

International GCSE English Literature (9-1)

**Component 2: Poetry and Prose
Texts and Imaginative Writing**

**Exemplar Scripts and
Commentaries**

Summer 2019 Series



Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to International GCSE English Language Component 2: Poetry and Prose Texts and Imaginative Writing (4EA1/02).
- The responses in this pack were taken from the Summer 2019 examination series. The question papers and mark schemes can be found on the Pearson website.
- In this pack, you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact the English subject advisor team on teachingenglish@pearson.com



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4EA1/02



S1

1 How does the writer try to interest the reader in *Whistle and I'll Come to You?*

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)

The events are described, in 1st person. The -
narrator sounds like a classy person with the
type of language ~~they~~ use. There is plenty of
description / descriptive language referring to
objects and how ^{they} are moving around the room

"down the short ^{narrow} corridor, that led to the nursery. Whose
door had been so firmly locked and then inexplicably
opened"



S2

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)

The story 'Whistle and I'll come to you?' is about a man who lives near a marsh and he had a dog with him. The writer uses specific words, phrases and techniques to interest the reader.

Firstly the writer interests the reader by making the title of the story a question. Secondly the writer uses pathetic fallacy to foreshadow an event so the reader stays interested to find out what is being foreshadowed. The writer uses the phrase 'the lights went out ~~to~~' to make the reader ~~stay there~~ interested in what will happen after the light has gone out. The writer uses ~~the use of~~ 'unlikely to blow away tonight' and 'powerless to reach me' to make the reader believe that the character has a false sense of security.



The use of personification for example 'howling' makes the story feel more alive. The narrator seems to be overthinking things ~~but~~ for example 'another human being - living here in this house' this intrigues the reader to read on to find out if the narrator is overthinking things or if he is not alone, the reader finds out that he was overthinking things when it is said that 'It was Spider who brought me back to my senses [...] by licking the hand I stretched out to her'.

In conclusion the writer successfully interests the reader using specific words, phrases and techniques



S3

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)

The writer tries to create interest in the reader by describing how the narrator of the story is presented and by describing how the events are described; this is achieved through the use of interesting ~~long~~ literary devices and structural elements.

Firstly, the author interests the reader by describing how the narrator of the story is presented. One example of this, is shown through the ^{varying} thoughts that the author conjures throughout the text. The author first experiences rational thoughts as he finds explanations owing to his safety. This can be seen as the "House" is described as ~~being~~ being "as steady as a lighthouse". The use of a simile ensures that the house is safe and will protect him from the ongoing tempest outside – this acts to



reinforce the author's rational thought. Leading on, the author starts to conjure irrational thoughts as he hears a "cry" that "banishes all tranquility". The use of powerful unusual vocabulary emphasises ~~the~~ that there are unknown 'creatures' lurking in the house. Similarly, the author also uses rhetorical questions to emphasise ~~to~~ his confusion and the irrational thoughts; the narrator "conjectures". The author also ~~describes~~ tries ~~to~~ desperately to provide a rational explanation to the mysterious happenings. This shows the inner dilemma that the author faces due to the ongoing war between his rational and irrational thoughts. In addition to this, the writer also creates interest by describing the narrator's varying emotions of confusion and calmness. An example of this is shown as the writer regains his calm after reminiscing his childhood memories - which correspond to safe and "pleasant" feelings. In turn, the writer's confusion soon turns into fear and anger as he ~~"weeps tears of almost"~~ "weeps tears of despair" and experiences a "burst of violent rage". The use of emotive language emphasises ~~his~~ his anger and fear; which allows these emotions to be reciprocated in the reader. A sense of calmness is restored ~~as~~ due to the



sense of touch as Spider "licks the hand", at the end.

Furthermore, the author creates interest in the reader by describing the main events. One example of this is shown as the author jumps into the action, as - "During the night the wind rose". The use of a short sentence sets the scene which helps the reader foreshadow the upcoming events; thus creating suspense. Similarly, the extensive use of pathetic fallacy creates suspense in the reader. This is further emphasised through the use of onomatopoeia and personification to describe the "wind". These literary devices bring the wind to life - thus creating suspense - as the author plants ideas in the reader's mind on the upcoming events. Moreover, the writer alternates the use of short sentences and long sentences. The use of short sentences increases the pace of the text by stating facts. and The use of long sentences is used to describe the setting; which in turn creates suspense and tension by slowing down the pace. **

In conclusion, the author ~~creates interest~~ interests the reader through the description of how the narrator of the story is described and through the



description of the events; this is achieved through the use of particular words, phrases and techniques.

* throughout the text.

* Also, through the use of auditory imagery (appealing to the reader's sense of sound); the reader is able to experience the ~~setting~~ violent settings themselves

** This is also emphasised through the use of ellipsis; which also aims to slow down the pace of the text.



S4

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)

Susan Hill presents this extract as a narrative and is written in the perspective of a man who is exploring an old abandoned and possibly haunted house. The man is shown to have feelings of isolation, fear and horror.

Firstly, "The house felt like a ship at sea, battered" is a simile to describe the house as being completely isolated and that the extreme weather had caused the destructive appearance of the house. This creates great tension as it emphasises the supernatural characteristic of the house. "the sound of moaning down" is personification which brings the house alive and creates a further sense of horror for the reader.



There is pathetic fallacy with ~~"During the night the wind rose"~~ "rain and sleet" to reflect the dark and scary atmosphere, which many horror stories use to ~~create~~ match the events of the person. "I dwelt nostalgically" shows that the ~~man~~ man is almost relying on his childhood memories to comfort him in this ~~terrifying~~ situation. There is a contrast in the ambience of him in his "snug safety" and the immediate and sudden change to reality with "Then from somewhere, out of that howling darkness."

Structurally, the extract begins with the description of his surroundings and is quickly reassuring as he reflects on his innocent and comforting memories, yet there is a gradual build up of tension and suspense. "banishing all tranquillity" is a metaphor which emphasises the horrifying noises and ~~lack~~ ^{lack} of sense ~~security~~ of security that the man is feeling, making the reader uncomfortable



and ~~was~~ concerned for the man. The short sentences of "I listened hard. Nothing." reflects the isolated ~~emotion~~ scene and it seems to show total hopelessness. This ~~is~~ contrasts to the asyndetic listing ~~was~~ previously to imply a drastic ~~and~~ shift of events, interesting the reader.

The writer adds the first dialogue with "Rest in Peace" which potentially foreshadows the man's fate and his vulnerability is being emphasised. "no movement, no brush" shows his uncertainty and feelings of confusion and the significance of the ~~was~~ repetitive word of "no" could reflect his false sense of security.

The writer uses more metaphorical language with "My brain span all manner of wild" to show that he is frightened and in shock. The repetition of rhetorical questions like "Perhaps it was the women in black" tells the reader that he is aware of this supernatural



person and therefore it is slightly reassuring but we wonder how he is going to defend himself if he does come across her.

Lastly, the writer includes many physical ~~actions~~ descriptive actions during the last section of the extract to remind the reader of great struggle and puts his feared thoughts into perspective. The words such as "crash", "violent rage", "stumbled" and "dropped" have very violent connotations which show that the man is in danger and at risk, making the reader concerned and helpless towards the man. There is lots of tension and suspense with the repetition of "again" to show that his emotions of horror and fear are constant. The extract ends with a sense of incompleteness and unfinished action, where the reader feels suspense and sympathetic for the man.

In conclusion, the writer presents the man's thoughts, feelings, ~~thoughts~~ actions and physical surroundings to convey



danger, and horror to ~~excite~~ excite
and interest the reader.



S5

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)
The writer of "Whistle and I'll come to you" used the supernatural, the narrator's feelings and tension to interest the reader and make them want to read on.

The writer uses the supernatural to interest the readers. The speaker's belief in the supernatural leads to ~~the~~ ^{the} readers' suspension of disbelief and engages them to believe it as well. The speaker says: "the tumult of the wind, like a banshee", which links the storm outside to a supernatural being. This creates a tangible link from the supernatural to the natural, allowing for a stronger belief in the "banshee", a screaming ghost, since it is allocated to something we do believe in - loud wind. The writer uses sound to link the two, with a "tumult", a loud and constant sound, and the ever-screaming banshee. This leads to the readers believing



then, in this scenario, the supernatural is not so implausible, leading to a stronger belief in it.

The writer also uses the narrator's thoughts to convince the readers. He says: "There was no child. I knew that. How could there be? Yet how could I lie here ~~on~~ and ignore... the crying of some long dead ghost?". At first, the narrator questions himself, ~~the~~ just as the reader would, since the supernatural is implausible. Rhetoric questions are used and the narrator's doubts laid bare, the denial of a ghost's existence stated. The fact the narrator even said that he "knew" there was no ghost relates to the reader's thoughts that there was no ghost, that ghosts cannot exist. However, the narrator states afterwards that the ghost does, in fact, exist, that he "cannot" ignore the crying of some... ghost", meaning he does accept that they are real, reversing his doubts. In the reader, this firmly states that ghosts are in fact real and all doubts are negated by the reversal of the narrator's own doubts.

The believability of the supernatural is what interests the reader, since at one time or another most people have been scared at night and believed in its existence. The remembering of this fear is tapped into by the firm statement that the supernatural, in this story, is real and makes for an interesting passage due to its relatability to the reader and ~~the~~ ^{the} different,



intriguing nature of the supernatural.

The reader is also interested by the narrator's behaviour, especially the behaviour of fright, fear and cowardice shown. The narrator says: "for a moment I was near to weeping tears, of despair and fear". This shows the narrator is not doing, emotionally, very well. "weeping tears" are especially helpless and whimpering tears, showing the helplessness in the narrator's emotional state and perceived situation. "despair and fear" are two powerful emotions of negative feeling, expressing the helpless feeling the narrator has. It is comparable to a child's absolutely helpless cries when it is scared, which the narrator alludes to ~~as~~ when saying: "near to... tears... [like] my childhood". This shows the narrator's sense of fear and hopelessness, ~~goes~~ with the possibility of giving up very near. These feelings are extremely relatable, since all readers have once been children and felt a sense of total despair and have wept. This makes the feelings of the narrator more interesting to the reader, since they are relatable. How the ~~rest of~~ narrator will deal with these emotions and resolve his problem is what makes the passage interesting. Also, it provides an interesting internal alternative to an ordinary protagonist of a story. The narrator expresses traits of weakness and fragility, meaning he can be seen



as weak and cowardly. This is an alternative to the more typical, chivalrous and brave male protagonists we are provided with. This makes the story interesting to the reader as it is a first person account of feelings which we are not exposed to often from a protagonist, an alternative and deviation of the norm.

The writer also uses tension throughout the story to interest the reader. This tension is expressed through the wind and the encounter and the language used to describe the events.

The wind is a constant force throughout the passage, with a constant, loud sound accompanying it. The narrator says: "windows were rattling everywhere, there was the sound of moaning all down the chimneys", meaning there was a constant sound and loudness throughout the passage due to the wind. This creates a tension with the readers, since the wind is mentioned throughout the passage, its sounds incessant. This means there is a constant, eerie and dangerous stimulation and buildup of tension throughout the passage, meaning the readers want to read on. "rattling" indicates that things may break due to them not being attached properly, creating a sense of danger and fear in the reader that creates tension. "booming" wind is also used to show a constant danger outside, since the onomatopoeia of



"boom" indicates danger. Since the narrator is trapped in the house, it portrays a sense of danger that is constantly attacking the outside, trying to get in. This, again, creates tension and makes the reader interested, since they want to read on.

The encounter with the ghost, "I was absolutely certain... someone just passed me and gone away", is extremely unsettling. There is no explanation for it, since nothing moved or changed, as stated by the narrator, but ~~the~~ the 'certainty' of the ~~narrator~~ narrator that they are not alone convinces the reader that there is, in fact, another person in the house. This creates a sense of tension, since this hidden person may pose a threat. Furthermore, tension is created due to the anticipation of finding this other person, so readers want to read on and find out more.

Tension creates interest, because the reader wants to read on and therefore takes interest in the story.

The writer uses ghosts and convinces the readers of their existence, the helpless feelings of the narrator and the creation of tension to create interest in the reader.



S6

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

- setting - isolation
- unexplainable events
- impact on narrator

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

(30)

Interest

- Setting - isolation + pathetic fallacy - tension
- loss of sense + unexplainable event - rhetoric questions - tension
- nostalgic longing of the narrator for comfort of childhood - tension

~~Susan Hill tries to interest the reader in 'Whistle and I'll come to you' by creating a dramatic~~
Whether it be through the isolated nature of the setting, the unexplainable events described or the psychological impact these two quantities have on the reader, Susan Hill ~~can~~ makes 'Whistle and I'll come to you' interesting to the reader by engaging the senses and creating tension through-out.

The ~~set~~ isolated setting of 'Ed Marsh House' is utilised by Hill to create ~~an~~ underlying sinister undertones whilst the pathetic fallacy of the storm,



which dominates the passage builds a sense of tension. The storm is described using predatory language such as "roaring" and "battering" which develops a sense of the narrator's vulnerability, ~~a fear~~ ^{reinforced} later reinforced by her loss of senses. Furthermore the personification of the weather through the lexical choices "moaning" and "whistling" reinforce this image of the narrator being attacked. The contrasting description of the "Eel Marsh house" providing an unsettling place of refuge from the "howling darkness" (again personified to accentuate the storm's violent nature) accentuates the tension early in the passage. The juxtaposition created ~~between~~ ^{between the simile of the house} "steady as a lighthouse" and the "driving rain" illustrates the house's mysterious nature as it so violently contrasts its environment. This contrast is again highlighted by the simile "like a ship at sea" which depicts an image of entire isolation, further reinforced by the isolating description of the house as "alone and exposed". The setting and contrast between the predatory nature of the storm (which itself seems to foreshadow danger through pathetic fallacy) and the almost territorial nature of the house creates tension early in the passage which interests the reader.



Furthermore the seemingly unexplainable events described in the passage generate a sense of danger ^{something scary} as this "howling darkness" seems to have breached the house. ~~The~~ ~~The appeal to the readers' senses~~ The graphic "cry" which "catapult[ed] me back into the present" acts as an appeal to the reader's senses, emerging from the horrific scene. ^{the following} ~~the following~~ ^{highlighting} "description of 'the person who had gone by' is also used by Hill to engage the reader through emphasising its unexplainable nature. The ~~repetitive~~ asyndetic list 'no movement, no brush [...], no disturbance' illustrates the narrator's bewilderment, reinforced by the repetition of 'no'. The way in which Hill describes the 'door' 'which ~~then~~ inexplicably, opened' using disjointed syntax places emphasis on the unnatural nature of these events. Finally ~~then~~ Hill further builds tension through ~~then~~ removing the narrator's senses ~~which~~ which had previously guided the reader methodically through the events of the night. The simple sentence 'No light came on.' not only highlights the narrator's despair but also ^{greatly} ~~and~~ builds tension as the reader's one source of rationality, the narrator's senses, is removed from the chaotic and unexplainable environment.



Hill centers the piece on the ~~precis~~ psychological deterioration of the narrator and, in doing so, not only reinforces tension by emphasising the dramatic consequences of the unexplainable actions described but also ~~em~~ forces the reader to emotionally connect with the narrator and so empathise with his struggle. Initially the narrator's immediate response to the threat of the storm, to lose himself in nostalgic memory, illustrates his vulnerability. The ^{combining of the} ~~emotive~~ verb "~~em~~ dwell" with the emotive adverb "nostalgically" illustrates the narrator's longing for childhood comfort and causes the reader to empathise with him when this is "banished" by the "howling darkness". ~~But~~ Moreover the writer's inability to rationalise the events and the terror caused by this, is used by Hill to ~~also~~ further interest the reader as the character ~~as~~ who they empathise with, suffers. The use of disjointed syntax and ~~short~~ ^{fragmented} ~~ever~~ ^{sentences} sentences such as ("After a few moments [...], I would [...], stir up [...], trying to shut out [...], and no one [...]"...) captures the ~~narrator's~~ ^{narrator's} disintegration of the ~~em~~ narrator's mental state. Hill's most extreme use of disjointed syntax to emphasise this, however, comes slightly later; ~~with~~ ~~another~~ The dashes surrounding the phrase "- another human being-" emphasises how the narrator's mental state has broken



so far that he is desperately trying to rationalise the irrational. This use of structure combined with frequent rhetorical questions such as "what was real?" and "How could there be?" ~~capture~~ captures the narrator's mind desperately trying to rationalise these unexplainable events and ~~is doing so~~ ^{they} ~~his~~ subsequent psychological impact on him of questioning reality.

In conclusion Hill expertly utilises ~~to~~ both language and structure to ^{create tension and} successfully interest the reader. From the contrasting depictions of the setting to the ~~descrip~~ sensory imagery use to describe the indescribable, Hill creates tension and drama which lead to the narrator's eventual psychological breakdown. The final description of the narrator "sat on the floor" listening to the "that child's terrible cry" illustrate how ~~the~~ ^{the} the setting and events have broken him whilst the repetition of the violent lexicon "boomed and roared" in the final sentence ~~em~~ emphasises how the onslaught of weather seems endless. ~~Hill~~ ^{Hill} ~~suggests~~ ^{suggests} the reader to empathise with the narrator and so through the passage the reader retains interest as they experience the horrifying events alongside the ~~narrator~~ ^{narrator} and question ^{reality} ~~the~~ ^{"what was real?"} just as he does.



S7

1 How does the writer try to interest the reader in *Whistle and I'll Come to You*?

In your answer, you should write about:

- how the narrator of the story is presented
- how the events are described
- the use of language and structure.

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

(30)

The writer tries to interest the reader through lexical choice, structure, the events that occur and the narrator, himself.

The majority of the extract is made up of description to aid the reader in understanding the situation, to better follow the ~~story~~ story. Many similes and personification are scattered through the text, 'like a ship at sea'; 'steady as a lighthouse'; 'the wind rege round like a lion' to ~~add~~ interest the reader in the scene. Onomatopoeia of 'banging and rattling' to emphasise the violence of 'the gale that came roaring'. The writer employs pathetic fallacy to forecast tension and suspense.



The 'alone and exposed' house mirrors Arthur as 'there was no living occupant // other than me and Samuel Bailey's dog'. Arthur's emotional turmoil of 'despair and fear, frustration and tension' humanises him, peaking the readers interest and allowing them to sympathise.

Susan Hill uses fear of the unknown to create tension and mystery with unexplainable occurrences; 'locked and then, inexplicably, opened'; 'There was no child. // How could there be?' The 'pitch blackness' adds an edge to the unknown 'unsure // of my bearings' once again creating suspense.*

Arthur's 'certain sense of someone just having passed' creates fear, tension and uncertainty, encouraging the reader to want to know what will happen next.

The way the fear begins to unhinge Arthur's mind with 'wild, incoherent fantasies' encourages the reader to indulge in their own imaginings of the situation.

As Arthur 'dwelt nostalgically' upon



his childhood, we have the opportunity to ~~view him~~ better understand his character, making him more relatable to the reader. *

The structure of the extract uses mis-en-page to compliment the progression of the story as the length of the paragraph increases with Arthur's thoughts. *

* The 'cry' of a child in the marsh, a 'long-dead ghost' incorporates an element of the supernatural, adding mystery.

* She balances this with the familiarity of 'Spider' the dog and now as 'he hugged her warm body' he felt 'calmer and relieved'.

Susan Hill uses ~~few~~ emotions, pathetic fallacy and the events to interest the reader in the story.



SECTION A: READING

Question 1

Script	Commentaries	Mark
S1	<p>This response meets Level 1. There is basic understanding of the text (the narrator is speaking about events, objects are moving). The selection and interpretation of information, ideas or perspectives is limited. The candidate does identify 1st person and descriptive language, showing basic understanding of language and structure, but little awareness of how it is used to achieve effects other than 'sounds like a classy person'. The use of references is limited to one lengthy quotation.</p> <p>A mark in the middle of Level 1 is appropriate, because the response is so short, but the response touches on the first, third and fourth bullets of the MS in Level 1.</p>	Level 1 3 marks
S2	<p>This answer starts by describing events, and there is an attempt to focus on the question, 'to interest the reader', although the first part of the answer is merely feature-spotting techniques: 'making the title of the story a question' (which is incorrect), 'pathetic fallacy to foreshadow an event'. There is some understanding of the text, with a valid (but underdeveloped) point on foreshadowing and false sense of reality on page 2. The bottom of page 1 shows some understanding of the effect of language, in the 'to make the reader believe [sic] that the character has a false sense of security', although it is not clearly linked to the examples offered. On page 2 the candidate identifies personification but does not offer much in way of explanation (it is more identification, Level 1, and comment, Level 2). The comment on overthinking things again shows some understanding of the text but is quite confused and not developed. The selection of references is valid, but not developed.</p> <p>The response meets the first bullet in Level 2, the second and third bullet points in Level 1/2 (given the interpretation and range of ideas is a little limited and language is identified and commented on) and the final bullet point in Level 2. Given that the candidate has met Level 1 and touches on Level 2 in bullets 1 and 4, this answer achieves a mark of 8 at the lower end of Level 2.</p>	Level 2 8 marks



S3	<p>This response is an example of one which shows clarity of expression and organisation. However, this is not a requirement for the assessment of this question. The candidate starts by offering a general introduction which is unnecessary but does secure their answer to the question focus.</p> <p>In the first point appropriate and relevant selection is made and shows sound understanding of the narrator's changing feelings. It moves to rational thoughts and clearly shows the change to irrational thoughts on hearing the cry followed by the narrator's inner dilemma. However, this is not completely developed. The answer offers explanation of the change of mood, calm and also violent rage (although this could be clearer), with explanation of emotive language which could be exemplified more thoroughly. There is sound explanation of language and structure: the use of simile, 'powerful unusual vocabulary', rhetorical questions, emotive language, short sentence, pathetic fallacy onomatopoeia, personification and literary devices with some clear comments on effect, for example it creates suspense, foreshadows, it interests the reader. There is some feature-spotting, for example the auditory imagery and structural comments. The references are appropriate and relevant.</p> <p>The response meets all of the bullet points in Level 3. There is sound understanding of the text, and selection and interpretation of information, ideas, perspectives is appropriate and relevant to the points being made. For AO2 there is 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. The answer does not move into Level 4 as the effects are not explored, and there is a lack of detail.</p>	Level 3 18 marks
S4	<p>As with S3, the candidate starts by offering a general introduction which is unnecessary but does secure their answer to the question focus.</p> <p>In the second paragraph the candidate shows exploration of language (Level 4): the simile to 'describe the house as being completely isolated and that the extreme weather had caused the destructive appearance of the house'. There is also some explanation (Level 3) evident here, the</p>	Level 4 21 marks



	<p>personification used to create 'a further sense of horror for the reader'. There is evidence of exploration of pathetic fallacy and its effect, (it is used to reflect the 'dark and scary atmosphere', and the contrast between childhood memories and reality is explored with appropriate references. There is explanation of structure (the gradual build-up of tension, use of short sentences, listing) and some exploration (repetition of rhetorical questions, repetition) and this is linked to the effect on the reader. Dialogue and metaphorical language is explained, as are descriptive actions. The final point on the ending shows exploration.</p> <p>This is a sustained response which does move out of Level 3. While there are some features of language and structure that are just explained (Level 3), there are parts that show exploration, moving this into Level 4. This response meets the first bullet fully in Level 4, with sustained understanding of the text. The second bullet point is met more in Level 3, with appropriate and relevant selection and interpretation of information, ideas and perspectives. There is clear and sometimes thorough understanding and explanation/ exploration of a range of language and structure features with appropriate references to meet Level 3 and sometimes Level 4. This is because there are a range of features covered and there are some places where these features are explored. There is a lack of depth and detail to move more securely into the higher end of Level 4. This is a response where 'best-fit' applies and it is useful to consider whether the higher level can be given.</p>	
S5	<p>This answer starts by immediately focusing on the use of the supernatural, with the reference to 'suspension of disbelief', linked to the example of the wind and its effect of creating 'a tangible link from the supernatural to the natural'. This effect is thoroughly explored with plenty of detail in terms of the reader's response. There is thoughtful organisation as the response moves to the use of the narrator's thoughts to convince readers. Sustained and thorough understanding continues with exploration of language, for example the understanding of how he questions himself about the ghost, going from not believing it to confirming he does believe it and the effect on the reader from that. Some points, for example the point about the relatability to the reader, are a little repetitive.</p> <p>While the response meets Level 4 fully, there are touches of perception which shows some achievement of Level 5,</p>	<p>Level 5 25 marks</p>



	<p>particularly around the protagonist not being as you would expect, and the incessant nature of the wind. Textual references fully support the points being made, are well-embedded, and show detailed exploration of how they achieve effects. Towards the end of the response the effect is more explained, i.e. 'since they want to read on', but this does not detract from the level of detail and exploration evident.</p> <p>The response meets all the bullet points in Level 4, and with a few touches of perception just moves into Level 5 at the bottom of this level. Again, this is a response where 'best-fit' applies and it is useful to consider whether the higher level can be given. It would need to show more perceptive understanding throughout to be more securely in the level.</p>	
S6	<p>This is an example of an answer you may start out, as we did, considering Level 4 or low Level 5, particularly given the quality of spelling. It is important to remember that spelling is not assessed on this question. On further reading, and reading out loud, we agreed it did everything in Level 5 to achieve full marks. An answer does not have to be 'perfect' to achieve the top of the mark range – the consideration is 'has it done everything in the Level'.</p> <p>This response shows perceptive understanding of the text, despite a general introduction. Responses in Level 5 are generally characterised by use of discriminating references – where candidates really think about which examples they will give to illustrate their points. This candidate does this and integrates their references very confidently and seamlessly.</p> <p>The understanding and analysis of language and structure is perceptive, meeting this bullet point in Level 5, and the selection of references is discriminating. The interpretation of ideas and the impact on the reader is perceptive. Interwoven points about predatory language, personification, juxtaposition, simile, foreshadowing, pathetic fallacy, graphic language, repetition, syntax and many others are linked to ideas such as sinister undertones, vulnerability, isolation, psychological breakdown are apt and persuasive.</p> <p>This response is placed at the top of Level 5. There is perceptive understanding of the text, and the selection and</p>	<p>Level 5 30 marks</p>



	<p>interpretation of information, ideas and perspectives is apt and persuasive in clarifying the points being made. There is perceptive understanding and analysis of language and structure and how these are used by the writer. The selection of references is discriminating and clarifies the points being made. This answer really sustains the perceptive understanding, despite its spelling errors.</p>	
S7	<p>This answer begins with a clear focus on the question, and there is evidence of sound understanding that the writer uses description, and clear comment that this has the effect 'to aid the reader in understanding the situation to better follow the story'. Language features are mostly clearly explained, for example similes, personification, onomatopoeia, but in some cases the candidate lists techniques without much explanation. On the second page the points are more securely explained, for example 'house mirrors Arthur', 'Arthur's emotional turmoil' and 'unhinge Arthur's mind'. There is more developed point on the fear of the unknown and how it begins to unhinge the narrator's mind but then the candidate struggles to explain this effect, 'more relatable to the reader'.</p> <p>This response is an example of a mid-Level 3, point, evidence, example answer. It meets the first bullet in Level 3, with sound understanding of the text, although this is not always secure and can be repetitive. The second bullet point in Level 3 is mostly met with some appropriate and relevant selection and interpretation of information and ideas, although there can be some repetition and lack of development. There is clear understanding and explanation of language and structure with appropriate references to meet Level 3 – AO2 is more securely into Level 3 than AO1. Although uneven, 'best fit' places this at the middle of Level 3.</p>	<p>Level 3 15 marks</p>



S8

Chosen question number: **Question 2**  **Question 3**  **Question 4** 

- arrival - waited, & waited ✓
- in media res ✓
- in wonder ~~the~~ in cab
- MLK home & church



'Welcome to Atlanta' I heard the flight attendant say as we touched down perfectly in Atlanta, after nine long hours of anticipation ~~on~~ on the flight from London. As we left the plane and headed to U.S. immigration, I groaned, seeing the queue. It was late and at that point all I wanted to do was to do was to get to our hotel and get a good night's sleep before a day of exploration tomorrow. But instead we waited, and waited, and waited, until ~~the queue~~ ~~for~~ finally we reached the desk where we were greeted by a friendly ~~for~~ Homeland Security agent.

Having been wished a pleasant stay, we caught a cab, and set off for the hotel. As we drove through the suburbs and into ~~down~~ downtown Atlanta, I was mesmerised. Atlanta had a unique beauty of ~~its~~ impressive architecture, ~~and~~ and stunning lighting, without having the overbearing feeling of the world's major cities like London or New York.

At last we arrived at our hotel, after half an hour with ~~my~~ my face pressed against



the window. Too tired to function properly, I headed straight to bed, excited for what the next day would hold.

The following morning, after one of the largest breakfasts that I had ever seen, we set off on our first day of sight seeing. Destination one: the church and home of the world famous civil rights activist ~~Mr~~ Dr. Martin Luther King Jr. The amount of history in those two to two buildings was overpowering. It really ~~empowered~~ emphasised how lucky we are to ~~live~~ live in an open and tolerant society, not having to worry about our race, gender, personality, religion, ambition, or age. The visit was so forceful that there and then I vowed to help others upon returning home a vow that I did, and continue to ~~fulfil~~ fulfil.

Destination two was far more light hearted: a visit to the World of Coca Cola. This ~~too~~ too was fascinating, and not only was fun, but led to a far greater understanding of how advertising works. ~~For~~ Coca Cola have worked tirelessly, ~~with~~ using an enormous PR machine to create an association between Coca Cola and happiness.



The power of their advertising ~~was~~ was mesmerising, but the highlight of the ~~in~~ visit was, without a doubt, the testing room. This room was full of every single Coca Cola product in the world, you could try:

Coke,

Orange Coke,

Fanta,

Blueberry Fanta,

Coconut and mango Soda from Africa,

Mint ~~and~~ flavoured Coke from China,

All one hundred and thirty Coca Cola products were ~~available~~ available to try as much or as little of, as you liked.

Overall ~~the~~ the day was fascinating, from the struggles of ~~the~~ the civil rights movement, to the power of modern advertising. The visits could not have been more different yet both were highly interesting, and made for a fantastic first day in ~~Atlanta~~ Atlanta.



S9

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

Handwritten notes and diagram:

- beauty of nature vs the horror
- illusion shattered
- moment of horror
- the leaves fall
- where many saw a cascade of orange & yellow, I only saw the death color
- need pinecone drops → trap - metaphor
- end start → pinecone
- location → natural → like
- @ one or group
- why would a gas create a nature which sor holds the year
- lake of intention
- New place

The pinecone quivered slightly, but did not fall. Each individual section of the shell rallied against the inevitable, an army of uniformed pieces fighting heroically to hold on. Their ~~the~~ enemy, a gentle gust of wind, harmless to ~~them~~ ^{me} standing below but an ~~real~~ enemy who, to the pinecone, threatened to dislodge ~~it~~ ^{dislodge} from its ~~perch~~ ^{perch} and throw it violently to the ground. The pinecone ~~with~~ wind dropped again, the pinecone ~~tentatively~~ ^{tentatively} rebated, it has survived this onslaught but would it survive ~~the~~ the next?

I, like the wind, ~~and~~ moved my attention elsewhere. The sights and smells of this lake were all unfamiliar to me. Slowly I ~~in~~ ^{inhaled} the dry crisp air ~~which~~ ^{which} ~~resembled~~ which lacked the normal taste I would have expected from nature. ~~Smelling~~



The air's taste was not one of God's beauty but one of ~~death and despair~~ ^{sad and hopeless}. To the untrained eye, this lake was idyllic but to me it was not. An overwhelmingly ~~sense of~~ ^{morbid} sense took hold of me and I started to see this new place differently. Where many would have seen a stunning cascade of orange and yellow as the leaves descended from their perches, I saw the death of nature, plants abandoning ~~the~~ things that would ~~no longer~~ be useful to them, ~~although~~ ^{that had previously} ~~formed~~ ^{formed} a part of them.

I suspect the cruel nature of humanity had infected my perception of this beautiful place. My experiences of ~~set~~ man's selfish nature and intolerant behaviour had clouded my ability to appreciate God's wonderful creation. Yet if God's creation truly was so wonderful, why does it ~~die~~ ^{die} for half the year? ~~These trees~~ ^{until May} These trees will remain grey and leafless; this water ~~stagnant~~ ^{stagnant} and lifeless and that pinecone will fall and be crushed by some goat, hog or paw. Why would an omnipotent designer design a creation to be beautiful only half the year? ~~around~~ Similarly why would an omni-benevolent creator



create a natural world reliant of predatory behaviour, and death and decay?

I continued my walk around the lake, leaving the pinecone and its home further and further behind. The frost-induced crunch of the grass did not resonate in ~~the same~~ the voluptuous way I was expecting. I was underwhelmed. ~~Yes, that was it, this 'magical new place' gather had told me about where one can connect deeply to Christ and marvel in the beauty of his creation, underwhelmed me.~~ The beauty of God's creation had underwhelmed me. ~~I was not experiencing~~ ^{He} The deep connection to Christ ~~Father~~ said he had when he first visited this lake. ~~Then~~ To me, I could not shift my focus away from the dying leaves and the ~~see~~ stagnating water to ~~app~~ appreciate the beauty of the 'gelling leaves and still water'.

Out of the corner of my eye, I saw a ~~small deer~~ ^{creature} dash through the icy grass. I stopped for a moment startled by the ~~creature's~~ ^{creature's} movements. It was as if ~~gear~~ a sense of gear was ~~dominating~~ dominating it, controlling its every movement. Again I found myself questioning 'Why would a God as great as Christ's gather, create a world



in which ~~God~~ ^{his} ~~creation?~~ ^{creation?} Why would he
~~create an environment so vicious and bitter that even those that~~
~~tempted to leave~~ ^{secondly} it home, ~~see it?~~

I did not like it here. This new place was
not a depiction of God's love as it had been
for my father but instead a reminder of the
cold nature of God's creation and the temporality
nature of genuine beauty. I had to get out. The
~~ice~~ ^{icy} ~~grass~~ ^{grass} on the grass was appearing more like
cold knives ready to impale me. ~~the~~ ^{The} tall,
dark trees which had so comforted my
father appeared threatening. Behind me I heard
a dull thud, the pinecone had fallen, ~~and~~ ^{ent} trapping
me in this vile place.



S10

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

PLAN

THE STORM

Describe nature, scenery - then journey and company - the behaviour of weather changed as we moved - things were flying, cars stopped - a massive storm approaches us - but no way to escape - but then it changes direction and we were safe - however caused a lot of damage and destruction.

THE STORM

What a bright day it was, the birds chirped, the trees swaying from side to side, the sun shining out of joy - everything was magical. It was a paradise. It was the day when my friends and I decided to go for a trip at the beach of Mombasa in the beautiful country of Africa.

The bus was full with my friends and I, where I sat next to my best friend known as Jerry. He was one caring and



loving friend of mine, but he was different from the rest. When the rest were busy in talking and singing, he was attracted by the beauty of nature and finally always made sure I was safe.

"I would be glad if you wore your seat belt," said Jerry.

As we continued our journey, I stared out of the window admiring the nature. But, the clouds now looked heavier and darker, the birds became annoying as they flew in circles on top of us and the sun was nowhere to be seen.

What happened? I questioned myself. "Fasten your seat belts!" shouted the bus driver as he stopped the bus with sharp brakes. Everyone froze. Nothing moved. No sound.

I looked out of the window, and "thump" a tree fell beside my window almost crushing my head, leaving me to die. I tried to peep what was happening.

A huge mass of grey-black mist arrived from the front - it looked like an evil candy floss. Was it a storm? It took and demolished everything on its way. The



cos, the bees, the tiny satellites --- Every-
thing.

The direction changed, instead of moving
towards our bus, it moved to the left
which was a miracle, the screaming and
shouting stopped, but the storm left the
nature and the beautiful land to be damag-
ed by its evil behaviour.

I prayed to god by thanking him
for saving our lives. May a day like
this never come again!



S11

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

~~My eyes flickered open. I took it all in at once:~~
~~the blinding sun dominating the sky.~~ The Storm

Darkness. Then, suddenly my eyes flickered open. I took it all in at once: the blinding sun, dominating the cloudless sky, the gentle lapping of peaceful waves ~~and~~ caressing my skin, the rocking of my raft and most of all, the thirst. The feeling of my ~~throat~~ throat being starved of moisture, of my tongue sticking to my palate. I felt as if I had not drunk for weeks.

At first, it was so overpowering that I could not do anything but lie there, at the mercy of the powerful sun. I could feel the moisture draining slowly from my skin. Slowly but surely. The thirst, however, took over my thoughts. I could think of nothing but water and how it would soothe my parched throat. I had to do something, I had to find water.* Slowly, I ~~opened~~ opened my eyes, letting them acclimatise to the raging fireball in the sky above.

Disappointment would have been an understatement for what I saw as I looked around, ~~the~~ the endless blue expanse completely at odds with my insignificant raft. The ~~only~~ only piece of good news was the storm clouds forming on the horizon. I did not look forward to the strong winds and high chance of capsizing.

* I could smell it all around me but I knew it was unobtainable, protected by the salt it contained. It was infuriating and for minutes I ~~couldn't~~ tried to imagine it.





but I did look forward to the fresh water it brought to me.
For me.

I could do nothing but wait.

Wait whilst the storm slowly grew before my eyes, seeming to fill up the sky in front of me. Wait whilst the temperature slowly dropped, as if in anticipation of this monstrous thing ~~something~~ sneaking up on me. And then I was transported to the world of dreams where there was no storm coming towards me, where I was completely safe in the loving embrace of my mother.

By the time I woke up, the storm was upon me, and my small, weak raft was being thrown about as if the waves were playing catch. The water had been turned into ammunition which the wind used against me without mercy, stinging my face and leaving me ~~with~~ freezing cold. No, I wasn't just cold, I was freezing.

I opened my mouth, trying to take in as much of the ~~fresh water as possible~~ drink of life as possible. Every time I stopped thinking I had drunk enough, I went back for more. I blocked out everything happening around me; they all seemed insignificant compared to this. Suddenly, and without warning, the boat tipped and I was thrown off into the endless depths of icy brine. I reached out for the raft, my eyes stinging



and blurred by the salt water and my blind fingers found it.

It took all my strength to get back on but I managed it after what felt like minutes. I noticed that pieces had broken off but that wasn't ~~that~~^{my} most pressing concern, I needed to stay on the raft. It seemed to take an age to ~~get my~~ use my belt to tie myself down; my cold-numbed fingers no longer responded properly to the incessant commands from ~~the~~ my brain.

I could see a gigantic wave looming, blotting out the sky and I ~~had~~ waited ~~to watch~~ to see if I would make it over. It was crashing. I wasn't going to make it.

Darkness.



S12

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

"I like to be an accountant one day" came" to true because ~~used to be~~ I like to be son or later, I am student ~~was~~ right now and am ~~from~~ finishing my examination after that I ~~can~~ would go to university because is important things that ~~en~~ have happened to ~~me~~ have. Because I would to better life in myself and it happen one day. I have good family who could to do everything I need or I want so. ~~that~~ That this my lovely mother and father, ~~be~~ thanks full my parents.

I came from mid class family mother ~~she~~ shopkeeper sell clothes and other goods and my father ~~he~~ is a doctor for a small child.



S13

Chosen question number: **Question 2** ☒ **Question 3** ☒ **Question 4** ☒

Image 1:

I'm writing about my Life Story ~~to~~ how it ~~begining~~ and how I will ~~as~~ decided my ~~brother~~ ^{future} ~~brother~~ will be.

Firstly ~~myself~~ I was always with and dream to be a doctor to help people out even when I play with my friends used to take a doctor ~~care~~ ~~carector~~, but over the time my ^{in life} ~~in life~~ ^{in life} started to change and my dream life ~~started~~ ^{was} just a dream. From a ~~how~~ ^{seven} years ago I went to another country and I ~~decided~~ to live there. I met so many ~~different~~ different people with different religist even the way they thinking it was abstrutly ~~so~~ different to me. but to be honest I like the way they thinking and know they prepering for thier ^{that} ~~future~~ ^{that} from a young age. SO that's was one of the reasons ~~why~~ ^{that} made me change ^{the} ~~the way~~ I was ~~thinking~~ thinkin. ~~it~~ even effected my expirenc in life and to think of an other ~~document~~ job ~~was~~ in future. I came to this contry when I was 16 years old and I went high school ~~for~~ ⁱⁿ year 11 ~~year~~ which is the last year. In November, I was actully so late and my language was so weak. Everyone was prepering for thier exams and am nervous, Whill I was ~~was~~ ^{was} setting down with no idea what was going on. The first month I felt so bad becaufe there wasn't any one to talk to and thinking how I will study all this to pass or ~~my~~ maybe



learn some English. other ^{wise} ~~ways~~ the teachers there was in every lesson with me and there was ~~now~~ two teachers are speaking my language to translate for me. The time was running after a couple of months before the exams my English started to be better. Then was before and I made a friends.

2P

There was ~~was~~ one week before the exams, we was preparing for them and in weekend spending lots of times in library to work hard, and then finally we did our exams and we finished. To be honest I ^{wasn't} ~~wasn't~~ expected to pass them all because I knew that my language and my work wasn't enough (I ^{hadn't} ~~wasn't~~ pass) but at least I tried.

Finally the ~~results~~ results came and I pass the Sciens but I failed in English and math. after that I went college for two years to do rescent in English and maths with other ~~other~~ course which is (Health and Social Care) In the last year we started to apply for university and choose the course that I will encourage from ~~and~~ and also it will be my dream life.

After all the experience I had I totally changed so much. I am not the person I used to be with my little dreams, am now with so many



experience in life, choose to be a ~~family~~ in family
family

At the end I decided to be a ~~family~~ family in
family but am still apply for what uni I will choose,
but at least I decided to get on with it.



SECTION B: IMAGINATIVE WRITING

Question 2

Script	Commentaries	Mark
S8	<p>This response starts with quite a lively tone and creates an effective image of the arrival in Atlanta. Until the end of the piece there is a secure realisation of purpose and audience. There are some effective descriptive touches: 'face pressed against the window', 'overpowering', 'worked tirelessly'. The communication of the idea of the candidate visiting Atlanta for the first time is successful, and the tone is always appropriate and clear and sometimes effective (the section on Coca Cola is more Level 3).</p> <p>For AO4 the candidate communicates successfully in the main (Level 3/Level 4). The candidate shows mostly secure grasp of the purpose and of the expectations of the intended reader (Level 3/4), and quite effective use of form, tone and register (Level 3/Level 4).</p> <p>For AO5 the candidate manages information and ideas, apart from the section on the visit to Coca Cola. There is a wide, selective vocabulary, with accurate spelling, for example <i>immigration</i>, <i>suburbs</i>, <i>overbearing</i>, <i>sightseeing</i>, <i>overpowering</i>, <i>tirelessly</i>. Occasional errors do not detract from those which are correct. A range of punctuation is used, and sentence structures are managed for deliberate effect, for example 'Too tired to function properly, I headed straight to bed, excited for what the next day would bring'. In some cases the vocabulary is repetitive, and the management of ideas is lost slightly at the end, achieving securely into Level 4 for AO5, but not the top.</p>	<p>AO4 Level 4 AO5 Level 4</p> <p>13+9 = 22 marks</p>
S9	<p>This is an interesting and engaging story and the opening grips the reader with a short sentence. As this is an unusual response, it benefits from reading out loud. There is successful communication of the experience at the lake, contrasted with the experience of the narrator's father, and the experiences of animals, and successful communication of the complex feelings the narrator has about God's creation of nature and death, hopelessness and fatigue. There is effective use of form, tone and register, and there are some sophisticated touches, for example in 'The air's taste was not one of God's beauty but one of fatigue and</p>	<p>AO4 Level 5 AO5 Level 4</p> <p>16+10 = 26 marks</p>



	<p>hopeless', in spite of the unfinished word, and the questioning tone taken. There is some subtlety of ideas which appear quite complex (religion, the form of the narrator – are they human, animal?).</p> <p>For AO4 the candidate meets all of the bullets in Level 4, with successful communication and effectiveness in the use of form, tone and register. There is a secure sense of purpose (visiting a new place) and the audience. There are some 'glimmers' of Level 5, in the subtle and complex ideas, but in some cases ambition has limited the candidate moving higher as it is perhaps too complex to communicate in a perceptive way. The response sometimes overstretches and becomes a little repetitive (not for effect), for example the idea of being underwhelmed and the questioning of God.</p> <p>For AO5 the candidate manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text – for example the balanced crafting at the bottom of page 2– 'grey and leafless' (potential play on words with 'lifeless', 'stagnant and lifeless', the alliteration of 'deer dash'. There is use of a wide, selective vocabulary, for example <i>quivering</i>, <i>inevitable</i>, <i>stagnating</i>, <i>depiction</i> but there are spelling errors. The candidate positions a punctuation for clarity, although perhaps not a broad range (speech marks, question marks) and there is some definite management of sentence structures for deliberate effect, for example the short sentence 'I was underwhelmed' and the complex sentence. They meet all of the bullet points of Level 4, although the spelling and lack of range of punctuation meets 'best-fit' mid-Level 4.</p>	
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Question 3

Script	Commentaries	Mark
S10	The candidate indicates from their plan a clear organisation – with beginning, middle and end. The response is an appropriate story with clear form, and the story moves clearly from the day starting out bright and positive, moving to clouds coming in and the storm arriving, to the (rather quick) passing of the storm. The sense of purpose and	AO4 Level 3 AO5 Level 4 10+8 = 18 marks



	<p>audience is clear, although the ideas may appear simplistic and a little too fast-paced to be secure.</p> <p>For AO4 the candidate communicates in a clear way (Level 3). There is a clear sense of purpose and audience. The strongest of the bullets is the third, where there is appropriate use of form, tone and register (Level 3), and the second page is stronger than the first. It does almost everything required for Level 3 but is not borderline Level 3/4 in order to achieve 11 marks.</p> <p>For AO5 the candidate connects appropriate information and ideas, although these could be developed more (they start out being quite developed, but then move in a very fast-paced way which impacts on development). Structural and grammatical features and paragraphing make the meaning clear. The candidate tries hard to vary punctuate sentences and openings, for example using repetition for effect. The final paragraph of page 1 is typical of this response, with varied vocabulary (Level 3), employing technique but ending in a spelling error which spoils the climax! Likewise, control is not always secure, for example at the top of page 2. The response meets all of the bullets in Level 3, and just moves into Level 4 by meeting the third bullet – there is a range of punctuation for clarity, for example ellipsis, question and exclamation mark, dashes, speech marks, and the management of sentence structures for deliberate effect, for example ‘Everyone froze. Nothing moved. No sound.’</p>	
S11	<p>This candidate takes an unusual approach to the task, with the mystery of how the narrator came to be on the raft (we do not worry too much that the candidate says both raft and boat). The opening is effective, and by the end there is a realisation that it is perceptive and subtle. It is important to remember that what a young person sees as subtle communication is not always what we might expect! The task is sharply focused on purpose and the expectations of the intended reader, with the motif of the thirst and desire for water contrasted with the water ‘turned into ammunition’ and the use of personification of the wind. For a young person, there is sophisticated use of form, tone and register, for example ‘Disappointment would have been an understatement for what I saw as I looked around’, ‘completely at odds with my insignificant raft’. There is full achievement of Level 5 – while it is not always fully sophisticated, this does not mean it cannot achieve full marks – we do not require perfection.</p>	<p>AO4 Level 5 AO5 Level 5 18+12 = 30 marks</p>



	<p>For AO5 the candidate manipulates complex ideas (the motif of water used throughout) utilising a range of structural and grammatical features to support coherence and cohesion. An extensive vocabulary is used strategically here, for example <i>caressing</i>, <i>palate</i>, <i>parched</i>, <i>acclimatise</i>, <i>ammunition</i>, and rare spelling errors do not detract from overall meaning. There are lots of techniques subtly employed, for example single line paragraph for effect, sentence starters, and the repetition of 'Darkness' at the beginning and end. Punctuation is accurate and well-controlled to aid emphasis and precision, and a range of sentence structures is used accurately and selectively to achieve particular effects. AO5 does not have to be perfect to achieve the top mark of Level 5.</p>	
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Question 4

Script	Commentaries	Mark
S12	<p>This is a brief response, and we start thinking of Level 1 in this case. However, communication more than 'at a basic level, and limited in clarity' – the message of plans for the future and the background to this candidate is evident. There is little awareness shown of the purpose of the writing and the intended reader. It is unclear how this links to 'I decided to get on with it', or how the reader is engaged. There is some, limited, awareness of form, tone and register. It does not use the images for this question, but this is not essential and they are just there for support.</p> <p>The response meets Level 1 fully for AO4, since it borders on communicating in a broadly appropriate way. For AO4, therefore, the response meets Level 1 fully, with a mark of 3. For AO5 the candidate does express information and ideas, and there is limited use of structural and grammatical features (although there are two paragraphs). The candidate does meet the second bullet point in Level 2, as the response has some correctly spelt vocabulary, for example <i>accountant</i>, <i>examination</i>, <i>because</i>, <i>Everything</i>, <i>family</i>, although there are frequent errors. The third bullet point is met in Level 1, as there is punctuation used with basic control, and underdeveloped, often repetitive, sentence structures. It is important that the errors do not negate the positives.</p>	<p>AO4 Level 1 AO5 Level 2 3+3 = 6 marks</p>



S13	<p>As with S12, it is difficult to see the connection here with the title, unless in broad terms it is making a decision about the future. The candidate explains coming to the country with limited English, studying for examinations and not getting the grades they needed, then making a decision about the future.</p> <p>For AO4 the candidate meets all of the bullet points in Level 2. Communication is broadly appropriate with some sense of the purpose and reader. The form, tone and register are straightforward. This is a response to read aloud, as you can hear that the communication is not always clear but is broadly appropriate.</p> <p>In AO5 the candidate uses paragraphs mostly correctly and information is ordered at a basic level. There is some correctly spelt vocabulary, for example teachers, speaking, translate, friends, finally, enough, but there are also some words that are indecipherable. Punctuation is used with some control and there is an attempt to create a range of sentence structures including coordination and subordination (although sentences with subordination are not punctuated correctly). Again, all of the bullet points of Level 2 are met.</p>	AO4 Level 2 AO5 Level 2 7+4 = 11 marks
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4EA1/02R



S14

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

The writer describes unknown girl as someone who is a complete stranger ~~henna~~ applying henna's to other's hand as which was a part of their culture where she had to pay the girl ~~a~~ few rupees for the unknown girl to apply henna on her hand and the writer describes the henna on her hand as 'new brown veins'

She ~~des~~ describes india as a place where there alot of people and a place which is new to her and also tells her about the western culture and her experience that how she came to know about western style and also tells us how she would love to visit india whenever it's possible for her and how she



would to tell about the ~~not~~ western culture and share it as much as possible and that whenever she visits india she will look for that unknown girl and also tells us about her experience that how she came across a stranger and how she came to know about new things and tells us that how much she loves india and also tells how india is a place filled with people and also tells us about the bazaar a mean bazaar she uses short sentences to explain her feelings and uses adjectives to produce an vivid image of the view



S15

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

The writer Moniza Alvi gives the title "An Unknown Girl". She was born in India for the first time. She explains us that how the evening bazaar ~~was~~ expresses its culture of the country.

The line "In the evening bazaar studded with neon an unknown girl is hennaing my hand" shows that the ~~bazaar~~ evening bazaar means market place is decorated with neon lights and a girl whom she doesn't know is "hennaing" her hand. ~~henna~~ The word "hennaing" means the art of body decoration using plant dye. "She squeezes a wet brown line from a nozzle." It is a short sentence, it grabs more attention from



the writer's pen to ~~red~~ reader's mind. It was her first time drawing henna in her hand. ~~she felt very~~ The line "In the evening bazaar for a few rupees an unknown girl is hennaing my hand" shows that a girl in the bazaar is hennaing her hand for a small amount of money. The word "Rupees" it is the currency of India. "As a little air catches my shadow - stitched Kameez a peacock spreads its line across my palm" It is a long sentence, it gives brief explanation about the situation she was been. The word "Kameez" it is ~~a di their cultural dress and it is made of~~ a loose fitting tunic which ~~the indian~~ most of the girls wear in India. It represents there beauty and it looks very astonishing on the girl who is wearing it. The line "Colours leave the street float up in balloons" ~~It shows that how the~~ the writer express that the streets were decorated ~~and~~ with leaves and balloons. It shows the creativity and ~~changes~~ in the culture of India. "Dummies in shop-fronts tilt and stare with their western perma" this shows us that the dummies are decorated in ~~a~~ western style. It shows the importance to westernisation. "Banners for Miss India 1993, for curtain cloth and sofa cloth canopy me" It shows that the banners were made of curtain cloth and sofa cloth. ~~which when she~~ she saw it she felt very



impressed about their work. The line "I am clinging to these firm peacock lines like people who cling to sides of a train." she explains that the people who ~~at~~ cling beside the train in that way she was ~~cling~~ clinging at ~~the~~ situation. "Now the furious streets hushed. I'll scrap off the dry brown lines before I sleep." this explains that the ~~re~~ busy streets were very hushed. She will scrap the dry lines which is henna before she sleeps. "It will fade in a week" it is a short sentence it creates a tension in the reader's mind. She tells that the henna design will ~~be invisible~~ not be visible in her hand after a week. "When India appears and reappears I'll lean across a country with my ~~for~~ hands outstretched longing for the unknown girl in the neon bazaar." ~~She~~ the writer explains that she will again come to India ~~to~~ to visit the neon bazaar ~~and~~ to do henna in her hand by a unknown girl.

~~Through this~~ The writer has written this in a poem format. She ~~it~~ explains the modernisation of India towards its culture. She expresses her feeling ~~in~~ in the poem ~~to~~ through when she visited the evening bazaar and hennaed her hands.



The poem was ~~in~~ written in simple with simple words which could be understandable by the readers. There is a usage of emotive words in the poem. The language it was written in formal language which could be easier for the readers to understand the ~~star~~ concept of the story.



S16

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

"An unknown Girl", a poem written by Meviza Alvi, describes the poet's experience in India with an unknown girl hennaing her hand. Thus, the writer presents her story with this girl with delicacy. First of all, she will describe the unknown girl, then the writer also will explore different aspects of ~~the setting~~ which ~~is in~~ India. Finally, the use of language and structure will also be a key factor to these experiences.

~~As the writer is getting hennaed~~

As the writer gets hennaed by an unknown



girl, she finds a certain admiration for this stranger as she repeats the phrase "an unknown girl is hennaing my hand". This last quote could also symbolize how this girl helps the writer discover India. This "unknown girl" is described as gentle as she applies henna on the writer's hands: "She squeezes a wet brown line", "steadies". The reader can hint that this mysterious girl could symbolizes the bridge between the "Western" culture and the one from "India" in "1993" uniting both as one. Thus, through this whole poem, a ^{big} metaphor is present.

Furthermore, as the unknown girl helps the writer discover the Indian culture, certain traditions are described. First off, the henna on the writer's hand is already a tradition. The beautiful drawing revealing an "amber bird" representing the beauty of this country and what the writer thinks about it. In addition, she also mentions "rupees", the local currency in India, "the evening bazaar", "people who cling to the sides of a train", "famous streets" ~~and~~ which all are the aspects of the life and the culture in ~~India~~ this country.



The reader can tell how much the country affected her as the writer mentions the fact that she didn't want to forget this special way of ^{living} life which ~~was~~ she was oblivious to in the past: "I'll lean across a country with my hand outstretched". Finally, India means so much to the poet as she personifies the country: "When India appears and reappears". It is an experience she will ^{hope to} never forget. ~~as it~~ Unfortunately she knows this is not possible as even the henna "will fade in a week". In this case, the henna represents her memories of her, India and the unknown girl.

Finally the language and structure also is a key factor representing the writer's love for the Indian culture. The poem is a free verse poem representing how ~~the~~ the writer feels just like the "amber bird" on her hand. ~~the scitti~~ In addition, the poem has a nice rhythm as it has its own chorus: "In the evening bazaar [...] an unknown girl is hennaing my hand". The use of language is also important as the writer describes every aspect of India ~~with~~ with short but detailed descriptions: "furious streets", "amber bird



Thus, the reader can tell that the writer enjoyed her experience of India as she describes all of the its beautiful and traditional ~~things in~~ ~~her~~ aspects. The unknown girl represents the bridge between two very different cultures as they both crash into the writer's hennaed hands. Furthermore, the language and the structure also indicated Moniza Arif's positive thoughts on this country.



S17

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

The poet describes the settings ~~to~~ ~~in~~ in which the hennaing took place. The bazaar is used as a symbol of the Indian traditions and heritage. However, it is juxtaposed with the "neon" lights, which ~~to~~ represents the Western Culture. There is an underlying tone of criticism towards the interfere of Western culture into ~~to~~ the Indian, where the poet describes the "dummies in shop-fronts" using negative ~~adjectives~~ verbs ~~to~~ "firk and stare". This criticism suggests that the ~~to~~ poet treasures the Indian culture and craves to experience nothing but Indian traditions in her ~~experience~~ visit.

The poet then describes the girl hennaing her hand. The identity of the girl is however unrevealed to the readers,



this may suggests that what the unknown girl resembled is much more important than her identity. She is a symbol of the Indian traditions and culture, which the poet will never truly experience, therefore the negative adjective of "unknown" is used to describe her.

The experience with the unknown girl is then described positively as ~~the~~ she "deftly" hennus her hand. This suggests that the unknown girl is skilled and experienced, revealing to the readers that she ~~has~~ did the job of henning for a long time. This increases the poet's attachment to the unknown girl, as she held into the Indian traditions of henning, despite the fact that she gains "a few rupees" for her hard work. The poet's special experience is also highlighted in the metaphor "she is icing my hand". The continuous verb "icing" has a positive tone as icing relates to cake ~~and cake~~ which is a symbol of celebratory and happiness. The poet's hearted experience is presented as a celebratory.

The ~~poet's~~ peacock is then hennued onto the poet's hand. The poet "clings" to the peacock lines. The verb of clinging suggests desperation and longing for the traditions of India. The peacock is a symbol of pride, grace and beauty in the Indian culture. ~~She uses~~ The



poet uses the simile 'like people who cling to the sides of a train'. This simile implies that the poet is holding onto the peacock lines as if to save her life. (and retain her lost Indian traditions) just like people at the sides of a train.

However, an underlying tone of sadness is conveyed onto the readers as the poet ~~mentions that~~ explains that the henna "will fade in a week". This suggests that her feelings of belonging to India will fade with the henna, and she will be seen as a foreigner - once again - in a country she treasures and holds close to her heart.

The structure of the poem is simple but unorganized. It is a free verse with no specific pattern. This may ~~suggest~~ lead back to the poet's feelings and rushing thoughts, as she wishes ~~and~~ for the experience to last longer but is constantly reminded that she is not Indian and she will never truly be a part of this exotic culture.



S18

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

In the poem, An Unknown Girl by Moniza Alvi, the poet describes her evening in ~~a~~ a bazaar in India where she is getting hennaed by an unknown girl. ~~In this poem, the unknown girl~~ The unknown girl takes a central place in this poem and ~~helps the~~ allows the poet to express her feelings. In An Unknown Girl, Moniza Alvi presents her experience with the unknown girl as a metaphor of ~~her~~ the poet clinging on to a part of herself.

The ~~poet~~ poem is set in Moniza Alvi's ~~country~~, India birthplace, India. Throughout the poem, the poet uses many ~~semantic fields~~ words which indicates the setting of the poem such as "bazaar", "rupees", "kameez" or "~~hennaie~~ hennaing". Thus, the poet uses the semantic field of an Indian bazaar



in order to present the setting of the poem. Furthermore, the poet creates a lively atmosphere when she describes the "furious streets". Although the word "furious" often has a negative connotation, ~~the~~ the use of this adjective in this poem allows Mariza Alvi to present the liveliness of the bazaar and creates a feeling of warmth and joy. Thus, ~~it~~ throughout the poem, the poet ~~creates~~ describes her feelings of expresses her happiness through the description of the bazaar since it is her home.

Although the ~~poem is set in~~ structured by unknown girl in the bazaar takes a central place in the poem, Alvi presents her as a stranger. ~~Throughout the poem~~ The poem is structured by the anaphora of "an unknown girl". This repetition gives her a lot of importance and suggests that she is more than just an "unknown girl". However, the poet still presents her as a stranger and gives no description of her appearance. ~~the only~~ Thus, the reader is only aware ~~that of the girl's~~ actions that she "is hennaing my hand." Although the reader is only aware of the girl's actions, it is evident that the ~~the~~ unknown girl is more than just a stranger in the bazaar to the poet since she "longs for the unknown girl" at the end of the poem with her "hands outstretched". This feeling of longing ~~suggests reveals~~ suggests that the poet is no longer talking about the stranger girl hennaing her hand in the bazaar ~~but the poet herself as she~~ ~~views~~ and that the identity of the unknown girl changes. Thus, the unknown girl is no longer the stranger in the bazaar but the



poet herself since she views herself as a stranger when she ~~loses the Indian side of her~~ has been away from India for too long and loses that part of her.

Similarly to ~~her feelings towards the~~ towards the unknown girl, the poet clings onto India. After getting the memo, the poet ~~is~~ reveals that she is "clinging to these fan peacock lines like people who cling to the sides of a train." This simile not only shows that ~~the~~ Moniza Alvi attempts to hold on to the Indian side of her but also creates a ~~typical~~ representative image of India in the reader's ~~heart~~ mind. Thus, the use of this simile highlights the fact that the poet is clinging on to a part of her which only appears when she returns home. Furthermore it introduces the idea that the unknown girl is the poet herself since the feeling of longing, ~~is explored later on for her~~ ~~is explored later on~~ which adds on to the poet clinging onto a part of herself, is explored later on.

Thus, throughout the poem, An Unknown Girl, Moniza Alvi presents her feelings of longing for her country. By exploring her feeling of loss and her desire to cling onto a part of herself, the poet realises that she is also an unknown girl when she loses touch with the Indian side of her. Thus, Moniza Alvi presents ~~her feeling~~ experience with ~~the~~ the unknown girl as a symbol for herself when she has been



away from her home for too long, making her experience with the
unknown girl a metaphor of ^{Alvi} ~~her~~ clinging onto ~~a~~ a part of her.



S19

1 How does the writer present her experience with the girl in 'An Unknown Girl'?

In your answer, you should write about:

- how the writer describes the unknown girl
- how the writer describes feelings about the experience in India
- the use of language and structure.

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

(30)

The writer uses various linguistic techniques to present the ~~unknown~~^{writer's} girl's experience in the bazaar.

The writer starts off by contrasting the "neon" in the bazaar with the unknown girl's skin peach knee. ~~This suggests~~ This use of contrast may suggest that the unknown girl is almost out of place as she sits in the bright neon bazaar wearing very plain clothes.

The writer ~~also~~^{verb} uses ~~adjectives~~^{verb} like "icing" to describe the unknown girl icing her hand. The ~~use~~^{verb} of ~~the~~^{verb} ~~adjective~~^{verb} icing is usually used for ~~describing~~^{making} delicious cakes and muffins. But in this context it



~~could mean that~~ The icing represents her ~~en~~ enjoying the hennaing. This suggests that she is having a enjoyable experience in the bazaar.

The writer continues to describe the hennaing, "a peacock spread its lines across my palm." The metaphor "peacock spread its lines" could represent how the writer ~~was~~ embracing her Indian culture, as a peacock is ~~the~~ ^{symbolize} used to ~~represent~~ happiness in India, and since she is of two different cultures, Western and Indian. This ~~contrast~~ is also shown when she states "I have new brown veins." The word brown could represent India and how she feels she is understanding and connecting more and more with the Indian culture.

Towards the end of the extract the writer starts to convey feelings of sorrow. "I am clinging to these peacock lines..." The writer uses a very dramatic word "clinging" as if ~~the~~ the peacock went away it would cause her terrible pain. The writer continues to compare the clinging of the peacock to "people who cling to the sides of trains". This comparison is very dramatic, since the people who cling to sides of the trains are holding ~~and~~ on so they don't die, while she is holding on to the experience of India as if her life depended on it.



The description of the unknown girl suggests that she is very

The extract ends with the writer saying "I'll scrape off the dry brown lines." The scraping off of the dry brown lines could symbolize the writer's scraping off her doubt and feeling of ~~not~~ not belonging to India. ~~and then~~ Once the dry brown lines are scraped off, it will reveal a peacock which once again represents ^{the} hope and happiness of the writer ~~in the middle of~~ on

The writer describes how "Dummies in the shop fill and stare with their western poems." The Dummy represents her being influenced by the western culture and forsaking the Indian culture. The extract ends with the writer saying "I'll scrape off the dry brown lines". The scraping off of the dry brown lines could symbolize how the experience in the bazaar caused her feelings of doubt and not belonging to disappear. Once the brown lines are scraped off, it will reveal a peacock which once again symbolizes the hope and happiness of the writer

In conclusion the writer uses various linguistic techniques such as metaphors, symbolism and contrast to represent the writer's experiences with the unknown girl and the bazaar



SECTION A: READING

Question 1

Script	Commentaries	Mark
S14	<p>This response meets the top of Level 1. There is more than basic understanding of the text (the stranger, the henna, Indian culture, the new place, western style, she will look for the unknown girl). The second page does really repeat the first points. The selection and interpretation of information, ideas or perspectives is limited (it is very descriptive, but it is fairly valid in the context of the question). The candidate does only identify short sentences and adjectives, showing basic understanding of language and structure, but little awareness of how it is used to achieve effects other than 'to produce a vivid image'. The use of references is limited in relation the points made.</p> <p>A mark in the top of Level 1 is appropriate, because although the response touches on the first bullet point in Level 2, the second, third and fourth bullets of the MS in Level 1.</p>	Level 1 6 marks
S15	<p>The script shows some understanding of the poem, beginning with a general introduction (the writer is visiting India for the first time, the evening bazaar is part of the culture of the country). The point about the kameez representing beauty, the point about the creativity and changes in culture, the importance of westernisation, the modernisation of India shows slightly more than just some understanding and the selection is quite appropriate here – the candidate does select details which demonstrate Indian culture. However, some points about the poem are more basic, based on repeating the meaning of the lines chosen in own words, rather than interpreting ideas and perspectives. There is some brief comment on and (rather limited) understanding of language: reference to simple words/emotive words/formal language but examples are not identified in the main (the point about the writer 'clinging to the situation' shows more understanding). There is brief mention of structure (a long sentence/short sentence) and some comment (the create tension). The selection of references is valid, but not developed - they are repeated rather than developed.</p>	Level 2 11 marks



	The response meets the first bullet in Level 2, the second bullet point in Level 2 (with 'best-fit', given that some points are Level 1 and some are bordering on Level 3), the third bullet point in Level 1/2 (as language and structure is identified and in some cases commented on) and the final bullet point in Level 2. This answer achieves a mark of 11 at the top end of Level 2.	
S16	<p>The candidate starts by offering a clear introduction (which is unnecessary) but does secure their answer to the question focus. The response shows sound understanding of the poet's experience and how the unknown girl helps her discover Indian culture/traditions. The selection of information, ideas and perspectives shows relevant selection, and there is evidence that the candidate's interpretation supports the idea that the poet wants to remember her experience and keep her memories. In some points we may feel that there is almost some sustained understanding of the poem (not always fully articulated), for example 'could also symbolise how this girl helps the writer discover India'. For the third bullet point there is clear understanding and explanation of language and structure, and there are some sections where the candidate tips into Level 4 with some attempt to explore, for example the way personification is linked to significance of the country to the poet. There is some explanation also, for example the free verse and rhythm, and the ending tails off into more explanation.</p> <p>The response meets all of the bullet points in Level 3, and just moves into Level 4 with some sustained understanding and some exploration. There is sound understanding of the text, and selection and interpretation of information, ideas, perspectives is appropriate and relevant to the points being made. For AO2 there is 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. The answer does not move higher into Level 4 as there are areas where some of the effects are not explored, and there is a lack of detail.</p>	Level 4 19 marks
S17	There is sustained understanding of the importance of Indian culture/heritage in this response, seen in 'bazaar', 'peacock', juxtaposed with Western culture represented by the 'neon' and 'dummies' (suggested criticism). The selection is appropriate, detailed and quite subtle and perceptive, for example the positive experience with the girl, but with the underlying tone of sadness as the poet	Level 5 25 marks



	<p>remains a foreigner. The information offered about the bazaar, the girl's expertise and the peacock supports this perspective. Thorough and detailed points are made about the poet's perspective, supported by exploration of language features, for example the idea of icing on a cake, the symbol of the peacock, the tone of sadness and the end point on structure.</p> <p>There is sustained understanding of the poem, for example 'the poet treasures the Indian culture and craves to experience nothing but Indian traditions in her visit', the idea that 'what the unknown girl resembled is much more important than her identity'. In places these do show some perception, but this does not achieve this throughout (or articulate this in some places) to move further into Level 5. This bullet is just achieved in Level 5. The second bullet point is met fully in Level 4 (it is not quite apt and persuasive for Level 5, although it could be if more development had been offered). The understanding of language and structure is thorough and explored overall (there are a few places where this could be further explored), achieving Level 4. The final bullet point is met in Level 4. 'Best-fit' places this just into Level 5.</p>	
S18	<p>The opening of this response shows understanding of the poem, her experience as 'a metaphor of the poet clinging on to a part of herself', and although some of the candidate's assertions about the poem we may not agree with, this understanding is sustained and there is a detailed selection of information: the liveliness of the bazaar, the poet's happiness, the importance of the unknown stranger, the feeling of longing the poet has, the way the poet clings to India (and a part of herself), the feeling of loss. The first two bullet points have been met in Level 4, but there is no evidence of Level 5 achievement here (perceptive, apt, persuasive).</p> <p>There is exploration and understanding of language and structure, meeting this bullet point in Level 4, and the selection of references is appropriate to these explorations, although not always detailed. The candidate offers some exploration of the experience as a metaphor, semantic field, words to create liveliness, the description of actions, simile, although there could be more detail in some places to achieve Level 4 fully. This response is placed almost at the top of Level 4. There is sustained understanding of the text and there is a detailed selection of information. There is some thorough understanding and analysis of language</p>	<p>Level 4 23 marks</p>



	and structure and how these are used by the writer. The selection of references is appropriate and fully supports the points being made.	
S19	<p>The candidate moves immediately into reference to language in the contrast of neon and peach satin and the reference to 'icing' (although these do not securely show sound understanding of the poem). There is sound understanding of the poem, however, in the comment on Indian culture, feelings of sorrow, holding onto the experience of India, the forsaking of Indian culture and the hope and happiness of the writer (which touches on some Level 4 selection).</p> <p>There is clear understanding and explanation of language, the peacock and its symbolism, the comparison of the 'clinging', the use of the dummies, the reveal of the peacock, but this is not thorough or wide-ranging to achieve into Level 4. The selection of references is appropriate and relevant.</p> <p>The response touches on of the bullet points in Level 3. There is sound understanding of the text, and selection and interpretation of information, ideas, perspectives is appropriate and relevant to the points being made. There is some evidence of the candidate starting to explore some details. For AO2 there is 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. There are some areas at the start where the understanding is not quite sound, so this answer achieves towards the top of Level 3, but not right at the top.</p>	Level 3 17 marks



S20

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

It was a gloomy morning. As I woke up my father showed up ^{with} some tickets ^{of a show where} of my favourite actor Sharukh Khan. ^{will be coming} I felt very amazing and very happy about the situation. I was feeling very nervous ~~about~~ that when I will meet him. He was my inspiration. I was inspired by his work. My dad gave me 3 tickets of the show which will be held tonight in Al-qurum auditorium. I ~~was~~ deciding called up my friend Saygin and John to go with me to the show. As I told them they felt very shocked and they were very excited to go with me. It was 9 o'clock in the evening. I was waiting for my friends in ~~my~~ the entrance of ~~our~~ house. As they came we rushed to the auditorium. The auditorium was quite far from my place. Finally we reached! It took an hour to reach our ~~dream~~ destination. We quickly dropped out from the vehicle and rushed towards the hall in the auditorium. ~~I~~ We went inside the hall and sat in the second row of seats.



We were planning that at the end of the show we'll try our best to meet him. There were thousands of people showed up in the show to see Sharukh Khan. Suddenly, the man himself, Sharukh Khan came onto the stage and performing in ~~my fav~~ one of favorite songs. My heart felt relief when I saw him live for the ~~first ti~~ first time. The host of the show Mrs. Jai Divya was looking very glamorous. As the show was about to end, ~~there~~ they were asking questions ~~about~~ to the audience in the hall, if anyone can answer the question's they will get SRK's signed t-shirt and chance to ~~click~~ click a picture with him. Finally, I raised my hand to answer a question, and the answer I gave it was correct, they called me ~~on stage up~~ on stage to meet SRK. It was the ~~be~~ best moment of my life. I was very curious while, I was on the way to the stage. As I met him, I shook his hand and hugged him. The situation was emotional for me and I clicked a picture with him in my phone. I said him "You are my inspiration, I love like ur dress up styles, ~~by~~ your attitude & love towards the people." he felt very amazed as I told ~~at~~ this



to him. He was very important person in my life.

It was one of my best memorable day and I ^{felt} ~~was~~ truly amazed when I met the important person in my life.



S21

Chosen question number: **Question 2** ☒ **Question 3** ☒ **Question 4** ☒

June 16th, 2017, a date I will never forget.

It was my best friend's birthday party and I had no intentions on missing ^{it} ~~this~~. We had both been waiting for it for such a long

time. However, thirty minutes before leaving, my dad came to my room and told me to get changed. "Wear your Manchester United football shirt with Pogba's name on the back" he said.

I was confused. I love football and Paul Pogba is my favorite player but I could not go to my best friend's party wearing a football shirt. I wanted to wear a nice dress, like all the girls would. But soon he handed me a black envelope with my

name on it. Was it an invitation? What was this black, soft and large envelope? I couldn't wait to open it and that is what I did right away. To my biggest surprise I read the words

"Meet Paul Pogba from 20:00 to 00:00" in big gold letters on a black invitation. I couldn't believe it. I first thought

it was a joke but when I saw my father's big smile

I realised I would meet Pogba. I was a few ~~a~~ hours away

from meeting my idol, the one that has inspired me to

start ~~the~~ football, the greatest of all times, Paul Pogba.

I couldn't hold my emotions anymore. It was a mix of happiness, joy, excitement but also stress and fear. ~~I~~

The tears started running ^{down} ~~through~~ my cheeks. I couldn't

wait to tell my best friend about it. That's when I realized



we were the 16th of June and that I could not miss her birthday. I started wondering if she would understand. I decided to call her before taking a decision. She did understand and was really happy for me which also surprised me because she ^{usually} is the jealous kind of person I ~~quickly~~. After wishing her happy birthday I quickly changed into my favorite outfit: Manchester United's football kit ~~and~~, took the invitation and got in the car. Adrenaline was running down my whole body. I could feel my heart beat faster and faster. The car ride was only fifteen minutes but felt like hours and hours. When I finally got there the night had already ~~fallen~~ fell. It was a huge place with ~~the~~ neon everywhere and no roof. We couldn't see the stars because there was too much light but it wasn't too warm or humid. I would say it was ~~the~~ perfect temperature. I was looking around, amazed, when a man came and talked to me. "I am sorry to bother you miss but you have a vip pass." he said "you have more chances of meeting pogba if you follow me to the vip square". Without thinking I followed him. The vip square was even better than what I had imagined. Burgers, drinks, everything was free. The man came back to me and told me Pogba would arrive shortly, he asked me if I wanted to see him. I accepted and followed him to a tent. There was a really long queue in front of the tent. Pogba would never have time to ~~meet~~ everyone. I knew I would never be able to talk to him.



My heart wasn't beating fast anymore. The adrenaline was gone too. I felt empty. I was disappointed. I looked around and starting leaving. The man called me. "Don't leave" he said "Pogba is coming". He took me to the tent's door, skipping the whole queue. I was confused. What was happening? I went in the white and big tent and I saw him. My idol was standing right in front of me. My heart stopped. I could not speak. I had never felt that way before.



S22

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

The Painting

In my house, there's a peculiar painting affixed to the wall with cement and stone, as opposed to traditional methods such as a nail and a hook, or perhaps even just creative usage of glue. It is located just down the hall leading from the entrance, at the left of the living room and to the right of the kitchen.

Sometimes, we cover up the painting with two large draped cloths from both sides, as sometimes the colours become too bright and expressive for optimal viewing. Strangely enough, the painting almost invariably does this during the daytime, with no occurrence of this phenomenon during the evening hours.

The appearance of the painting depends on how you look at it, as its contents are different depending on the conditions that you



view it from. For example, one time on a muggy October afternoon, I had a glance of wonderfully detailed trees and foliage, with people in the background. I never waved to any of them though, because only some kind of nutcase would wave at a painting.

The artist of the painting is unknown to my knowledge. There's no signature on the left hand corner, the right hand corner, along the edge of the canvas, or even on the back. Although I have never seen the back, I'm quite sure that there's no signature there, because despite my best efforts I could strangely not turn the painting over. It's a shame, really. I enjoy the unknown artist's work, from powerful brush strokes, to finer details such as mellow light colours, with other times the same colours even appearing to be different ones.

Of course, this isn't the only painting in my humble abode, as one beautiful painting isn't enough to satiate my bland



living space. Inside my living room, I keep a smaller painting on the table, with different qualities than the one down the hall.

The painting came with a strange button-box that changes the image shown on the painting's canvas. At first, I was bewildered at the number of options I could pick from, ranging from comic-book style illustrations to horrific masterpieces of gothic abominations and lovecraftian creatures. The novelty died out after a while, because despite the sheer number of painting styles to select, there was hardly anything that was truly satisfying to look at.

However, in my opinion, the most horrible painting in my house is the one located in the guest's powder room. It is situated in a strange location, which is just above the sink, where the pill cabinet should have been. The painting it shows is a gruesome figure, with beady eyes, moles on its nose, ragged clothes, yellow teeth, and possibly also herpes. I strongly



dislike that painting in particular, as it tries to copy my every move, mocking me with exaggerated facial expressions and piercing eyes. I try not to look at it as often as possible, but it's there.

And now we come to the end of our little tour around my rather small art gallery of about two paintings. (I'm not counting the horrific third painting) I wish to see you all again soon, perhaps with new artworks to display, or maybe some particular ones removed due to... inappropriate behaviour. But feel free to drop by anytime. Remember, none of these are for sale, and if anybody does so much as attempt to thieve one of them, they're going straight to jail. Except for the one in the guest's powder room. I'm willing to pay someone to take that appalling pit of filth off of my hands.



S23

Chosen question number:

Question 2 ☐

Question 3 ☒

Question 4 ☐

The painting

It's been 127 years since I last had contact with what others would consider the "real world", or 127 years since my world has been resumed to a white and empty room. The room has no window, no furniture, no door and no marks. The walls, ceiling, and floor are all completely blank. I have no idea how I ended up here, and why. The only feature worth noticing in my world is a painting, one I knew because it's reputation preceded it, though until the day I ended up here, I never saw it. It's a curious ^{and real} thing, when you recognize something as soon as you first lay eyes on it, yet that happened to me.

I never paid attention to life, back then. Every ~~one~~ of my thoughts were related to work. The farm! Everything I grew there was all I could ask for. Unfortunately, I couldn't say the same for my wife, a pretty, young thing I never knew how I ended up with. I saw her as a bird, fragile but twittering endlessly about everything that passed through that vain little head of her's, always wanting more than she could get, always itching for a chance to fly away. She did fly away, eventually, but never in the way she hoped.



She left her body behind for me to bury underground, still young, still pretty, but not likely to accomplish the goals she set for herself. My life resumed and I drowned myself in work, ~~even~~ forgetting the smiles and constant chatter of her voice in the background, both meaningless and full of heart. Then I ended up here.

Of course I tried to get away! I bashed against the walls, screamed, fought, scratched, cried, and gave up. The walls remained smooth, untouched, and I healed after each and every wound I gave myself. I don't know where I am, I don't have to eat, or sleep, or and I don't age. The only clue I had was the painting, nagging and hinting at an idea I couldn't comprehend. But I tried to anyway, I tried to pray.

She was a fervent believer in Him, always thanking Him, speaking to Him, and ~~ask~~ asking for things she would never receive. I silently observed each time, not daring to open her eyes to the truth, only thinking of how beautiful she looked, kneeling in front of a wax ~~figure~~ figurine, her delicate eyelids ~~and~~ veiling her eyes, her palms joined together, her lips soundlessly moving to form words that could never be let out. I watched and wondered, how folly and illusions could ~~hidden~~ brighten up a person's face like a child's, and the wonder left me and I picked up a ~~shovel~~ shovel, and went



back to work.

So now I'm unable to do anything. I sit with my legs crossed in front of the painting. I know it so well I could trace it with my fingers on the floor, eyes closed. It's strange to see it in a room and not on the roof of a chapel. I see God, his hand reaching to almost touch, but not quite, the hand of Adam, the first man. I wouldn't consider it beautiful, but I know it's the only thing she wouldn't shut up about, even when I asked her to. It's the only thing she ever really wanted to see.

"It must have been nice to have had someone, to not have been alone." The words leave my mouth naturally, as no one can hear. I wouldn't want to forget the sound of my own voice, tearing through the silence and anchoring me to a version of my reality.

I guess it's alright to worship. I personally still don't believe. Then again, I doubt I'm ~~the~~ a reference, I've been alone and unhappy for near eternity, ~~my knowledge of~~ aware of the passage of time in the back of my head, like a dull headache. I let my one chance of ~~hap~~ at Joy slip through my fingers without caring the slightest. I guess I'll never believe, but it's alright to worship if it makes you happy. However, I in this room, populated by me and a



painning, I guess nothing could. I exist with my memories, most
about work. I don't dream, I don't hope, I never lived.
That's my last regret. She died, but she also lived.



S24

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

Everywhere was silent. Out of the bedroom window, the unrealistic powder of winter had covered all. A white ocean, infinite and quiet, was everywhere. All, fast asleep, unconscious of this long awaited miracle, were silent. Quietly putting on a jacket and cap, I went to explore the silent wonderland. Under my bare feet, the snow did not make a sound. Smooth and cold, it silently melted under ~~my light toes~~ ^{my light toes}. Not a bird was in sight. No footsteps or tweeting interrupted this surreal silence. The trees, grounded beneath the snow and still, as if making a pact with this unexpected peace, were silent. Everywhere was silent. The white sky and snow melted into one, creating a dome over this sudden tranquility. Seconds, minutes, hours melted into one. Impossible to keep track of time or place. In this silence, nothing mattered. Trapped in this beautiful bubble, I could have spent an eternity. Reality had disappeared and been replaced by the imposing silence. A quiet cloud, surfing over a gentle breeze, disappeared into the distance. I could not take away my eyes ~~through~~ from the blinding purity of my surroundings. In this moment, all was empty, except for my lungs, filling me with the chilly air. Pushed by a sudden desire, my feet started to move, surprising me, as it seemed as if I had become one with the trees and was now grounded to this snow. Behind me, I left little shell-holes, disturbing the perfectly smooth and flawless snow. I wanted to know how far



I could go before the Frost would turn to grass and Reality would seize me from this dream-like paradise. But no matter how far I walked, the cold texture was beneath my feet and within the air. Everywhere I went, Everywhere was silent, as if it did not care to come from the depths of Frost. I suddenly felt a cold drop on my nose, and realized it was snowing. Quietly, it covered me in its white sheets, filling me with warmth. Slowly, I ~~was~~ started turning around and around, laughing my heart out, breaking the ominous silence, trees absurdly turning into clouds, clouds turning ~~to~~ into bushes, ground turning into sky, before all becoming an harmonized blur. Dizzy and disoriented, ~~and~~ I saw that Frost had once again taken control over the environment, smoothing out once again the snow, and filling my footprints with delicate powder. Once again, ~~Everywhere~~ Everywhere was silent. Suddenly taken by Reality, I noticed the trees had formed a wall around me, taking a step closer everytime I closed my eyes. Panicked, I tried to find my way back home. But Frost had covered my tracks, leaving me powerless and lost. The ominous silence became louder and louder, penetrating my head and system, making it unbearable. My vision blurred with tears and anxiety. No sound would come out of my mouth when I screamed for help. Silence had taken control over me, pressing and shoving me to the ground, making my numbed feet weak, making it impossible to run away. Suddenly, a weak voice broke the silence. Sally was at our porch, crying for me. Little Sister, where are you? Where are you? Silence had vanished. Guided by Sally's call, I found



my way home. Once in front of her, she looked at me in disbelief,
with my nose red and feet red, iced tears at the corner of my eyes.
"Big Sister, where were you? I was looking for you!" she exclaimed.
"Come inside, I made you some hot cocoa."



S25

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒

Everywhere was silent.

The night was cold and the people gone. It was just this morning when the girl ~~had~~ had woken up to bright rays dangling off her curtains, ~~expect~~ seeping past the lilac curtains and invading her room in a sense of utter warmth and affection. It was just this morning, that ~~when~~ her mother had ~~drove~~ ^{driven} off to work, saying 'I she'll be back in time for dinner, and that ~~consider~~ she and her sister can order what ever they ~~wanted~~ ^{wanted}: Chinese, Indian, Mexican. It was just this afternoon when school had rung its last bell, and summer had arrived; ~~the~~ its wind bringing that humidity and freedom so many ~~longer~~ had longed for since the start of semester.

But now everything had changed.

Everyone was gone.

Everywhere was silent.

Monica opened her eyes to a dim surrounding ~~in the air~~ ^{as the} ~~in the air~~ ^{as the} like snowflakes, ~~drifting~~ falling down from up above, composed of water and ~~the~~ scent and ~~staying~~ ^{were} ~~but~~ instead, the air would ~~be~~ ^{like} ~~like~~ fire and ~~stayed~~ ^{was} ~~and~~ ^{crisp} and dry.

She was lying on the stone cold pavement, her hands lay ~~clutch~~ ^{clutched} to her side; not ~~even~~ ^{even} touching the ground, but ~~feeling~~ ^{feeling} as if the ~~ground~~ ^{ground} ~~was~~ ^{was} a thousand degrees hot. Her mouth was dry ~~and~~ ^{and} her eyelids heavy.

Slowly, pain fully, Monica rose. Her head seemed to revolve three sixty, ~~and~~ ^{and} ~~her~~ ^{her} ~~feet~~ ^{feet} ~~was~~ ^{was} steel; heavy, ~~and~~ ^{and} ~~useless~~ ^{useless}, and ~~the~~ ^{the} ~~air~~ ^{air} she ~~breathed~~ ^{breathed} ~~was~~ ^{was} full ~~of~~ ^{with} the fumes of ~~the~~ ^{the} ~~fire~~ ^{fire}.

Where am I? ~~she~~ ^{she} ~~thought~~ ^{thought}.

But she knew where she was. Right ~~there~~ ^{there} ~~was~~ ^{was} standing strong and strange, was the post office. To her right, ~~the~~ ^{the} ~~Indian~~ ^{Indian} restaurant that had served her more than once ~~long~~ ^{long}.



family memories. She stood on the pavement she had crossed a million times before. The familiarity, the strangeness, the confusion of it all made her stumble against the street lamp to her left; it was a ~~yellow~~ dim yellow light glowing beautifully ~~deeply~~ in the pitch darkness that surrounded her.

The other was still falling - quietly and gracefully and slowly.

Suddenly, Monica realized something.

Everything was burnt. Everything but the street light; the only one for a mile ~~her~~ ~~clazy~~ ~~eyes~~ ~~could~~ ~~pick~~ ~~out~~ around.

The Indian restaurant stood: still and attractive, but burnt.

The post office: large and complex, but burnt.

She looked down at her clothes, picked at the little crisped off edges - burnt, burnt, burnt.

Her whole town was burnt.

But not this ~~the~~ street light next to her - the one supporting her.

Everything was wrong. ~~Yet~~ ~~this~~ ~~please~~ ~~unimportant~~, ~~another~~ ~~neglected~~, tall piece of structure still stood.

~~How~~

What happened?

Monica did not know. She did not know how she got there (though she remembered telling Izzy she'd be back with dinner - Indian - in a half hour). She did not know where all the people disappeared to - the woman selling her usual mango-flavoured ice cream; the ~~man~~ blind man who sat by the Indian restaurant, ~~sitting~~ ^{begging} for money; the car that used to run by back and forth and back and speed through these very streets.

But now it's all gone.

And Monica had a million unanswered questions.

And she ~~also~~ knew that no one would be able to answer ^{these} ~~these~~ questions - for she was the only person standing; the only creature breathing in this ball of obsidian street and building and ~~and~~ ~~ampitones~~.



Strangely, Monica did not feel alone.

Everything was silent, but not her senses. She had the urge to run through the cracked streets, double check behind every ^{street lamp} ~~part~~ ~~whisper~~, dive into every alley she ~~can~~ could find. She had the need to do so - for she knew she was not alone.

"Hello!" She shouted.

~~She waited.~~

Her voice came at ~~any~~ ~~potentially~~ ~~thru~~ as a raw, crude - guttural and desperate.

"Is anyone here!"

No one answered. Nothing moved. No one was here.

"Any. Any one?" She whispered.

And then, in an overwhelming sense of confusion and anger and fear, Monica started to cry. She needed her mother. Needed her sister. Needed someone - anyone, to tell her she was not alone.

But no one came.

And so she stayed there, ~~wait~~ waiting.

~~Then~~

A few hours later, the sun had risen. And it painted ~~ending~~ the ~~grey~~ orange-grey sky, ~~like~~ ~~a~~ sleep with its thin frail clouds and wisps of ~~ether~~ in such an apocalyptic manner, that Monica came to a final conclusion on her ~~other~~ circumstances.

There was only one explanation for this; for the dryness and emptiness and hushness of her being. The world had ended, but she still stood - ~~breathing~~ ~~the~~ smoke and ~~tears~~ ~~of~~ ~~tears~~ crying tears of ash.

The world had ended, ~~and~~ but she had refused to die along with it.

Everything was still, everything was silent.

Everything was gone, and soon she will follow along with it.



SECTION B: IMAGINATIVE WRITING

Question 2

Script	Commentaries	Mark
S20	<p>This response starts with an attempt to create atmosphere 'It was a gloomy morning', which seems to be contrasted with the happy receipt of the tickets. There is clear progression through events, with attempt to convey feelings at various points, building to a conclusion: the tickets, the journey to the venue, the show and the chance to speak to the actor/singer. While there is no evidence of paragraphing, the events are ordered and broadly connected.</p> <p>For AO4 the candidate meets all of the bullet points in Level 2, but there is also some achievement of Level 3. Communication is clear overall, and there is a clear sense of purpose and some sense of the reader (Level 2/3). The form, tone and register are straightforward.</p> <p>In AO5 again, all of the bullet points of Level 2 are met. There is some awkward expression and a lack of paragraphs, but the ideas are expressed and ordered, with some connection of them just slightly nudging Level 3 here. There is also some varied vocabulary spelt correctly, such as <i>situation</i>, <i>auditorium</i>, <i>destination</i>, <i>vehicle</i>, <i>memorable</i>. The final bullet point is met in Level 2, with some control of punctuation and sentence structure. Given the second bullet is met in Level 3, a mark of 5 is appropriate.</p>	<p>AO4 Level 3 AO5 Level 3 9+5 = 14 marks</p>
S21	<p>This response starts with a short sentence for effect, and the attempt to try and create a sense of foreshadowing with 'I had no intentions of missing it'. The response is clear, and the ideas are clear: the receipt of the black envelope, the invitation to meet Pogba, the date being the same as the birthday party, the VIP pass, potential disappointment and then the meeting. The candidate attempts to create an interesting switch from the birthday to meeting Pogba to try to confound the reader's expectations, although not fully effective. The response communicates feelings clearly and successfully at times, for example 'I felt empty. I was disappointed. What was happening?'</p> <p>There is a clear sense of purpose and audience. There are some attempts to be effective, for example 'Was it an</p>	<p>AO4 Level 3 AO5 Level 4 11+8 = 19 marks</p>



	<p>invitation? What was this black, soft and large envelope?' The communication of the idea of the candidate meeting their idol is clear, and the tone is always appropriate and clear.</p> <p>For AO4 the candidate communicates clearly in the main, and the attempt to be effective moves this further into the Level towards the top. The candidate shows clear awareness of the purpose and of the expectations of the intended reader (Level 3), and clear use of form, tone and register (Level 3). It meets all of the bullet points in Level 3.</p> <p>For AO5 the candidate develops and connects information and ideas. As with S2A, there are no paragraphs but it is easy to follow the progression of the events. There is varied vocabulary, with accurate spelling, for example <i>invitation, realised, excitement, adrenaline, humid, queue</i>. Occasional errors do not detract from those which are correct. This bullet is met in Level 3. For the final bullet point the candidate just moves into Level 4, as they use varied more than a range of punctuation (speech marks, question marks), sentence structures are managed for deliberate effect, for example 'Without thinking I followed him', 'My heart stopped'. This just tips the AO5 mark into Level 4 with a mark of 8.</p>	
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Question 3

Script	Commentaries	Mark
S22	<p>This candidate takes an unusual approach to the task and creates quite a compelling character in the narrator. The candidate subtly combines ordinary details about the whereabouts of the paintings and their fixings and compares these with the rather macabre comments on the actual paintings themselves. (It does not matter that there is more than one.) There is a very strong narrative voice throughout, with some touches of humour providing a further contrast e.g. with the painting in the 'powder room' and the sinister invitation 'But feel free to drop by anytime'.</p> <p>The opening is effective in its simplicity, and by the end there is a realisation that it is perceptive and subtle. It is</p>	<p>AO4 Level 5 AO5 Level 5 18+12 = 30 marks</p>



	<p>important to remember that what a young person sees as subtle communication is not always what we might expect! The task is sharply focused on purpose and the expectations of the intended reader, with the gothic undertone and the strange quirks of the paintings. For a young person, there is sophisticated use of form, tone and register, for example 'comic-book style illustrations to horrific masterpieces of gothic abominations and Lovecraftian creatures'. There is full achievement of Level 5 – while it is not always what would be expected to be seen as sophisticated, its simplicity of writing contrasted with the complexity of the narrator and the paintings is sophisticated.</p> <p>For AO5 the candidate manipulates complex ideas (the narrator's thoughts that it is the paintings that are strange creates an effective parallel with their own strangeness) utilising a range of structural and grammatical features to support coherence and cohesion. An extensive vocabulary is used strategically here, for example <i>peculiar</i>, <i>optimal</i>, <i>invariably</i>, <i>phenomenon</i>, <i>bewildered</i>, and rare spelling errors do not detract from overall meaning. There are lots of techniques subtly employed. Punctuation is accurate and well-controlled to aid emphasis and precision, and a range of sentence structures is used accurately and selectively to achieve particular effects. AO5 does not have to be perfect to achieve the top mark of Level 5.</p>	
S23	<p>As with S22 this candidate takes an unusual and compelling approach. The response is quite reminiscent of Angela Carter or 'My Last Duchess' in the anthology. The response creates a sophisticated combination of two realities and two timescales, one in the room with the painting and one the earlier reality of the narrator's work, the farm and his wife. There is perceptive and subtle movement between the two, making for compulsive reading (even though it leaves the reader with more questions than answers – is he in prison, an institution, has he murdered his wife?)</p> <p>There are subtle and evocative moments, for example 'I wouldn't want to forget the sound of my own voice...anchoring me to a version of my reality', '...aware of the passage of time...like a dull headache'. The way the events gradually unfold, both with regard to the painting itself and what happened in the 'real' world, and whether the painting he sees is real or not, is sharply focused on</p>	<p>AO4 Level 5 AO5 Level 5 18+12 = 30 marks</p>



	<p>purpose and the reader. It meets all of the bullet points for Level 5 and more.</p> <p>For AO5 the candidate manipulates complex ideas (the different worlds and the possible fate of the narrator) utilising a range of structural and grammatical features to support coherence and cohesion. An extensive vocabulary is used strategically here, for example <i>accomplish</i>, <i>meaningless</i>, <i>comprehend</i>, <i>fervent</i>, <i>veiling</i>, and rare spelling errors do not detract from overall meaning. There are lots of techniques subtly employed, for example short sentences for effect, sentence starters. Punctuation is accurate and well-controlled to aid emphasis and precision, and a range of sentence structures is used accurately and selectively to achieve particular effects.</p>	
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Question 4

Script	Commentaries	Mark
S24	<p>This response is again a very successful piece of imaginative writing which uses the first image, with just a faint narrative thread as well. It starts out with effective repetition of the title idea and idea of silence throughout. The description provides at first a 'silent wonderland', then becomes an ominous and threatening silence in the second half of the script once the trees started to form a wall and the character became lost. The change in description of the setting is mirrored by the change in the character's feelings. The ending is understated and effective in the use of the rather anonymous 'big sister' and 'little sister'.</p> <p>Communication is perceptive and subtle in this response, in a different way again to S22 and S21. The task is sharply focused on purpose and the expectations and requirements of the intended reader. As with S22, there is sophisticated use of form, tone and register (for example the alliteration 'Dizzy and disoriented') while appearing fairly simple in ideas. It meets all of the bullet points in Level 5.</p> <p>For AO5 there is a lack of paragraphs which does need to be acknowledged, but it is important to note this does not mean the response cannot achieve Level 5. There is</p>	<p>AO4 Level 5</p> <p>AO5 Level 5</p> <p>18+11 = 29 marks</p>



	<p>extensive vocabulary and accurate spelling, for example <i>unrealistic, surreal, tranquillity, numbed, vanished</i>. Sentence control is ambitious, there is punctuation to aid emphasis and precision, for example we can imagine that the capital letters used for 'Frost' and 'Reality' are deliberate to almost present these as creatures. The lack of paragraphs does limit the answer from achieving full marks.</p>	
S25	<p>As with previous scripts this is a Level 5 response with top marks of 18 and 12. The well-structured narrative fits the task, using the image of the streetlight, and is deliberately intriguing: has there been a natural disaster, nuclear attack, an apocalypse? The pace of the narrative is controlled in a very sophisticated way, with the repetition at the beginning of 'It was just this morning', then afternoon, and the normality of going to collect a takeaway contrasted with the tragic and unusual circumstances the narrator is in. The ideas of the early humidity of the day foreshadowing the potential natural disaster that has happened and the ashes like 'snowflakes' contrasting with the fire and burning, are subtly and perceptively used. Details are used in a sophisticated way, for example the normality of the people, the woman selling ice cream and the man begging, the restaurant and the post office.</p> <p>For AO4 the candidate achieves 18 marks. Communication is perceptive and subtle. The task is sharply focused on purpose and the expectations and requirements of the intended reader. There is it is sophisticated use of form, tone and register. It meets all of the bullet points in Level 5.</p> <p>For AO5 all of the bullet points in Level 5 are met. There is frequent use of structural and grammatical techniques for effect, for example the single line sentences, 'Everyone was gone'. The tone is sustained and assured. The range of vocabulary is used strategically, for example <i>humidity, deftly, obsidian</i>, and spelling errors are rare. The response is punctuated with accuracy to aid emphasis and precision, for example semicolons, question mark, speech marks, dashes, exclamation marks. Sentence structures are controlled and varied deliberately for effect, the repetition of sentences starters and endings for example: '... but burnt'.</p>	<p>AO4 Level 5 AO5 Level 5 18+12 = 30 marks</p>