



Practice Exams

For GCSE Edexcel English Language
Paper 1: Fiction and Imaginative Writing

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Teacher's Introduction

This resource contains three practice papers for the Paper 1: Fiction and Imaginative Writing exam, part of the Edexcel GCSE 9–1 English Language 2015 specification. Each practice paper follows the format laid out in the specification and specimen papers provided by Edexcel.

Section A – Reading (questions are based on an unseen nineteenth-century text)

- Source (approximately 650 words, as per Edexcel guidance)
- Question 1: a 1-mark question identifying a key word, words or phrase, as dictated by the question, from a specific section of the text
- Question 2: a 2-mark question identifying **two** ways a theme or purpose is achieved in a specific section of the text
- Question 3: a 6-mark question requiring an explanation of the author's use of language **and** structure from a specific section of the text
- Question 4: a 15-mark question requiring an evaluation of the author's success in conveying a particular theme using the **whole** text

Section B – Writing (a choice of two questions linked by the reading extract's theme)

- Question 5: a 40-mark writing question with a prompt, **or**
- Question 6: a 40-mark writing question with a prompt

How to use:

These papers have been created to be used as a teacher's prompt, as part of a question-by-question class practice tool, or as a full mock exam. Each paper follows a source-based theme, driven through the reading and the writing questions. This gives students practice in using the source to enhance their understanding of the mechanics of the paper and gain a further understanding of the requirements for their responses in the exam. Each paper is complimented with a self-assessment mark scheme which can be used in class by teachers to further develop student understanding.

Two sample answers have been included for each question across all three papers, and each sample answer has a commentary. Sample answers are provided with marking tasks and target setting tasks. Commentaries are then provided separately so students can see what mark the sample answer would achieve. The sample answers vary in strength, so that students can see a wide range of answers fitting in to different levels. The sample answers can be used to complement this resource, and could be further used in the following ways:

- Rewriting the answer to improve the mark
- Rewriting the answer to achieve the top levels
- Creating class exemplars at the top levels
- Verbalising the features of the top levels in class
- Assessment for learning practice through self-marking and peer marking
- Flipped learning

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

June 2018

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Register your email address to receive any future free updates* made to this resource or other English resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

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Specification Information

Paper 1: Fiction and Imaginative Writing accounts for 50% of the Edexcel GCSE 9–1 English Language (first teaching 2015). Paper 2: Non-fiction and Transactional Writing accounts for 50% of the Edexcel GCSE 9–1 English Language (first teaching 2015).

Assessment Objectives for Edexcel GCSE 9–1 English Language Paper 1:

Students must:		
Reading	A01	<ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas Select and synthesise evidence from different texts
	A03	<ul style="list-style-type: none"> Explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant textual support their views
	A04	<ul style="list-style-type: none"> Evaluate texts critically, and support this with appropriate evidence
Writing	A05	<ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting appropriate style and register for different forms, purposes and audiences Organise information and ideas, using structural devices to support coherence and cohesion of texts
	A06	<ul style="list-style-type: none"> Use a range of vocabulary and sentence structures to achieve purpose and effect, with accurate spelling and punctuation

Assessment Objective breakdown for Paper 1:

Question	Assessment Objectives				
	A01	A02	A03	A04	A05
1	1				
2	2				
3		1			
4				15	
5 or 6					24

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Exam Information

For question 1:

- This is a reading-based question
- This question assesses assessment objective 1 (AO1)
- Candidates are required to retrieve information from a set part of the source
- They must quote the correct word, words or phrases as dictated by the question
- They must not use their own words, words or phrase

For question 2:

- This is a reading-based question
- This question tests assessment objective 1 (AO1)
- Candidates are required to retrieve two pieces of information from a set part
- Candidates can use their own words, or use quotations from the text
- Candidates should write their two choices in the separate spaces provided in

For question 3:

- This is a reading-based question
- This question assesses assessment objective 2 (AO2)
- Candidates are given a small section of the source to analyse
- They are required to analyse how the author uses the language and structure for purpose
- They need to make judgements and support their response with textual references
- If the candidate analyses either language or structure, but not both, their response is marked (1–2 marks maximum out of 6)
- Timing is important in answering this question

For question 4:

- This is a reading-based question
- This question assesses assessment objective 4 (AO4)
- This requires an extended answer
- Candidates need to understand how to evaluate the whole source critically and use textual references
- They are asked to evaluate a specific theme used in the source
- Question 4 is not an extension of question 3 and requires a different approach

For question 5 and 6:

- These are writing-based questions
- These questions assess assessment objectives 5 and 6 (AO5 and AO6)
- Candidates choose either question 5 or question 6
- They are creative-writing-based questions
- In both questions, candidates are given a theme to write on, and can adopt the form to be a narrative, description or monologue
- They must be able to write for different types of form, audience and purpose
- They must be able to organise their writing and develop this through an introduction, a conclusion
- They are able to approach the task how they wish, but are not expected to write too much
- One of the questions will have two photographs for candidates to draw inspiration from
- There is a maximum of 24 marks available for AO5
- Candidates need to be aware that they must write in Standard English
- Vocabulary, spelling and punctuation are assessed in these questions
- There is a maximum of 16 marks available for AO6

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ZigZag Practice Exam

Supporting Edexcel GCSE (9–1) English Language

English Language 1100/01

Paper 1: Fiction and Imaginative Writing

Practice Paper 1.1

Name

Time allowed

1 hour 45 minutes

Instructions

- Answer **all** questions in Section A and only **ONE** in Section B.
- Spend about one hour on Section A.
- Spend about 45 minutes on Section B.

Information

- The total number of marks for this paper is **64**.
- Mark **1** for each question are in brackets below each question.
- Questions 5 and 6 assess the quality of your written communication, which includes your use of vocabulary, spelling, punctuation and grammar.

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Source

In this extract from a novel, an innkeeper's son, Jim Hawkins, is attending to a doctor called Billy Bones.

Treasure Island: Robert Louis Stevenson

ABOUT noon I stopped at the captain's door with some cooling drink, and he was lying very much as he had left him, only a little higher, and he seemed excited. 'Well, mate,' he said, 'you're the only one here that's worth anything. I've been always good to you. Never a month but I've given you a silver shilling. And now you see, mate, I'm pretty low, and deserted by all; and Jim, with his noggin¹ of rum, now, won't you, matey?' 'The doctor—' I began.

But he broke in cursing the doctor, in a feeble voice but heartily. 'Do you see that doctor? He said; 'and that doctor there, why, what do he know about seafaring? He's never been as pitch, and mates dropping round with Yellow Jack², and the blessing of the sea with earthquakes—what do the doctor know of lands like that? He's never seen you. It's been meat and drink, and man and wife to me; and if I'm not dead, I'm a poor old hulk on a lee shore³ my blood'll be on you, Jim, and then he ran on again for a while and then he said. 'Look, Jim, how my fingers fidget, I'm pleading for you. I can't keep 'em still, not I. I haven't had a drop this long. The doctor's a fool, I tell you. If I don't have a drain o' rum, Jim, I'll have to drink on 'em already. I seen old Flint in the corner there, behind you; as poor as a dog, and if I get the horrors, I'm a man that has lived rough, and I'll raise Cain. He said one glass wouldn't hurt me. I'll give you a golden guinea for a drink.'

He was growing more and more excited, and this alarmed me for my father that day and needed quiet; besides, I was reassured by the doctor's voice, and rather offended by the offer of a bribe. 'I want none of your money, I don't owe my father. I'll get you one glass, and no more.' When I brought it he drank greedily and drank it out. 'Aye, ay, 'ar'r, that's some better, sure as death, matey, did that doctor say how long I was to lie here in this old berth?

Extract continues on the next page...

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25 'Thunder!' he cried. 'A week! I can't do that; they'd have the black s
lubbers⁵ is going about to get the wind of me this blessed moment;
what they got, and want to nail what is another's. Is that seamanly I
know? But I'm a saving soul. I never wasted good money of mine, n
trick 'em again. I'm not afraid on 'em.'

30 As he was thus speaking, he had risen from bed with great difficulty
with a grip that had just made me cry out, and moving his legs like sc
word, uttered as they were in meaning, contrasted sadly with the v
which they were uttered. He paused when he had got into a sitting

'That doctor's done me,' he murmured. 'My ears is singing. Lay me

35 Before I could do much to help him he had fallen back again to his f
for a while silent.

'Jim,' he said at length, 'you saw that seafaring man today?'

'Black Dog?' I asked.

'Ah! Black Dog,' I said. 'He's a bad un; but there's worse that put h

¹ *no-grog* – small mug or cup of alcohol

² *Yellow Jack* – deadly disease caught in hot countries

³ *on a lee shore* – stranded or isolated

⁴ *raise Cain* – cause a commotion

⁵ *lubbers* – offensive term for an unskilled sailor

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SECTION A: Reading

Read the text in the Reading Text Insert provided, and answer the questions.

You should spend about one hour on this section.

1. From lines 4–7, identify a phrase which describes how Billy Bones is feeling at the time in bed after falling ill.
2. From lines 13–18, give **two** ways Billy tries to persuade Jim to give him the key.
You can choose your own words or use a quote from the text.
3. In lines 19–24, how does the writer use language and structure to show Billy's mood?
Use references from the text to support your views.
4. In this extract, there is an attempt to create an atmosphere of fear.
Evaluate the author's success in achieving this.
Use detailed references from the text to support your views.

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SECTION B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes.

EITHER

- *5. Write about a time when you, or someone you know, was persuaded to do something you didn't want to do.

You can use an actual event or create one.

* This question assesses the quality of your written communication, vocabulary, spelling, punctuation and grammar.



OR

- *6. Look at the pictures provided.

Write about a time when you, or someone you know, did something to help someone who was in trouble.

You can use an actual event or create one, and you can use either picture to inspire your response.

* This question assesses the quality of your written communication, vocabulary, spelling, punctuation and grammar.



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Paper 1.3: Mark Scheme

Question	Assessment Objectives				
	AO1	AO2	AO3	AO4	AO5
1	1				
2	2				
3		6			
4				15	
5 or 6					24



Section A – Reading

The following two questions require candidates to identify a specific detail in their response. In question 1, the exact wording as shown in the accompanying mark scheme must be used in order to achieve the maximum marks. In question 2, the wording shown in the accompanying mark scheme can be used in order to achieve the maximum marks or the candidate can choose to use their own words.

Question Number	This question tests AO1 (Identify and interpret explicit information and ideas. Select and synthesise evidence from different texts.)
1	Accept only: <ul style="list-style-type: none"> my own footsteps marked with dust I had disturbed the accumulation of dust

Question Number	This question tests AO1 (Identify and interpret explicit information and ideas. Select and synthesise evidence from different texts.)
2	<p>Answer must be based on lines 11 to 18, up to a maximum of 10 marks, and can be a direct quote or in the candidate's own words. For example:</p> <ul style="list-style-type: none"> he says he has 'some longing' for the women he says 'I felt in my heart a wicked, burning desire that I would kiss me with those red lips' he says that 'It is not good to note this down' he feels ashamed and says, 'lest someday it should be my eyes and cause her pain' he says 'but it is the truth.' He is excited by the women – 'they whispered together and then they all three laughed – such a silvery, musical sound'



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The following question requires candidates to analyse both language responses. If a response concentrates on either language or structure, answers cannot be awarded above level 1 and will only be able to achieve level 1.

Question Number	This question tests AO2 (Explain, comment on and analyse language and structure to achieve effects and influence subject terminology to support their views)
	Indicative content
3	<p>Answer must be based on lines 22–27, and reflect the way language and structure are used.</p> <p>Language points may include:</p> <ul style="list-style-type: none"> the reader's state of uncertainty and perplexity is created through dialogue and used to enhance the suspense as one character is to be 'first', but we don't know 'first' at what point the use of the triplet/list: 'young, handsome and strong' as a description of the young lawyer from the perspective of the vampire the use of the metaphor 'kisses', for what the vampire Harker, which is unlikely to be an actual kiss or kiss further use of the metaphors 'sweet' and 'honey-sweet' to draw on Harker's anticipation and the vampire's desire Harker is quite aware that something is about to happen, raised by the writer using an adverb to enhance Harker's 'anticipation' of what is about to happen the fair-haired vampire 'advanced' on Harker, showing a calculated movement, rather than a flowing, graceful movement, thus suggests a military/tactical approach, raising the suspense the juxtaposition between the vampire's 'sweet' breath and the 'smells in blood' – the excitement of passion tempered by the vampire's desire the irony that Harker uses the link between offensive smells and the vampire's desire to feed upon his blood. <p>Structural points may include:</p> <ul style="list-style-type: none"> the first short, and heavily punctuated sentence is used to change in pitch and tone to match the suspense of the scene the first short, and heavily punctuated sentence is used to perplex the reader as to what events are to follow the repetition of the word 'sweet' to demonstrate the vampire's desire to draw Harker's interest there is a demonstration of the contrast between the excitement of the vampire and the vampire's desire to feed upon his blood.

Level	Mark	AO2 Description for Question 3
3	5–6	<ul style="list-style-type: none"> Shows an insightful understanding of structure and language used by the writer so that it has a clear effect on the reader Careful selection and explanation of examples
2	3–4	<ul style="list-style-type: none"> Shows a clear understanding of some of the features used by the writer An appropriate number of examples given from the text
1	2	<ul style="list-style-type: none"> Shows a limited understanding of the structure and language used by the writer A very small number of basic, underdeveloped examples from the text <p>PLEASE NOTE: candidates who consider either language or structure only are capped at level 1 (1–2 marks)</p>
0	0	Candidate's response is blank or response is not relevant

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The following question requires responses to critically evaluate the way in which the writer, author or narrator achieves a stated specific purpose. Candidates must use quotes from the text to support their responses.

Level 2 responses or above can be achieved only when responses critically evaluate the text.

Question Number	This question tests AO4 (Evaluate how the writer, author or narrator achieves a stated specific purpose) and requires candidates to use appropriate textual references to support their responses.
Indicative content	
4	<p>Candidates must evaluate how successfully the extract achieves its purpose.</p> <p>Answers may include:</p> <ul style="list-style-type: none"> The narrator's bewilderment is obvious, and sustained from the moment that he realises that he is surrounded by the women to touch his neck with her mouth. How is it that the women are there in the first place? The fact that he is in the dust would suggest that he is alone? How did he get there and to his bed without leaving any footprints? The narrator questions, briefly, why the women do not move, and there is moonlight behind them. The reader must wonder why, in such a strange situation, the women are motionless and without a challenge to the women by the narrator. The descriptions of the women are mysterious: who are they? Two are dark, but one is fair-haired and smiling. The narrator is Harker, but familiar how and from where? The women's presence makes him 'uneasy', he feels 'deadly fear', for some reason. The narrator can't understand how the women's 'human lips', perhaps suggesting some kind of supernatural power. When one of the women approaches, the others encourage her. The narrator does not know what is about to happen, but is entranced by the sight. The narrator is described as 'sweet', but the narrator also feels a sense of unpleasantness at the same time, something he can't quite put his finger on, a bitter offensiveness, as one smells in blood. The narrator watches through his eyelashes and does not move. The reader wonders why he doesn't move, and instead allows the women to approach and touch his neck. The reader wonders why the woman has sharp teeth. The narrator can feel them on his neck.

Level	Mark	AO4 Description for Question 4
5	13–15	<ul style="list-style-type: none"> Candidate's selection of textual references shows a perceptive understanding of the text Sustained analysis of the text References are insightful, detailed and persuasive
4	10–12	<ul style="list-style-type: none"> Candidate's evaluation is based on analysis of the text Clear, developed analysis of the text Clear and relevant supportive examples
3	7–9	<ul style="list-style-type: none"> Candidate's evaluation is based on explanation of the text Appropriate judgement on the text Appropriate and developed examples
2	4–6	<ul style="list-style-type: none"> Candidate's evaluation is based on simple explanation of the text Basic opinion with basic judgement on the text Valid, but underdeveloped examples
1	1–3	<ul style="list-style-type: none"> Candidate's evaluation is based on simple explanation of the text Basic judgement on the text Basic examples
0	0	Candidate's response is blank or response is not relevant to the question

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Section B – Imaginative Writing

The following two questions require candidates to write imaginatively in an extended piece of creative writing.

Question Number	<p>This question tests AO5 and AO6.</p> <p>AO5 – Communicate clearly, effectively and imaginatively, select tone, style and register for different occasions, purposes and audiences, and use a range of sentence structures, punctuation, and grammatical forms to enhance meaning and effect, with accurate spelling and punctuation.</p> <p>AO6 – Candidates must use a range of vocabulary and sentence structures to achieve clarity, purpose and effect, with accurate spelling and punctuation.</p> <p>Applicative content</p>
*5	<p>Candidates must select and adapt their understanding of register for the following:</p> <ul style="list-style-type: none"> • Form – can be a narrative, a descriptive piece or a traditional pattern of introduction, main body and conclusion. It can be formal or informal, and candidates can include rhetorical devices • Audience – the writing can be for a general, adult or specific audience • Purpose – the writing can reflect the writer's own experience from their imagination, and can reflect a variety of moods. It can include describing events and characters or providing information. <p>Answers may:</p> <ul style="list-style-type: none"> • concentrate on a time when they, or someone else, had a shocking experience, e.g. being accused of doing something or being treated in such a way in a shop or restaurant • use a convincing argument as to why it was shocking • on the person, how they dealt with the situation and • craft a response based on a specific time and a real or imagined situation, history or historical fiction <p>use appropriate grammatical, structural and literary devices in writing</p> <ul style="list-style-type: none"> • demonstrate a convincing voice in their response which supports the intended audience • use an appropriate and convincing register and style • establish an appropriate and convincing use of form <p>There is a maximum of 16 marks for the use of a range of sentence structures for clarity, purpose and effect, and punctuation.</p>

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<p>Question Number</p>	<p>This question tests AO5 and AO6.</p> <p>AO5 – Communicate clearly, effectively and imaginatively, adapting tone, style and register for different forms, purposes and media, and organise information and ideas, using structural devices to support coherence and cohesion of texts</p> <p>AO6 – Candidates must use a range of vocabulary and clarity, purpose and effort, with accurate spelling and punctuation</p> <p>Indicative content</p>
<p>*6</p>	<p>Candidates must select and adapt their understanding of the text for the following:</p> <ul style="list-style-type: none"> • Form – can be a narrative, a descriptive piece or a formal letter, following the traditional pattern of introduction, main body and conclusion. Responses can be formal or informal, and candidates can use a range of literary devices • Audience – the writing can be for a general, adult audience • Purpose – the writing can reflect the writer's own experience, from their imagination, and can reflect a variety of purposes. It could include describing events and characters or expressing an opinion <p>Answers may include:</p> <ul style="list-style-type: none"> • concentrate on the challenging experience that they have had or else witnessed, e.g. erasing their homework accidentally or being told they were having to move home • explain why they were in that situation and what they learned from it • craft a response based on a specific time and a real situation, using imagination, history or historical fiction • use appropriate grammatical, structural and literary devices in their writing • demonstrate a convincing voice in their response, using appropriate language to suit the intended audience • use an appropriate and convincing register and style • establish an appropriate and convincing use of form and structure <p>There is a maximum of 16 marks for the use of a range of sentence and sentence structures for clarity, purpose and effect, and spelling and punctuation.</p>

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Assessment Grids for Question 5 and Question 6

Level	Mark	A05 Description for Question 5 and Question 6
5	20–24	<ul style="list-style-type: none"> • Crafted imaginative writing which enhances purpose throughout • Structural and grammatical features which enhance writing
4	15–19	<ul style="list-style-type: none"> • Organised material to suit imaginative purpose • Cohesive organisation of structural and grammatical features throughout
3	10–14	<ul style="list-style-type: none"> • Imaginative writing is balanced between genre, audience and purpose, and the appropriate style and register • Developed organisation of detail and ideas with structural and grammatical features
2	5–9	<ul style="list-style-type: none"> • Some awareness of imaginative writing, of genre, audience and purpose • Some organisation of detail with some features (paragraphs) and grammatical features
1	1–4	<ul style="list-style-type: none"> • Basic imaginative writing, although genre and purpose are underdeveloped • Limited development of structural and grammatical features
0	0	Candidate's response is blank or response is illegible

Level	Mark	A06 Description for Question 5 and Question 6
5	13–16	<ul style="list-style-type: none"> • Wide-ranging and sophisticated vocabulary with few errors • Wide-ranging sentence structures used to enhance meaning supported with precise punctuation
4	10–12	<ul style="list-style-type: none"> • Developed vocabulary with spelling errors that do not distract the reader from overall purpose • Developed range of punctuation and sentence structures
3	7–9	<ul style="list-style-type: none"> • Diverse vocabulary with some spelling errors • Diverse range of punctuation and sentence structures
2	4–6	<ul style="list-style-type: none"> • Limited range of vocabulary with less frequent errors • Better controlled range of punctuation and sentence structures
1	1–3	<ul style="list-style-type: none"> • Basic vocabulary, spelling errors are very frequent • Basic use of punctuation and sentence structures
0	0	Candidate's response is blank or response is illegible

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Sample Answers, Self-assessment and Target Setting

Paper 1: Section A – Reading

Questions 1 and 2: Self-assessment and Target Setting

Marking Tasks – Questions 1 and 2

- Mark each sample answer for questions 1 and 2 using the assessment criteria.
- Did any of the answers fail to achieve full marks, and if so, why?
- Create your own questions 1 and 2 using a different section of the text.
- In pairs, get your partner to answer the questions from task 1.

Question 1 and 2: Sample Answers

- From lines 1–5, identify a phrase which explains why there is something strange about the presence of the three women in Harker's room.

Student A

In lines 2-3 it says '... my own footsteps marked where I had disappeared from the floor of dust'. This is strange as the three women haven't left any footprints.

Student B

they threw no shadow on the floor

- From lines 11–19, give **two** ways Harker shows his feeling of guilt in his conversation with the women.

You can choose your own words or use a quote from the text.

Student A

'I felt in my heart a wicked, burning desire that they would kiss me'
'It is not good to note this down'

Student B

'It is not good to note this down'
All three had brilliant white teeth that shone like pearls against their dark lips.

Questions 1 and 2: Sample Answer commentaries

- From lines 1–5, identify a phrase which explains why there is something strange about the presence of the three women in Harker's room.

Student A

AO1 1/1: This candidate clearly identifies the correct phrase from the text. They also identify the correct line reference. Since this is an AO1 question, it was also unnecessary for the candidate to explain why the phrase suggests something strange about the presence of the women.

Student B

AO1 0/1: This candidate identifies an incorrect phrase taken from the text. They also require the correct phrase from lines 1–5, and is, therefore, awarded 0 marks.

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2. From lines 11–18, give **two** ways Harker shows his feeling of guilt in his relationship with the women.

You can choose your own words or use a quote from the text.

Student A

AO1 2/2: This candidate clearly identifies two correct responses from the suggested indicative content on the accompanying mark scheme.

Student B

AO1 1/2: This candidate provides two answers. Their first response is correct and is in the suggested indicative content on the accompanying mark scheme. However, their second answer is incorrect. It may be seen as an admission of guilt in describing the women in this context, it is a physical description of the women rather than an emotional connection.

Question 3: Self-assessment and Target Setting

Marking Tasks – Question 3

- Mark each sample answer for question 3 using the accompanying mark scheme.
- Which level did you award each answer, and why? For those answers not in the top level, suggest five ways the candidate improved in order to reach the top level.
- Create your own question 3 using a different part of the text.
- In pairs, get your partner to answer the question from task c).

Question 3: Sample Answers

3. In lines 25–27, how does the writer use language and structure to show Harker's feelings? Use references from the text to support your views.

Student A

Stoker has used a variety of language features to create suspense in the triplet, 'He is young, handsome and strong...' This is used by one of the women as encouragement to the others to engage with the man, but as yet Harker has not decided whether or not to do what. Stoker prolongs the suspense so that the reader is left wondering what will happen. The narrator uses a metaphor 'kisses', when the vampire says: 'the vampire's kisses were like a sweet breath'. In fact, the vampires are not interested in kissing Harker, they want to drink his blood. The reader may be thinking what Harker is thinking when in fact kisses are used to raise the suspense through anticipation.

Stoker uses a variety of literary techniques from repetition and onomatopoeia. The repetition of 'a sweet' (to describe the vampire's breath) is used to create a sense of happiness and joy, when in fact it is a sickly sweet, an addiction to death. Long sentences are used, in particular 25–27, to show the reader that Harker is in a mirror, no doubt with the heartbeat of the young man lying in anticipation of the excitement of the women about to feast.

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Student B

The author has put a lot of detail in this text. He has used many metaphors to create a sense of suspense. One of them is where he drops a deliberate adjective into alliteration: 'an agony of delightful (the adjective) anticipation'. The author uses this to increase the pace of the suspense and the irony of his 'agony' of something that is 'delightful' maximising the suspense.

The careful use of the verb 'directed' to demonstrate the movement of Harker. This is used by the author to show the flow of movement and that it is a calculated and planned movement with a particular purpose. Harker's Army captures a position or strategic goal. This increases the suspense. Harker, like Harker, thinks his luck's in, when actually he's either going to die or become a vampire himself.

Question 3: Sample Answer Commentaries

3. In lines 22–27, how does the writer use language and structure to show suspense? Use references from the text to support your views.

Student A

A02 Level 3 – 6/6: This response has clear analysis of both language and structure. There is a balance between the two language features. While this is not necessary (provided the response has enough detail to move out of level 1), it gives the response a feeling of completeness. For example, the analysis of the triplet in the first paragraph states that it is used to 'encourage the reader to engage with the man'. The analysis then links back to the question's purpose – to build suspense: 'unaware in order to do what.'

Student B

A02 Level 1 – 1/6: Both paragraphs convey analysis and a clear understanding of the text that would suggest a clear level 3 response. However, given the question, as there is no discussion of structural features, this is level 1 (see mark scheme on p. 56).

Question 4: Self-assessment and Target Setting

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Marking Tasks – Question 4

- Mark each sample answer for question 4 using the accompanying marking scheme.
- Which level did you award each answer and why? For those answers not in the top level, suggest five ways the answer could be improved in order to reach the top level.
- Create your own question 4 using a different theme.
- In pairs, get your partner to answer the question from task c) and mark it using the marking scheme.



Question 4: Sample Answers

4. In this extract, there is an attempt to build a sense of secrecy.

Evaluate the author's success in achieving this.

Use detailed references from the text to support your views.

Student A

The author attempts to create secrecy by using some words that are phrases that create secrecy. For example when she says 'I was the only one unchanged in any way since I came into it; I could see the brilliant moonlight, my own footsteps marked where I had disturbed the dust. In the moonlight opposite me were three young women, ladies in manner.' Here the author starts to build mystery so that the reader wonders how did they get in there?

Student B

Stoker successfully creates an atmosphere of secrecy through a range of phrases which are carefully crafted and created in order to engage the reader into part of the secrecy. The extract begins with a shock: 'I was not alone' to both Harker and to the reader as we were unaware that at night there were other people, young women there too. Why are they there? This creates secrecy... as we begin to comprehend the intentions of the women. The fact that only Harker's footsteps are visible in the dust - 'in the brilliant moonlight, my own footsteps marked where I had disturbed the long accumulation of dust' - portrays the sense of secrecy since how did the young women get in there? They were able to approach his bed without leaving a similar trail to his. Ridiculous to suggest, so the sense of secrecy continues. The sentence followed by a long, detailed sentence allows a pause for shock, then the information questioning his lack of singular presence. The repetition of the eerie supernatural theme. Only the moonlight instead of casting a shadow does not - 'I thought at the time that I must be dreaming when the moonlight was behind them, they threw no shadow on the floor' - the lack of shadow. When the women come close to him, they are especially their red piercing eyes, the irony of the same colour as his, zoomorphism in giving the women hawk-like attributes: 'Two were dark as night, and sharp as hawks' noses, like the Count, and great dark, piercing eyes.' This perpetuates the mystery as we wonder if, like birds of prey, they are about to swoop and snare him. Finally, the dialogue is used to create secrecy through the women's conversation together. What are they whispering about - they must be trying to do something. The narrator seems to be part of it. Also, 'Go on! You are first, and I am the second to begin.' - what exactly are they up to? Why is the narrator the first? What is she going to be the first to do? This is all kept secret. Finally, why does the woman have two sharp teeth on his neck? It is like a tickle about to happen, but the irony is an attack has already happened. The term 'advanced' is used to describe the vampires approach.

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Question 4: Sample Answer Commentaries

4. In this extract, there is an attempt to build mystery.

Evaluate the author's success in achieving this.

Use detailed references from the text to support your views.

Student A

A04 Level 1 2/15: This is a level 1 response consisting of a long quotation with a limited and underdeveloped comment. The response meets the bullets of level 1 and, therefore, a mark. There is not enough comment or opinion to move into level 2. Spelling errors abound, sometimes constituting a distraction, do not penalise such errors.

Student B

A04 Level 5 15/15: There is a clear and sophisticated evaluation with a sustained focus on the demands of the question. Text is in a discriminating fashion; for example, the comment regarding the 'high aquiline noses' and 'great dark, piercing eyes' juxtaposed with the narrator's excitement. There is evaluation throughout. Spelling errors are throughout. This is a successful, focused response with critical analysis.

Paper 1: Section B – Imaginative Writing

Question 5: Self-assessment and Target Setting

Marking Tasks – Question 5

- Mark each sample answer for question 5 using the accompanying marking criteria.
- Which level did you award, and why? For answers not in the top level, suggest five ways the writer could be improved in order to reach the top level.
- Identify any spelling errors.
- Pick five words used in each sample answer and suggest a more precise synonym to replace each of them.

Question 5: Sample Answers

*5. Write about a time when you, or someone you know, experienced a special moment.

You can use an actual event or create one.

*This question assesses the quality of your written communication, your vocabulary, spelling, punctuation and grammar.

Student A

It's a sunny day, which means it's hot and humid and to many people it's a perfect day. But it's also a sticky day, it's itchy and uncomfortable. The sticky sun cream sticks to my skin, it's what I call fun. Where people think of a drink by the pool, I think of a drink at the Costa Brava. I'm quite hungry today so I decided to go to the hotel lobby. It's not too far, but far enough to make me

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The buffet area is full, at it normally is. A throng of grabbing hands. I'll all free y'know. Tuck in!'. I'm a little less excited. I like I'm less excited and more bloated. So, there I was waiting patiently behind a crowd of old people examining every minute detail of the to the light for some reason then putting them back and picking a

It happened like a flash! One minute the man was clutching and his stick in another, the next minute he was over on his back. cleared and an ambulance arrived. I heard the next day that the attack right there. What a shocking experience.

Study



Deary, deary, dreary me.

When you live on a farm, life isn't exactly as exciting as I suppose. We don't have a lot of money, farmers, contrary to popular opinion. Land Rover, not to park on the cross-hatchings outside of school like those mothers showing off. No, my Dad drives one so that he burst fence in the middle of nowhere. And, nowhere is not a shop with the 'girls'.

It's worse, no it's really worse being farmer's daughter. First, only my mother understands. Secondly, because I'm not six foot tall, they don't take me seriously. Thirdly, and this is the real kick, my Dad, the drives the Land Rover I mentioned before, he doesn't take me seriously.

"Can ya make me a sandwich?" he says every day. "Can ya fetch me no, s... that last one. Replace with - "Ave ya made me sandwich better?" that's him. Sexist or traditionalist. I think it was E.M. do women want to be equal with men? Men aren't even equal with true, certainly on a farm. That's why I want to go to university, than you think. If I was a boy I'd be expected to go to agricultural. But being a girl, my Dad has no problem whatsoever with my wishes. wind him up, that I was going to do Fine Art. "That's nice" he shed when ya home in the summer!' He bellowed a laugh, rolled his shoulders to my Mum who told him off.

Nothing out of the ordinary happens on the farm.

We plough, we sow and we harvest. We plough, we sow and we harvest. It's not that dull, nor is it that simple. arable farming. We keep cattle too.

Monday morning is the same as every other morning. Except Sunday. But this Monday was going to present itself as one I hope never of foreign labour on the farm. We couldn't cope otherwise. They They are in the towns and villages around us. Even in the summer.

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would want to earn some money for their holidays, not one local corn seasonal, but there's four seasons and we need labour all year. Bar and we harvest' - it's an unbroken cycle.

I was in the farmhouse (making sandwiches) when the walkie-talkie 'Mayday, Mayday, House receiving?' it spurted. 'Mayday, Mayday, House Receiving George' my mother answered 'What's up?' My father's boomed - 'Hand down, arm off, get the machine. Get the ambulance

I looked at him, I think she swore. I can't remember.

The ambulance was quick, twenty minutes I'd say. But we're there so we're lucky. However, the ambulance wasn't going to get to St was summoned and a quick decamp of kit from one vehicle to the other away and gone we went. Dad didn't notice I was with them, he was one of the Hands was missing one. Sorry, that's not funny.

Question 5: Sample Answer Commentaries

***5.** Write about a time when you, or someone you know, experienced a situation.

You can use an actual event or create one.

*This question assesses the quality of your written communication, with a focus on vocabulary, spelling, punctuation and grammar.

Student A

A05 Level 1 – 7/24: There is some awareness of the audience, but the response is somewhat brief. The tone is straightforward but ideas are not fully developed and the description is over-simplistic. Paragraphs are written with symmetry as opposed to displaying structure.

A06 Level 2–5/16: There is some control but a lot of spelling errors. There is a range of correctly spelt vocabulary, but punctuation is not fully controlled, with most sentences being medium to long. There are some sentences for effect, but they seem mechanical.

Student B

A05 Level 4 – 16/24: This candidate's response has organisation and appears to be from a personal experience, which creates a believable narrative. The use of humour (some in bad taste, which is not recommended) and well-selected technical vocabulary. The narrative is well organised with the use of short opening and closing sentences. There is believable detail throughout. However, the actual event, while it is mentioned, is not the focus of the narrative of the response. Paragraphs, much to the detriment of the overall response, are written with structural features, which are used cohesively.

A06 Level 4 – 10/16: This response has wide and selective vocabulary and there are no spelling errors. Where words are misspelt, this is for a specific purpose, to show dialect in order to provide realism. Punctuation and sentence structure is used for deliberate effect.

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Question 6: Self-assessment and Target Setting

Marking Tasks – Question 6

- Mark each sample answer for question 6 using the accompanying marking grid.
- Which level did you award, and why?
For those answers not in the top level, suggest five ways the writer improved in order to reach the top level.
- Identify any spelling errors.
- Pick five words used in each sample answer and suggest a more appropriate synonym to replace each of them.

Question 6 Sample Answers

- *6. Look at the images provided.

Write about a challenging experience.

You can use an actual event or create one, and you can use either picture as a starting point for your response.

* This question assesses the quality of your written communication, your vocabulary, spelling, punctuation and grammar.

Student A

I broke my legs when I was ten years old. And it hurt. I was when we were peddling as fast as we could down the street. We had been on the swings and all that. But we had decided that we should go to the house to see if he was going to come out now because he had been in school so we thought we should go and see him. To see if he was allowed out so he got on his bike which was more than we had. We all fell off together. We went back to the park and decided to set up the jumps made out of old wood so that we could see who was the highest and the longest. We were all good at jumps by then I reckon so we made a competition up. Problem was that when we decided to have a friend coming through the air in the opposite direction and broke my nose or something I don't remember because I didn't see him when he moved to another place.

Student B

I went for an audition for that talent show on the TV. The one where you got no talent so didn't get through. Too much of a challenge.

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Question 6: Sample Answer Commentaries

*6. Look at the images provided.

Write about a challenging experience.

You can use an actual event or create one, and you can use either picture or text to support your response.

* This question assesses the quality of your written communication, your use of vocabulary, spelling, punctuation and grammar.

Student A



A05 Level 2–5/24: This is more than a basic response as the writer has considered the audience and the purpose, but material is not selected well. The response is rushed and disjointed. Indeed, the purpose, a challenging experience, is perhaps missed. The tone is very informal. There are many missed opportunities as the ideas are not developed and the language is over-simplistic. Structure is generally ignored, with the response consisting of a laboured paragraph.

A06 Level 2–4/16: There is some control of punctuation but it is not consistent and only just above basic control. There is a range of correct punctuation. There are no short sentences for effect.

Student B

A05 Level 1–2/16: This is too much of a basic response. The ideas are not well established, and while the purpose seems clear, the response is not fully developed. It is unsurprisingly underdeveloped. There are basic grammatical errors. Structurally there is a basic use of short and long sentences and a limited range of vocabulary.

A06 Level 1–4/16: This response moves to level 2 for A06 as it shows a range of words with regular patterns and no spelling errors. It shows basic control.

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