and beating upon the windows but powerless to reach me. I lay back and slipped into that pleasant, trance-like state somewhere between sleeping and waking, recalling the past and all its emotions and impressions vividly, until I felt I was a small boy again.

Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

20 I listened hard. Nothing. The tumult of the wind, like a banshee, and the banging and rattling of the window in its old, ill-fitting frame. Then yes, again, a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh.

25 There was no child. I knew that. How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?

'Rest in peace,' I thought, but this poor one did not, could not.

After a few moments I got up. I would go down into the kitchen and make myself a drink, stir up the fire a little and sit beside it trying, trying to shut out that calling voice for which I could do nothing, and no one had been able to do anything for... how many years?

30 As I went out onto the landing, Spider the dog following me at once, two things happened together. I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms, and, as a tremendous blast of wind hit the house so that it all but seemed to rock at the impact, the lights went out. I had not bothered to pick up my torch from the bedside table and now I stood in the pitch blackness, unsure for a moment of my bearings.

40 And the person who had gone by, and who was now in this house with me? I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep. I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor. Down the short narrow corridor that led to the nursery whose door had been so firmly locked and then, inexplicably, opened.

45 For a moment, I actually began to conjecture¹ that there was indeed someone – another human being – living here in this house, a person who hid themselves away in that mysterious nursery and came out at night to fetch food and drink and to take the air. Perhaps it was the woman in black? Had Mrs Drablow harboured some reclusive old sister or retainer, had she left behind her a mad friend that no one had known about?

50 My brain span all manner of wild, incoherent fantasies as I tried desperately to provide a rational explanation for the presence I had been so aware of. But then they ceased. There was no living occupant of Eel Marsh House other than myself and Samuel Daily's dog. Whatever was about, whoever I had seen, and heard rocking, and who had passed me by just now, whoever had opened the locked door was not 'real'. No. But what *was* 'real'? At that moment I began to doubt my own reality.

60 The first thing I must have was a light and I groped my way back across to my bed, reached over it and got my hand to the torch at last, took a step back, stumbled over the dog who was at my heels and dropped the torch. It went spinning away across the floor and fell somewhere by the window with a crash and the faint sound of breaking glass. I cursed but managed, by crawling about on my hands and knees, to find it again and to press the switch. No light came on. The torch had broken.

65 For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood. But instead of crying I drummed my fists upon the floorboards, in a burst of violent rage, until they throbbed.

70 It was Spider who brought me to my senses by scratching a little at my arm and then by licking the hand I stretched out to her. We sat on the floor together and I hugged her warm body to me, glad of her, thoroughly ashamed of myself, calmer and relieved, while the wind boomed and roared without, and again and again I heard that child's terrible cry borne on the gusts towards me.

Susan Hill

¹ *conjecture*: an opinion formed on the basis of incomplete information

1 How does the writer develop feelings of **isolation** in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the **weather** and **setting**
- the **effect** of the writer's childhood memories
- the use of **language**.

You should support your answer with close reference to the passage, including brief quotations.

(30)

~~At the~~ In the extract, ~~the~~ writer develops feelings of isolation ~~by~~ by using the simile "the house felt like a ship at sea." This creates an image of disconnection from ~~every~~ everyone and being miles away from any other people. This idea of being completely alone in the world is continued when the house is ~~also~~ described as being "quite alone and exposed." This creates a sense of vulnerability that is combined with being completely alone and attacked by the "roaring" wind develops a feeling of the narrator's ~~total~~ total isolation. The use of the ~~verb~~ verb "roaring" depicts the wind as an adversary rather than a companion. ~~The~~ The narrator dwells "nostalgically" on ~~the~~ the "warm and snug safety" of his childhood. ~~The~~ The adverb "nostalgically" implies that he no longer feels safe, or protected by a parent figure as he lies alone. His only comfort is the simile "I felt ~~like~~ I was a small boy again." This ~~is~~ may be because he feels comforted and protected by these memories, like a child safe in his bed.

However, this may have a dual meaning that ~~is~~, although comforted, he feels as vulnerable as a child again. The one sentence paragraph describing when the narrator is brought back to Earth is short and impactful, conveying how strong his feelings are. The verb "catapulting" is violent, showing how he feels forced into living in this scary real world. As the "cry" comes, "bringing all tranquillity," not only ~~are~~ are all his good emotions lost, but there is nothing to replace them. He is devoid of all feeling for a moment as even emotions have deserted him in his isolation ~~that~~

Script 2A1

This response begins with a comment about language. It identifies a simile, 'the house felt like a ship at sea', and explains what effect this has: 'creates an image of disconnection from everyone'. This has a clear link back to the question. The candidate extends this comment by commenting on the description of the house as 'quite alone and exposed'. The explanation of this as creating 'a sense of vulnerability' is appropriate and quite perceptive, although the syntax and expression mean that the comment loses some of its focus and impact:

'This creates a sense of vulnerability that is combined with being completely alone and attacked by the 'roaring' wind develops a feeling of the narrator's total isolation.'

There are a few points in here that could be developed further to achieve a higher mark. The candidate has some word-level analysis of language: for example, 'the verb "roaring" depicts the wind as an adversary rather than a companion'. This point shows thorough understanding and analysis, although this is not consistent throughout the response. The comments on how the narrator 'dwells "nostalgically" on the "warm and snug safety" of his childhood' links to the next bullet point on the effect of the writer's childhood memories. Again, there is word-level analysis where the candidate identifies the adverb and its implication 'that he no longer feels safe, or protected by a parent figure as he lies alone'. This shows secure analysis of the language. The comment on the effect of this is reasonably thorough, 'because he feels comforted and protected by these memories' and extended 'like a child safe in his bed'. The comment that 'this may have a dual meaning' is not fully explored beyond the point that 'he feels as vulnerable as a child again'.

There is a PEE comment on structure, 'The one sentence paragraph describing when the narrator is brought back to earth is short and impactful'. The effect is clearly commented on: 'conveying how strong his feelings are'. The comment on the 'violent' verb 'catapulting' is clear and the analysis is clear: 'how he feels forced into living in this scary real world'. At the end of the response the point about the 'cry' and how its impact of 'banishing all tranquillity' is quite clear, but not as thorough as it could be with more explanation (what is there is a little confusing). Overall the candidate comments on all three bullet points, and meets all of the bullets of Level 3. The understanding of the text is sound (L3) and sustained (L4). The selection and interpretation of information, ideas and perspectives are appropriate, relevant and detailed in some places (L3/4). The understanding and explanation of language are clear and quite thorough, but there is not enough detail on structure. The sense of the

impact of the language and structure is clear and detailed in places and the use of examples is appropriate, relevant and fully supports the points being made. The response meets all of the bullets of Level 3, although there is not enough coverage of structure to fully meet this requirement. A mark of 18 reflects the elements of Level 4 that there are here, and the coverage of the passage overall.

Level 3 - 18

The writer creates an atmosphere of isolation in this extract ~~by~~ with ~~the extended metaphor of~~ parallels between the Eel Marsh House and the character. The house stands 'quite alone and exposed, bearing the brunt of winter after winter', suggesting that the character ~~is isolated~~ feels 'alone and exposed' as well. This parallel creates a sense of vulnerability in the character, as well as the loneliness and isolation, which is further highlighted by the idiom 'bearing the brunt'. The passive verb suggests a ~~state~~ hopeless ~~and~~ atmosphere, and the expression indicates that the character is struggling in his loneliness. The house is also described using the simile 'like a ship at sea', which creates an image of being far from civilization. This ~~is~~ highlights the extent of the character's isolation. Additionally, this simile reinforces the fact that he is completely at the mercy of the elements, and his helplessness in ~~is~~ controlling his position himself. ~~He is~~ The simile ~~is~~ establishes ~~both~~ a sense of both isolation and helplessness.

Later in the extract, the character becomes surrounded by 'pitch blackness', which gives the impression that he is alone. The use of the strong adjective 'pitch' indicates the extent of his isolation, and how it is absolute. The ~~use of the~~ word 'blackness' has negative connotations of evil as well, which suggests that the character is struggling to be alone in his current situation.

The character's childhood memories are used to ~~contrast~~ create contrast between the character's emotional state when he is alone, and when he was with family. ~~It~~ In his family home', there was a 'safety' that is not present in the moment, and it was 'warm'. This indicates that he was comfortable, even in storms, when he was not alone. The wind is 'powerless' in his memories, ~~which~~ indicating that he felt protected ⁱⁿ ~~by~~ the presence of his loved ones. In the present, however, the wind is described as a 'tumult' and 'like a banshee', which contrast strongly with his memories. The gale here is powerful and predatory, ~~which~~ indicating that the character feels exposed and vulnerable in his isolation. There is an absence of the safety that he mentioned in his memory, highlighting the way he feels that he has ~~no more~~ lost the protection of his family and other human life.

Script 2A2

In this response the candidate starts with a focus on the question and the 'parallels between the Eel Marsh House and the character'. There is a reference to an example where the house stands alone, although the example is quite long and would benefit from word-level analysis. The comment that it suggests that the character feels 'alone and exposed' as well is relevant. The parallel is developed into how it creates 'a sense of vulnerability'. There is comment on language that further highlights this idea: 'but the idiom "bearing the brunt"...', although the connection is not fully explored between the idea and the example. The comment on the simile 'like a ship at sea' and its effect is clear (L3), creating an image of being 'far from civilisation'. This is sustained and developed (L4) in the next comment into how it reinforces how he is 'at the mercy of the elements' and how the simile 'establishes a sense of both isolation and hopelessness'. The analysis of the image of 'pitch blackness' is clear and quite thorough (L3/4) as it analyses both the adjective 'pitch' and the noun 'blackness' and its link to connotations of negativity and evil. This is linked back to the sense of being alone.

On the second page the candidate moves onto the second bullet and comments clearly (L3) on how childhood memories are used to create a contrast in the narrator's emotional state. There is some clear coverage and understanding of the language here, 'family home', 'safety', 'warm' but the analysis needs greater development: 'This indicates that he was comfortable'. The candidate links childhood memories with the weather conditions, and contrasts the wind as 'powerless' in his memories and a 'tumult' and 'like a banshee' in the present. Again, the answer would have benefited from deeper analysis of these examples. The comment that the 'gale here is powerful and predatorial' links with how the narrator feels vulnerable and exposed.

This response shows that the candidate has a good understanding of language and its effects. The understanding of the text is sound, and it is implied that it is sustained, although this is not developed enough for L4. The selection of information, ideas and perspectives is appropriate and relevant overall (L3), and there is a clear understanding of language and how it is used to create effects, although more detailed analysis of it would have moved the response higher. There is no coverage of structure. Overall the selection of references is appropriate and relevant, although focussing in on them further would be beneficial.

Although the candidate does not cover the three bullets in order, this does not impact negatively on the response.

Level 3 – 16

1 How does the writer develop feelings of isolation in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the weather and setting
- the effect of the writer's childhood memories
- the use of language.

You should support your answer with close reference to the passage, including brief quotations.

(30)

~~The writer develops feelings of isolation in this passage describing the simile 'the house felt like a ship at sea'.~~

The writer develops feelings of isolation in this passage by describing the house to feel 'like a ship at sea'.

This simile directly implies that the narrative voice feels ^{alone} ~~isolated~~ as 'sea' connotes barren landscapes and suggests a lack of connection to civilisation which highlights how ~~more~~ isolated the house is.

Inside the house there was the 'sound of moaning' coming from the chimneys that were 'whistling through every nook and cranny'. Here, the author personifies the sounds in the house and likens them to human-like noises. This use of sensory adjectives could ~~perhaps~~ not only imply the sheer strength & and volume of the wind passing through the house but also perhaps the utter lack of human company and therefore the isolation the narrative voice feels.

Furthermore, ~~the~~ he describes how the house bore the

strain of winter ^{upon} ~~for~~ winter of 'gales and driving rain and sleet and spray? The use of this syndeton list is evocative of the way year after year of harsh weather has crashed against the house and represents the build up of 'winter after winter! This bold description is immediately contrasted to the narrative voice's memories of his childhood home where he was in the 'snug safety' of his bed listening to the 'wind rage like a lion, howling at the doors'. The author employs this simile ~~and~~ and personifies the wind to show the strength and power of the wind, much like in the narrative voice's reality, however the ~~same~~ difference is that in his memory the wind could not reach him ~~and it is not~~ and we get the sense that the narrative voice is longing to feel safe once again. This contrasts to his reality and so we can see that as he longs for the past where he felt safe he understands the reality that he is totally alone and thus, conveys his feelings of isolation.

Moreover, the author uses ~~the~~ short sentence structures and rhetorical questions to mimic the narrative voice's thought process. The isolated sentences of 'There was no child. I knew that.' and internal question 'How could there be?' depict how utterly alone he is as his questions remain unanswered and is only in the company

of his own thoughts. The writer employs ~~the~~^{these} references to his thought trail to show his feelings of isolation as he has no one else to question and is therefore left alone with his thoughts.

Then, the narrative voice describes how 'the lights went out' and he 'stood there in the pitch blackness'. This complete darkness ~~is~~ has connotations with fear and horror and so we see how this lack of light presents the narrative voice as vulnerable and exposed which increases the tension of the passage. Without this light ~~he is~~ that he is totally dependant on he is totally alone and so we see his feelings of isolation.

Finally, he describes how the terrible cry of this child is 'borne on the gusts towards me' and ~~as~~ here the writer creates the imagery that any connection to civilisation is extremely distant and so he is left alone in the dark with this repeating cry ~~that~~ that represents his feelings of total isolation.

Script 2A3

This response is closely focussed on language, starting with the simile 'like a ship at sea'. The impact explored is thorough: 'connotes barren landscapes and suggests a lack of connection to civilisation'. The personification of sounds is explored in a thorough way with relevant examples, although the effect 'likens them to human-like noises' could be explored further for a higher mark in L4. There is a comment that 'This use of sensory adjectives' although this is not clear in the context of the same examples used to exemplify personification. The effect 'imply the sheer [sic] strength and volume of the wind passing through the house' is clear and fairly detailed as it is linked back to the topic of isolation.

The example (identified as a synecdoche) 'gales of winter and driving rain and sleet and spray' is explored in some detail, commenting on the weather, how it is a bold description and contrasts with the childhood memories. This moves the response into the second bullet point. The simile and the personification of the wind are explored in detail although the focus is lost a little in the expression, for example: 'This contrasts to his reality and so we can see that as he longs for the past where he felt safe...'

The comments on structure are clear, including the use of short sentence structures (with examples given further on in the paragraph) and rhetorical questions, with the explanation 'to mimic the narrator's thought process': valid and clear. The structure is neatly linked to the theme of the question - 'The isolated sentences' and 'internal question' and their effect are quite thoughtfully explored: 'his questions remain unanswered'. There is thorough exploration of the effect of structure on page 3.

The setting is explored finally with a focussed comment on the darkness in the extract, creating fear and isolation. This section would benefit from more word-level analysis, but it is quite detailed. The final point about the cry of the child is clear and thoughtful: (for example, 'any connection to civilisation is extremely distant'), although this is not fully brought out in the answer.

Overall this response covers the three bullets, showing sustained understanding of the text (although it tails off a little at the end). The selection of ideas and perspectives is detailed (L4), and the

interpretation is clear and fairly detailed (L3/4). There is thorough understanding of language and structure (L4) and the exploration is clear and quite thorough overall (L3/4). The selection of references is appropriate and relevant (L3), in most places fully supporting the points (L3/L4).

Level 4 - 22

1 How does the writer develop feelings of isolation in *Whistle and I'll Come to You*?

In your answer, you should write about:

- the weather and setting
- the effect of the writer's childhood memories
- the use of language.

You should support your answer with close reference to the passage, including brief quotations.

(30)

The writer helps to portray a feeling of isolation through the ^{remote} location of the house, mentioned to be 'like a ship at sea'. This simile suggests that he is all alone, and is perhaps a little unsure of his surroundings. The lexical choice of 'sea' emphasises his isolation by suggesting that his surroundings are unpredictable and could be hostile or dangerous. The ~~word~~ personification of the house, to have 'stood' 'alone and exposed' highlights his remote location, and perhaps parallels his feelings, ^(due to the use of pathetic fallacy) for he felt 'warm and safe' in a 'family house' in 'Sussex', ^{which is juxtaposed to his} ~~if it is this~~ solitary and slightly hostile house he feels alone and isolated. The wind is also personified throughout this extract, as it 'rage[s]' 'like a lion', almost hinting at an animalistic ^{in this simile} and dangerous nature. ~~Also~~ Also, the lexical choice of 'lion' connotes an unpredictable and wild ^{beast} ~~animal~~, uncontrollable which only heightens his isolation as he faces this danger alone. This

idea is also continued as he mentions that the wind 'came roaring across the open marsh', perhaps depicting a predatory factor, as this simile heightens his feeling of isolation as he is hunted. This is continued through the descriptive personification of the wind 'howling' and 'beating' at the doors, illustrating its power, ^(also presented by the use of 'tremendous blast of wind') which contrasts to his situation, alone and exposed to a 'banshee'. This simile ('like a banshee') subtly links the wind and this 'cry', which both frighten him and emphasise his isolation.

This man also experiences sensory deprivation, entering 'pitch blackness'. This (almost) superlative phrase emphasises how powerless he is, especially when the torch breaks. 'No light came on. The torch had broken.' illustrates his frantic thoughts through the short sentence structure, and illustrates his panic. It also indicates ~~his~~ his solitary situation, where his tools have failed him and he is utterly on his own. This theme of sensory deprivation is ^{also} highlighted when he mentions that 'there had been no movement, no brush of a sleeve, no disturbance of the air'. The use of listing ^{depicts his} ~~emphasises~~ thoughts, ^{attempting} ~~metaphor~~ to

use each of his senses to determine the situation. With each negative response, his situation seems to get worse, ~~depict~~ emphasising how powerless he is by himself, portraying his isolation. Due to his lack of senses, he starts to doubt 'what [is] real?'. The use of this rhetorical question perhaps depicts his isolation in a pitiful sense, rather than a dangerous one, that he has no-one else and has turned to himself to try and placate himself and gain some comfort.

The writer also uses a reminiscent tone to illustrate this man's isolation, ~~the~~ causing his mind to return to where he felt 'safe and warm', which heightens his isolation by comparing this memory to his dismal and dangerous reality. This idea is continued as it mentions that he was as close to crying 'as [he] had ever been since [his] childhood'. This comparative sentence perhaps portrays him as this young boy again, who is desperately questioning his reality, 'how could this be?'. Despite his logic and rational thinking, this man's vulnerability paints him as a scared child, merely ~~adding~~ adding to his isolation. This idea is also subtly hinted at by the expansive description

of this cry of 'anguish and desperation', a 'cry for help'. This perhaps suggests that his imagination is very active, allowing him to read into this 'familiar' cry a little too much.

Script 2A4

The opening of this response is confident and very assured. The comment on the 'remote location of the house' and the simile 'like a ship at sea' is explored in quite a perceptive way, linking to both the physical location (in the lexical choice identified) and the colloquial expression suggesting uncertainty and confusion. There is detail in the comments on surroundings and setting - unpredictable, hostile, dangerous. The analysis of language continues with the comments on the personification of the house. The candidate perceptively explores this use of language - the remote location being highlighted, the parallel to his feelings, the use of pathetic fallacy. The comments on childhood memories are seamlessly woven into the response through the juxtaposition between the 'solitary and slightly hostile house' and the 'warm and safe' 'family house' in 'Sussex'.

The thorough, detailed and perceptive response continues with the exploration of the personification of the wind. The candidate explores the 'animalistic and dangerous nature in this simile', noting that the lexical choice of 'lion' connotes an unpredictable and wild beast, uncontrollable' as 'he faces this danger alone'. The comment on how the image 'came roaring across the open marsh' depicts 'a predatory factor...as he is hunted' is perceptive. The candidate's reference to 'sensory deprivation' as the setting becomes dark is specific, detailed and thorough. There is clear reference to structure in the 'short sentence structure' that 'illustrates his panic'. The candidate also comments on structure in the use of lists to depict the narrator's thoughts and the attempt to 'use each of his senses to determine the situation'. The structural comments are detailed and thorough with the comments on rhetorical question and its effect. The comment exploring the structural use of the rhetorical question here is a perceptive one:

'perhaps depicts his isolation in a pitiful sense, rather than a dangerous one, that he has no-one else and has turned to himself to try and placate himself and gain some comfort'.

The candidate's comments on childhood memories are also perceptive, 'uses a remeniscent [sic] tone' to compare the childhood and reality, the comparative sentence, the movement back to childhood feelings 'paints him as a scared child'. The final comments on the cry of the child

continue the perceptive response in that he perhaps reads too much into the noises he hears.

There is perceptive understanding of the text, selection and interpretation of information, ideas and perspectives are apt, understanding of language and structure is perceptive and the selection of examples is discriminating.

Level 5 - 30

SECTION A: Reading

Question number	Indicative content
1	<p>Reward responses that explain how the writer creates feelings of isolation in the passage.</p> <p>Responses may include the following points about the weather and setting:</p> <ul style="list-style-type: none"> • the passage starts 'During the night' and the weather is windy • the narrator says that in the early hours the wind 'increased greatly in force' • the house is being 'battered by the gale' and it 'seemed to rock at the impact' • the wind changes to being described as a 'gale' that is 'roaring across the open marsh' • the verbs used to describe the sound and behaviour of the weather show how intense it is: 'increased', 'battered', 'roaring', 'rattling', 'boomed' • a simile is used to describe how the house is moving because of the strength of the wind: 'The house felt like a ship at sea' • the description of the house mirrors the narrator's isolation: 'quite alone and exposed' • the narrator uses alliteration to emphasise the impact of the weather: 'bearing the brunt' • repetition also shows the extreme conditions: 'winter after winter' • the use of a list of types of weather shows how desolate the setting is: 'gales and driving rain and sleet and spray' • adjectives are used to describe isolation and extreme conditions: 'howling', 'ill-fitting', 'tremendous', 'mysterious' • the Gothic setting: 'pitch blackness' and 'howling darkness' • the juxtaposition of the chaos of the storm and ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air' • the claustrophobic setting: 'short narrow corridor' • the noises of the weather are described in human or animal terms: 'roaring', 'moaning', 'like a banshee' and this links to the sound of the child crying: 'child's terrible cry borne on the gusts towards me'. <p>Responses may include the following points about the effect of the writer's childhood memories:</p> <ul style="list-style-type: none"> • the narrator reminisces about childhood: 'I dwelt nostalgically' • the narrator's memory of feeling safe in the 'warm and snug safety' of his childhood nursery contrasts with his feelings of vulnerability in Eel Marsh House • he reflects on the safe nursery at home which leads into the contrast with the 'mysterious nursery' in Eel Marsh House • his feelings about being safe as a child at home help to emphasise the 'desperation and anguish' of the child's cry he hears • the wind in the nursery at home was 'powerless' and this makes the wind during the night seem fearful • the memories of childhood create a hypnotic state in the narrator: 'I lay back and slipped into that pleasant, trance-like state'. This suggests that the narrator is perhaps not in control • the suggestion he is in a trance makes the reader doubt his sense of reality and question if he really hears the cry of a child.

	<p>Responses may include the following points about the use of language:</p> <ul style="list-style-type: none"> • the structural use of questions by the narrator suggests that his isolation makes him unsure of what is happening: 'How could there be?', 'how many years?', 'and who was now in this house with me?' • the use of language related to death creates fear: 'long-dead ghost?', 'Rest in peace' • the writer uses language to suggest that the narrator is not alone in the house: 'I had the impression of someone who had just that very second gone past me' • the narrator tries to make himself feel safe with the thought of home comforts: 'make myself a drink, stir up the fire a little' • the narrator describes his thoughts as 'wild, incoherent fantasies' • the use of coordinated sentences suggests confusion and a lack of coherence caused by being alone: 'The first thing I must have was a light...' • the narrator uses negatives to suggest that he is unsure and disbelieving of what is happening: 'I had not bothered...', 'I had seen no one, felt nothing', 'I had not even heard a footstep' • adverbs are used to emphasise the feelings of the narrator: 'absolutely', 'inexplicably', 'actually', 'desperately' • the contrast between 'conjecture' and 'rational explanation' creates a sense of confusion for the narrator and reader • the impact of the confusion created is seen in the use of verbs to describe negative or 'out-of-control' actions: 'groped', 'stumbled', 'dropped', 'spinning', 'fell', 'cursed' • non-specific nouns and pronouns create a sense of isolation: 'no one', 'someone', 'another human being', 'a person', 'who', 'Whatever', whoever' • short sentence structures create a sense of fear and tension: 'No light came on. The torch had broken.'; 'No. But what was 'real'?'' • the narrator's reactions are described as almost child-like and this links him with the child he hears crying: 'crawling about on my hands and knees', 'weeping tears of despair', 'I drummed my fists upon the floorboards'.
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Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • Basic understanding of the text. • Selection and interpretation of information/ideas/perspectives is limited. • Basic identification and little understanding of the language and/or structure used by writers to achieve effects. • The use of references is limited.
Level 2	7-12	<ul style="list-style-type: none"> • Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. • The selection of references is valid, but not developed.
Level 3	13-18	<ul style="list-style-type: none"> • Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	19-24	<ul style="list-style-type: none"> • Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structures and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	25-30	<ul style="list-style-type: none"> • Perceptive understanding of the text. • Selection and interpretation of information/ideas/perspectives is apt and is persuasive in clarifying the points being made. • Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

Section B:

Imaginative Writing



SECTION B - Imaginative Writing

Answer ONE question.
You should spend about 45 minutes on this section.

EITHER

- 2 Write about a time when you, or someone you know, had an unexpected experience.

Your response could be real or imagined.

(Total for Question 2 = 30 marks)

OR

- 3 Write a story with the title 'Left Behind'.

Your response could be real or imagined.

(Total for Question 3 = 30 marks)

OR

- 4 Look at the images provided.

Write a story that begins 'I wanted to make my own decision'.

Your response could be real or imagined. You may wish to base your response on **one** of the images.

(Total for Question 4 = 30 marks)

2) PLAN

- Para 1
- Leaving school - hard day - coursework
 - Bus - 15 mins late - packed
 - Got on the bus - Long (arduous) journey
 - pushed my way through the crowd
 - greeted with a whip to the legs
 - gets dark at 4pm - street lights

- Para 2
- Description of the people
 - Direct Speech
 - 'I ran'
 - Description of the quiet street - light ~~flg~~
 - Circling me - lions and their flickered.
prey - ready to pounce.

- Para 3
- ~~at~~ ran for my life
 - back onto main road
 - called my brother
 - Sigh of relief.

~~When the school bell rang at 4pm, a sense of relief was ~~apparent~~. A feeling that ran thr~~

2)

When the school bell rang at 4pm, I was relieved. The last lesson on a Friday is always the hardest; I remember the days when Friday used to officially end at 3pm (at my previous school) and the weekend brought both excitement and joy. As I strolled out of the class^{room} ~~room~~, I checked what time ~~to~~ my bus would arrive. From where I was, I could see the bus stop, and approaching it was a large red vehicle: the bus.

I kissed my teeth and gazed back at my phone, the next bus was in 15 minutes. ~~After~~

After a long and never ending wait, the bus had finally arrived. As it approached, ~~a group of people ran towards me as they~~ ~~the~~ ~~bus~~ ^{it} looked empty, but as ~~it~~ came crept closer, more people started to appear.

The 'Schreech' of the breaks deafened me and ~~as~~ I then stepped up into the bus.

After an ~~arduous~~ arduous journey, it was my turn to get off. I pushed my way

through, muttering 'excuse me' to every single person on the bus. As I leaped off and took a breath of fresh air, I was greeted with a ^{forceful} kick to my shin...

At around 4:30 pm, during winter, it turned dark very quickly. The street lights flickered a mustard yellow colour and car headlights shone brightly in all directions. The boys who kicked me were there, invading my personal space. They all wore woolly hats, track suit bottoms and boots that a builder would normally ~~take~~ ^{wear}. One man approached me and ordered "give me your phone!" As his mouth opened to speak, I could see that he had a gold tooth. As I stared at the tooth in the darkness and I thought to myself: Shall I just hand it over? Or should I run? I had just been upgraded to a new phone recently, and I was certainly not giving it up without a fight. I ran.

Of course, they followed me from a distance and never ^{let} ~~took~~ me out of their sight. Meanwhile, I had called my dad and calmly told him to collect

me from a side road. I then picked up the pace and darted into the side road. I felt another sigh of relief, just like the one ~~at~~^{when} school finished, but it wasn't over yet. The men circled me like a bunch of tigers stalking their prey in complete darkness. The man with the shiny gold tooth reached for my pocket. My blazer had ripped and he was rummaging through it, looking for anything worth taking. At this point, I could hear a car; it sounded like my dad. As he approached, flashing his lights and honking ~~with~~ with anger, the men scurried away like ants. A third sigh of relief was due, I was ~~safe~~ safe. A ripped blazer was the only damage, something my mother could fix that evening. Thankfully, that was all that ~~was~~ got damaged. I then began to tell my dad ~~of~~^{about} the unexpected experience I had that evening.

Question 2 Answer 2B1

This answer shows good planning for content and structure. The candidate has crafted a piece about an unexpected experience.

There is the use of the first person narrative and the opening sets the scene in anticipating that something is to happen, 'and the weekend brought both excitement [sic] and joy'. The opening paragraph uses verbs to suggest the narrator is relaxed in deed and in thought, 'relieved', 'remember', 'strolled'. The ending of the sentence 'From where I was, I could see the bus stop, and approaching it was a large red vehicle: the bus' creates impact on the reader. The phrase 'I kissed my teeth' is unusual but does create a sense of a physical response to the event.

The tension is increased through the use of 'but', 'it looked empty, but as it came crept [sic] closer, more people started to appear'. The candidate uses onomatopoeia in the 'schreech [sic]' of the brakes on the bus. The sense of an 'arduous' journey is not developed fully but the use of the word does add description to the piece. The action of the piece is developed as the narrator gets off the bus and there is description of how busy it is. This enhances the description of how the narrator 'leaped off' the bus and 'took a breath of fresh air'. This is sharply contrasted with the 'forceful kick to my shin'. The candidate effectively moves to a description of the winter evening to show that the candidate is knocked into thought. This description is effective: 'The street lights flickered a mustard yellow colour and car headlights shone brightly in all directions'. There is some inconsistency in the description of the attackers (they are described as boys but then 'One man') but it does create a vivid image of the strength of the boots as they are what 'a builder would normally wear'. The image of the gold tooth in the darkness is significant and the candidate uses varied syntax here: direct speech, in the command 'give me your phone', and questions: the narrator asks internally 'Shall I just hand it over?' There is a short sentence at the end of the paragraph which creates tension, 'I ran'.

The action develops quite quickly from this point - the narrator hides, calls his or her father but is then caught by the attackers. The phrase 'but it wasn't over yet' creates a sense of foreboding. The simile 'like a bunch of tigers stalking their prey in complete darkness' is effective and

is contrasted with the way they 'scurried away like ants', and the motif of the sigh of relief effectively connects the different sections of the event.

The ending is a little 'light' but is a clear conclusion.

Communication in the piece is clear throughout, although in a few places the syntax or vocabulary is a little unusual. This is secure realisation of the task and there is a clear sense of purpose and audience. The form, tone and register is mostly effective. A mark of 13 in Level 4 is appropriate for AO4.

For AO5 the candidate manages information and ideas and there is cohesive structure overall. Vocabulary is varied, for example 'arduous', 'muttering', 'forceful', 'rumaging' [sic], 'scurried' and there are only occasional spelling errors. There is some comma splicing, such as 'and gazed back at my phone, the next bus was in 15 minutes' but this is not a major problem. There is a range of punctuation used with some accuracy. A mark of 8 in Level 4 is appropriate.

AO4 Level 4 - 13

AO5 Level 4 - 8 = 21

The ^{irritating} sound of the clock ~~was~~ was all I heard.

Q2) "Tick tock". We all sat in the car tired after the enormous long journey. It was seven hours! Seven hours on the plane had killed me and I felt like I had been stabbed. I looked out of the window to see the roads pitch dark and ~~empty~~ lonely. No one was to be seen and all ^{the} lights were off. At the age of ~~seven~~ ^{five}, this ~~was~~ was the scariest thing I had ever experienced. I closed my eyes, pressing as hard as I could with my eye lids to erase the image of the deserted streets ~~and~~ ~~the~~ ~~dark~~ ~~and~~ ~~empty~~ I ~~grabbed~~ ~~the~~ ~~armrest~~ grabbed the armrest on the car seat and ~~held~~ ^{Squished head} ~~it~~ it as tight as I could. However, nothing helped and the image of the deserted American streets haunted my brain.

"Son, you alright". The calm and gentle voice of my father ~~was~~ ~~the~~ ~~one~~ alerted me and I opened my eyes at the speed of light. At first I didn't hear what my father said but as he repeated himself I replied back. It didn't feel right, the dark ~~and~~ deserted streets didn't make sense. I knew something was wrong. I could feel it and time ~~passed~~ in the car made it worse. ~~I waited~~ I waited and waited and waited ~~and~~ ~~waited~~ ~~and~~ ~~waited~~ desperately ~~for~~ ~~the~~ ~~approach~~ awaiting the approach of our hotel... It was then when it happened.

and composed herself
crying! ~~and~~ ~~cried~~ ~~and~~ ^{telling} me "not to worry, everything
is okay". ~~Then~~ for the next few minutes, I sat
~~and~~ ~~ensured~~ everything was fine; following this I even went
back to sleep...

It was then when we arrived to the hotel my parents
explained what had happened and since then,
the events have haunted me for life!

Question 2 Answer 2B2

This answer shows some brief planning and the candidate has crafted a piece about an unexpected experience. The opening use of onomatopoeia is effective - 'Tick tock' - and the narrator's viewpoint is identified through 'irritating'. Varied sentence structure is used as the exclamation 'It was seven hours!' identifies the length of the journey. The image of the narrator feeling 'killed' and 'stabbed' by the long journey is perhaps a little extreme for the purpose/audience, but it does create a sense of how the narrator feels about the journey. The candidate effectively crafts the setting - 'pitch dark', 'No one was to be seen and all the lights were off'. The image of the narrator closing his eyes to 'erase the image of the deserted streets' is evocative, as is 'the deserted American streets haunted my brain'. Onomatopoeia is used again as the narrator 'squished' the arm rest in the car.

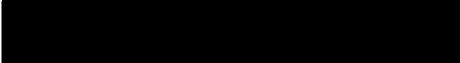
The candidate uses direct speech in the second section - 'Son, you alright?' - and there is detailed description here: 'calm and gentle voice', 'I opened my eyes at the speed of light'. The internal monologue is contrasted with the way the reader does not hear the narrator's response but 'I replied back'. The sentences beginning with 'I' at the end of the first page focus the reader on the feelings of the narrator and this repetition shows rising tension: 'I knew something was wrong', 'I could feel it', 'I waited'. The repetition of 'waited' also builds tension until 'It was then went [sic] it happened'. Direct speech is used as the command from a man is given, and the capitalisation shows the volume of what is said. The repetition increases the sense of fear. The description of the 'swarm of police officers' is effective, and the gun as a 'metal shaped object' is fitting for the memories of a young child. Events towards the end of piece are expressed slightly less coherently, as sentence structure is rather long with the use of 'and'. The candidate loses direction at the end and the ending is a little abrupt.

The writing communicates clearly and successfully in the beginning. There is a generally clear sense of the purpose and audience and tone is appropriate overall. A mark of 10 in Level 3 is appropriate. For AO5 the candidate does develop and connect ideas overall. Vocabulary is varied, for example 'irritating, enormously', 'experienced', 'squished', 'deserted', 'desperately', 'swarm', 'anxiously', 'tantrum'. There are a couple of errors in grammar or syntax, for example 'nothing help and the...' and 'It was then went [sic] it happened', 'placed a metal shaped

object'. There are also occasional errors in spelling and apostrophes. A mark of 6 is appropriate.

AO4 Level 3 - 10

AO5 Level 3 - 6 = 16



Script 2B3

Question 3

I hate to admit it but I am a daydreamer, I have always been a daydreamer and I will always be a daydreamer. I like nothing more than to lie back on the grass watching the clouds go by and imagine what life would be like if ... It is always a different thing, never the same. That would be too boring. It has to be something new, original and exciting. I could easily spend a whole afternoon in this way and never get tired or run out of things to wonder at.

Mum thinks that I must be mad as I nearly never go out with my friends. "I'm surprised you actually have any friends with the amount of time you spend in your head!" is what she is constantly telling me. Well, I do have friends I just ... I don't know. Maybe I am mad. Oh well, I don't care. Does it really matter how I spend my time? No, it doesn't! I think - oh we're here!

By 'here' I mean that we have finally arrived at the Natural History museum. I guess you can see what I am talking about when I say that I am constantly in my head! If you are wondering why we are at the Natural History museum it is because apparently it is meant to be very "interesting" and will help to "enlighten us about our world". I personally think that it is dull and I can't wait to go home. But there you go, each to their own as they say. Oh bother! I've just missed the time they said we had to be back at the coach. Never mind, I'll just tag along with everyone else.

Urg! I think this is the most boring trip I have ever been on and everyone is walking so slowly! I can't stand this anymore. I think I will go and see if they have an Egyptian area. Perhaps that will be more exciting.

I feel that I am forgetting something, we have been here an awfully long time. Anyway, I had better go back to the coach. Oh no ... where are they. What's the time? 5:30! Oh god. How can that be! It was 2:00 only five minutes ago, how could I have lost track of time? Okay, calm down. Don't panic, they can't have gone without me. Maybe they moved the coach somewhere else ... No they wouldn't. Oh what am I going to do. This is what they all said would happen one day. This is why they said I shouldn't be in my head so much. For the first time in my life I feel utterly alone.

Question 3 Answer 2B3

This response is to Question 3, which asks candidates to create a real or imagined story with the title 'Left Behind'.

The opening to the piece sets up the first person viewpoint and sets the scene for what is a piece about someone being in their own head. The writer repeats the word 'daydreamer' in similar structures to emphasise the point and foreshadow the ending of the piece. The image of lying back 'on the grass watching the clouds go by' is a typical image for a daydreamer. The sentence 'It is always a different thing, never the same' emphasises the contrast and the rule of three is used: 'something new, original and exciting'. The foreshadowing of a future scenario is seen in 'I could easily spend a whole afternoon in this way and never get tired or run out of things to wonder at'.

The second paragraph builds on the sense of isolation as 'I nearly never go out with my friends', and there is use of speech in the piece 'I'm surprised you actually have any friends with the amount of time you spend in your head!' This creates the potential for isolation required for the plot. Punctuation and short sentences are used to demonstrate the train of thought and the sense of spontaneity, for example 'I just ... I don't know. Maybe I am mad.' There is also variety in the types of sentence used with questions - 'Does it really matter how I spend my time?' - and exclamations, 'oh we're here!'

The central paragraph creates the setting, the Natural History Museum. There is a good sense of informal internal dialogue here with phrases like 'By "here" I mean that we have finally arrived' and 'I guess you can see what I mean...' and colloquialisms are used to create a sense of informal thought, for example: 'But there you go' and 'Oh bother!' The adverb 'apparently' and punctuation are used to create a sense of irony in 'interesting' and 'enlighten us about our world' and this contrasts with 'I personally think'. The reader is given a clue as to how the events link to the title when the narrator says 'I've just missed the time they said we have to be back'.

Towards the end the syntax is not as controlled, although this could arguably be the thoughts of the narrator becoming first distracted: 'I can't stand this anymore' and then worried:

'I feel that I am forgetting something...' Sentence structures become short and pick up the pace later on as the narrator realises the predicament: for example, 'Oh god' and 'How can that be!' There is quite effective use of the internal discussion in the narrator's head: for example, 'Maybe they moved the coach somewhere else ... No they wouldn't'. The repetition of 'This is' emphasises the situation and panic.

The closing sentence brings the sense of isolation mentioned earlier in the story back to mind, 'I feel utterly alone'.

The candidate communicates clearly and mostly successfully, although the ideas could be developed further. There is a generally clear sense of the purpose and the audience and the language used is appropriate and effective overall. While effective overall, the piece could be developed further to achieve higher marks. A mark of 11 is appropriate.

For AO5 the ideas are expressed and ordered although not fully developed and connected. The candidate uses appropriate and quite varied vocabulary and spelling is accurate overall. The punctuation is positioned for effect, although some syntax is less controlled and there is some varied use of tenses. A mark of 8 is appropriate.

AO4 Level 3 - 11

AO5 Level 4 - 8 = 19

LEFT BEHIND

- Learning disability/mental
introduction: we're all left behind in some way
or another. My name is Lily, I ~~was~~ have
the mental age 9.5. And real age 14.
left behind by peers.

① ~~childhood~~ - all fine in nursery

① Why? traumatic stress disorder

↳ car accident when 6. Mother dies
lives in care home, no protection
↳ nursery.

② best friend Olivia is 7 at care home

she goes to different school + her parents
split up and couldn't care for her. They play
board games and watch cartoons. Olivia
is silly.

③ School - taunted, lonely, scared favorite teacher
is Miss Burnley. They do quizzes and Lily ~~spend~~
was Smash with her whilst she has tea

④ Home - many children, but she wants to play
with them but they like computer games and
being alone.

⑤ Does not want Olivia to leave her behind.

LEFT BEHIND

We are all left behind in some way or another, whether it's in a race or we're just forgotten.

My name is Lily Rose Jackson. I have the mental age of a 6 year old but the physical age of ~~15~~ ¹⁵. I ~~to~~ have been left behind by my peers. When I was in nursery we all would play together. ~~Used~~ ~~at~~ we would all giggle at funny faces and toilet humour. We would all throw tantrums and cry a lot.

But now it is just me who does these things. They have all grown ~~at~~ up to become ~~intress~~ ~~s~~ interested in boys and boobs, drama and dating.

I am clever. I ~~the~~ live in a house with many ^{other} noisy children who cry a lot and throw tantrums. They are sad, not

young, though. My mother died when I was 6. She left me behind. We were driving, very slowly, when we were engulfed. I heard loud noises and could smell blood, taste my mother's fear. She held my hand, although she struggled to. There was metal in between us. They plucked her out, took her hands from mine and left me behind. I don't remember the rest.

I saw lots of doctors. ~~They don't~~ They were different doctors to normal. There were no needles or lollipops, nor ~~and~~ any machines. Just lots and lots of questions. I ~~cried~~ cried a lot and shouted a lot. I didn't know how I felt, what had happened, what I wanted to happen. I never grew up ~~again~~ after that. I have stayed that way. I cry and I throw tantrums and giggle at funny faces.

My best friend is called Olivia May Evans. She shares a bedroom with me. She is seven years old. She is silly

with me and I love her. We play frantic hide and seek around the house and ~~then~~ we often watch cartoons when we're tired. Olivia is in my class at school. I wish she was. I'm in year 9. She's in year 3.

School. School is lonely. How can a place so full of laughter and bustling students also be the most silent isolated place? I know how. I sit by myself in lessons, often drawing stick men or houses, pictures of Olivia and I.

At lunchtimes I play hopscotch outside by myself. ^{sometimes} There are a group of girls in my class that watch me. They talk about dresses and who they ~~want to be~~ hate. They glare at me like hawks, waiting for me to slip or trip. It haunts me.

~~I have one friend at school. Her~~
~~name~~

I have one friend at school, her name is Miss Brooke. She is 29 and has a boyfriend but I don't think she really likes him.

On Tuesdays after our lesson, Miss Brooke and I have tea together. (I have ribena' squash with a stripey straw). I like to tell her stories that I have imagined or about my dreams. Last night I dreamt I was ~~a dragon~~ old. I had a job and I had friends and I ~~was~~ was happy.

I didn't giggle at funny faces, or cry, or throw tantrums. My friends and I ~~would~~ talked about our bosses and who we ^{wanted} ~~wanted~~ to marry. Olivia and I ~~would~~ lived in a big house with a cat and 3 fish. I was grown up, and I hadn't been left behind.

Is I My future ~~scare~~ daunts me. Do I ever have a future? Olivia scares me, she will grow up and she won't want to be friends with me anymore. ~~What~~ What if Olivia becomes the same as all girls? What if she laughs at me? But, Olivia will have to ~~leave~~ leave me behind. She cannot be dragged into my world of cartoons and monsters, nightmares, and daydreams. She will have to ~~to~~ let go of her teddy

and stop our games of hide and seek.
She will forget what it is like to be
a child. To never want to go to bed. To
want to play with toys. She'll have
to leave me behind, just as everyone
does. I will always be behind. I am a
child within an adult's body. I am
silly and I like to giggle, I also cry
a lot.

Question 3 Answer 2B4

This response is to Question 3, which asks candidates to create a real or imagined story with the title 'Left Behind'.

This candidate plans effectively for the content of the piece and the voice, that of a six year old. The opening sets up the narrator as part of a universal group by using the pronoun 'we': 'We are all left behind in some way'. As the piece goes on this is poignant given the message of the writing. Lily's description of herself and her life is quite child-like: 'My name is Lily Rose Jackson' and 'My best friend is called Olivia May Evans', although the understanding that her mental and physical age are different is more suited to an adult. The narrator uses language to demonstrate Lily's behaviour and interests are child-like, for example 'Throw tantrums', 'giggle at funny faces', 'hide and seek', 'watch cartoons' and 'play hopscotch'. The stark comment that 'I have been left behind by my peers' creates a sense of sadness and the continued use of 'we' shows how, when Lily was a child, she was part of a group. This is then contrasted with the next paragraph where she says 'But now it is just me'. The repeated structure and alliteration in 'boys and boobs, drama and dating' emphasises the teenage interests that Lily does not share.

Short sentences are used for poignant effect: for example, 'I am clever', 'I saw lots of doctors', 'I wish she was', 'School is lonely', 'I know how' and 'It haunts me'. The description of the accident is subtle and sensual, showing the sense of danger: 'smell blood' and 'taste my mother's fear'. Lily's being left behind after the accident creates an effective parallel with the current situation.

The description of the doctors reminds the reader of the child-like state of Lily as she says there were no 'lollipops'. The contrast between negative and positive here is used effectively: for example, 'There were no needles or lollipops, nor any machines' is contrasted with 'Just lots and lots of questions'. Repetition is used effectively, 'I cried a lot and shouted a lot', 'what had happened, what I wanted to happen'. The comment 'I cry and throw tantrums' brings the connection back to the children Lily lives with.

Syntax effectively creates the sense of a child, with statements and short sentences, although there is some variation with questions, 'How can a place so full of laughter and bustling also be the most silent isolated place?' This question shows the experience of school very effectively. The image of the other girls watching 'like hawks' and waiting for her to 'trip or slip' creates hostility. The candidate effectively shows the child's naivety in the comment that Miss Brooke is Lily's friend at school and that they have tea together. Lily is however aware of the things that 15 year

old girls should be interested in as Miss Brooke 'has a boyfriend'. This is again contrasted with the child-like description of how she has 'Ribena squash with a stripey straw'. The description of Lily's hopes and dream is poignant and sad in its simplicity - 'talked about our bosses and who we wanted to marry'. This sadness and a sense of uncertainty are developed in the desperation of the questions asked: 'Do I even have a future?', 'What if Olivia becomes the same as all girls?'

The ending of the piece is very effectively written to show the world of the child and the description is evocative and poetic, with lyrical syntax, for example 'my world of cartoons and monsters, nightmares and daydreams', 'To never want to go to bed. To want to play with toys'.

While this piece is written from the point of view of a six year old, it is perceptive and subtle and is sharply focussed on audience and purpose. It shows complex ideas and uses simple yet sophisticated structure and style to support coherence and cohesion. While the vocabulary is deliberately not extensive, it is accurate. The punctuation is used with accuracy and there is an appropriate range of sentence structures.

AO4 Level 5 - 18

AO5 Level 5 - 11 = 29

SECTION B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking questions 2, 3 and 4.

Question number	Indicative content
2	<p>Purpose: to write a real or imagined piece about a time a person had an unexpected experience. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, 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. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none">• be inspired by the reading extract• give reasons why the experience was unexpected and the impact on the person having the experience and others• use appropriate techniques for creative writing: vocabulary, imagery, language techniques• use a voice that attempts to make the piece interesting and believable to the chosen audience• be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
3	<p>Purpose: to write a real or imagined story with the title 'Left Behind'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, 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. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use an example of something or someone left behind: this could be physically (at the end of an event, an adventure or an expedition) or emotionally (something or someone old-fashioned, out-of-date, or useless in our day and time) • give reasons why the thing or person was left behind and whether the experience was positive or negative • describe ideas, events, settings and characters • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p><i>The best-fit approach</i> An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
4	<p>Purpose: to write a real or imagined story that begins 'I wanted to make my own decision'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, 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. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing, creating a character and a decision about something or someone (candidates are not required to refer to or use the images) • describe ideas, events, settings and characters • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which corresponds most closely to the overall quality of the response.</p>

Writing assessment grids for Questions 2, 3 and 4

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	4-7	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	8-11	<ul style="list-style-type: none"> • Communicates clearly. • Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	12-15	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • Effective use of form, tone and register.
Level 5	16-18	<ul style="list-style-type: none"> • Communication is perceptive and subtle with discriminating use of a full vocabulary. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices.

Level	Mark	AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Expresses information and ideas, with limited use of structural and grammatical features. • Uses basic vocabulary, often misspelt. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3-4	<ul style="list-style-type: none"> • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. • Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-7	<ul style="list-style-type: none"> • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. • Uses a varied vocabulary and spells words containing irregular patterns correctly. • Uses accurate and varied punctuation, adapting sentence structure as appropriate.
Level 4	8-10	<ul style="list-style-type: none"> • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. • Uses a wide, selective vocabulary with only occasional spelling errors. • Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	11-12	<ul style="list-style-type: none"> • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. • Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.