

# **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)

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**OR**

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

Your response could be real or imagined.

(Total for Question 3 = 30 marks)

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**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)

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## 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<sup>room</sup> ~~room~~, I checked what time ~~for~~ 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 <sup>forceful</sup> 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 ~~where~~ <sup>wear</sup>. 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 <sup>let</sup> ~~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~~<sup>when</sup> 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 anger, the men scurried away like ants. A third sigh of relief was due, I was ~~&~~ 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~~<sup>about</sup> 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**



<sup>irrevocably</sup>  
The sound of the clock ~~was~~ was all I heard.

② "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 ~~completely~~ lonely. No one was to be seen and all <sup>the</sup> lights were off. At the age of ~~seven~~ <sup>five</sup>, this ~~was~~ was the scariest thing I had ever experienced. I closed my eyes, pressing as hard as I could with my eyelids to erase the image of the deserted streets ~~and~~ ~~the~~ ~~dark~~ ~~and~~ ~~lonely~~ I ~~grabbed~~ ~~the~~ ~~armrest~~ ~~on~~ ~~the~~ ~~car~~ ~~seat~~ ~~and~~ ~~squished~~ ~~my~~ ~~head~~ ~~against~~ ~~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 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 ~~in~~ in the car made it worse. ~~I waited and waited and waited~~ I waited and waited and waited ~~desperately~~ ~~for~~ ~~the~~ ~~approach~~ ~~of~~ ~~our~~ ~~hotel~~... It was then when it happened.

"GET OUT OF THE CAR SIR!" screamed the man. He wore a uniform and was smartly dressed and then I realised he was an officer. ~~At that moment my father was~~ ~~in front of me~~ I realised what he did in the next ~~thirty seconds~~ ~~could~~ ~~and~~ ~~could~~ ~~cost~~ ~~his~~ ~~life~~. As my father slowly opened the door ~~to~~ the ~~the~~ screaming got louder ~~and~~ and he repeated "GET OUT OF THE CAR". As my father foot hit the ground of the American <sup>road</sup> ~~road~~ for the first time he was greeted by a swarm of police officers. The crowd of them ~~then~~ ~~we~~ placed a metal shaped object which I later found out was a gun. At the time, aged five it did not bother me, but now as I reflect on the situation I realised the danger of it.

The sound of the officer ~~in the distance~~ on the other side of the road filled my ears and ~~we~~ we all waited anxiously for my father's return. It was then when I heard someone cry, I thought it was my sister who usually ~~often~~ throws her tantrums but then I realised it was my mum. At the time it seemed odd that my father had been taken away and that my mother was crying and so I asked my mum "what's happening?". My mother ~~then~~ ~~instantly~~ stopped   
 → SPD

and composed herself  
crying! ~~and~~ ~~replied~~ <sup>telling</sup> 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**

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 ~~say~~ 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, Worcester  
↳ 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 - talented, lovely, ~~is~~ favourite teacher

i) Miss Burnley. They do quizzes and Lily ~~spend~~ was ~~frustrated~~ with her whilst she has ~~been~~

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~~ <sup>15</sup>. I ~~to~~ have been left behind by my peers. When I was in nursery we all would play together. ~~And~~ 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 ~~interers~~ <sup>interested</sup> in boys and boobs, drama and dating.

I am clever. I ~~live~~ <sup>live</sup> in a house with many <sup>other</sup> 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. <sup>sometimes</sup> 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<sup>1</sup> 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 boyers and who we <sup>wanted</sup> ~~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.

13 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><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• be inspired by the reading extract</li><li>• give reasons why the experience was unexpected and the impact on the person having the experience and others</li><li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li><li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li><li>• 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.</li></ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

Question number	Indicative content
3	<p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• give reasons why the thing or person was left behind and whether the experience was positive or negative</li> <li>• describe ideas, events, settings and characters</li> <li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li> <li>• 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.</li> </ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

Question number	Indicative content
4	<p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• 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)</li> <li>• describe ideas, events, settings and characters</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li> <li>• 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.</li> </ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

### Writing assessment grids for Questions 2, 3 and 4

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

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.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>Expresses information and ideas, with limited use of structural and grammatical features.</li> <li>Uses basic vocabulary, often misspelt.</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li> <li>Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	5-7	<ul style="list-style-type: none"> <li>Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear.</li> <li>Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>Uses accurate and varied punctuation, adapting sentence structure as appropriate.</li> </ul>
<b>Level 4</b>	8-10	<ul style="list-style-type: none"> <li>Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li> <li>Uses a wide, selective vocabulary with only occasional spelling errors.</li> <li>Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.</li> </ul>
<b>Level 5</b>	11-12	<ul style="list-style-type: none"> <li>Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> <li>Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.</li> <li>Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>