

5A



GCSE ENGLISH LANGUAGE FOR TEACHING FROM 2015

CPD AUTUMN 2017

COMPONENT 1 EXEMPLAR MATERIAL
(ANNOTATED)

Reading Exemplars (Annotated)

Question 3

Read lines 24-35

How does the writer show the fire spreading and becoming very serious in these lines? [10]

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

Example 1

Since the fire was starting to 'greedily gobble up anything in its path' the verb gobble emphasises how quick it is spreading around the building as the fire is seen to be eating away at all the furniture. The fact that there was no stopping it suggests the severity and danger of fire and also the intensity of it since it 'cannot be stopped by the family. Since in the end the kitchen 'wasn't even enough' this suggests that the fire is continuing to demolish not just the kitchen but other rooms and possibly even the entirety of the building. We learn that the 'iron's melting lead fell to the floor'. This shows how hot the fire must have been since it is hot enough to melt a metal which has a very high melting temperature.

Unhelpful structure/sequence.

Limited range.

Uneven.

2/3?

Total = 3

Example 2

The writer shows the fire spreading when it says, 'the iron was getting hotter and hotter' the writer from this point is already building up the tension for what is to come. The repetition of 'hotter and hotter' shows the reader that the iron is not cooling down as it getting warm very quickly. When it says 'scorching the cloth' it shows the reader that it is burning and the fire is set out to damage and destroy. The adjective scorching suggests the fire is already quite harmful. 'Sizzle and burn' is used to describe what the fire is doing to the ironing board and the verbs 'sizzle' and 'burn' suggest the fire is spreading. 'The flames then found the wood...' suggests that the fire is beginning to spread faster as 'wood' burns very easily and very quickly. The noun 'found' suggests, metaphorically that the fire was seeking for the 'wood' so it could rise and become stronger. 'The iron's melting lead fell to the floor...' suggests that this fire will spread quickly, and by doing so, will cause chaos. The noun 'melting' suggests that the heat from the fire is a lot and it will burn anything. 'found the carpet' suggests that the fire has sought its ally as carpet is flammable and it will help the fire to spread, trapping the fire's victims as they have nothing to walk on. 'energetic flame stretched up and reached the curtains.' The adjective 'energetic' suggests that the 'flame' has grown and everything it had destroyed gave it the power to rise.

Some relevant selection/limited coverage and analysis.

Some uneasy terminology.

Total = 5

Example 3

Immediately the iron is described as getting 'hotter and hotter' the repetition of the adjective hotter emphasises the heat that is being pressed onto the cloth. Ruby then goes on to say that the iron was 'scorching the cloth' the intensifier 'scorching' gives us a sense of the damage that is being done. The pad underneath is described to be 'sizzle and burn' the use of onomatopoeia in the verb 'sizzle' gives us a more visceral imagery of the fire about to begin. Ruby then uses personification to describe the flames as they have 'found the wood' the use of human qualities to describe flames helps the reader have an understanding of the fire and almost its character. This is then further emphasised as the flames were 'happy for a time' the fact that the flames are given feelings helps the reader in understanding the size of the fire, but the fact they only stayed happy 'for a time' gives us the inclination the fire is going to become a lot more serious. The stark change 'but then' makes reader think something drastic is about to change and not for the better. The fact that the writer describes the iron to be 'melting' just shows the seriousness of the fire as the thing that started it is being destroyed and the visceral imagery of 'melting' helps us to imagine this. The flame is described as 'energetic' this gives the reader an indicator to how big and lively the fire has become. The flame is then personified again as he 'stretched up and reached' the writer has used personification to amplify the spread of the fire. The fact that 'there was no stopping' the fire from spreading showed how powerful it is. The blunt noun 'no' expressed that nothing is powerful enough to counteract the massive fire that has begun. The flame is almost described as a monster as it 'greedily gobbled up everything in its path'. The alliteration of 'greedily gobbled' make the flames seem evil which shows how big the fire has become.

Perceptive and detailed.

Comfortable with terminology.

Total = 9

Example 4

At this part the writer shows how the fire was spreading by saying how it is creeping around which shows a very good image. "Wonderful things to play with – paraffin sawdust" this here by saying wonderful things to play with meaning that it is very flammable and almost as tho the fire would love to play with them. "no stopping it as the flame greedily gobbled up everything" this shows how fast it is spreading and how urgent it is.

Limited range of reference/no sequence.

Total = 2

Example 5

The writer shows the fire is spreading by using intense words which remind you of a fire such as "scorching", "sizzle" and "burn", these words make the reader realise that the fire is starting and it is going to destroy everything which makes the reader tense. Also the writer uses "energetic flame" and "the flame greedily gobbled" which show the fire is out of control and is eating up the house which could lead to death if the Lennox family does not get out quickly.

Limited coverage.

Some straightforward comments.

Total = 3

Example 6

The writer says "abandoned, forgotten" which are very powerful words, suggesting that the fire is also powerful. The writer shows the fire spreading and becoming very serious by using personification. The writer says "a particularly energetic flame stretched up". This shows that the fire is becoming serious because of the word "energetic" suggesting a lot of movement. The writer uses alliteration and personification to emphasise the seriousness of the fire. The writer says "greedily gobbled". The word "greedily" suggests that the fire is devouring everything in its way.

The writer says "Ruby! Ruby!" The use of exclamation marks shows the reader how extreme the fire is as it suggests the speaker is desperate to get Ruby's attention. The writer also shows that the fire is spreading quickly by saying "popping its head out the door."

Limited coverage/uneven.

Some relevant selection of detail.

Total = 4

Example 7

The writer shows that the flames spreading is becoming very serious as he describes everything its doing. The writer talks us through the path in which the fire takes. He describes the iron as "getting hotter and hotter", the effect of repetition here emphasises how heated the iron is getting and how things won't end well. To show how dangerous and serious the fire is becoming the writer uses words like: scorching, sizzle and burn, all of these adjectives create negative imagery and all have negative connotations.

The writer also uses personification throughout the whole description, for example; "the flames then found the wood..." this implies that the flame was looking or seeking somethin as a human would." Stretched up and reached the curtains" this also gives the flame human features, since a human stretches and flames don't literally. "Popping its head", flames and fires don't have heads, the writer gave it a feature of a human to make it seem more evil and dangerous.

Some relevant selection of detail.

Limited in analysis but sees personification.

4/5?

Total = 5

Example 8

The writer uses many techniques in which to show that the fire is spreading and becoming serious. First of all there is the use of repetition of the words "hotter and hotter" which to me suggests the temperature is increasing in the house meaning that something serious is happening. There is then the use of onomatopoeia in the word "sizzle". This shows how the fire has begun to spread thus making a noise as it lights new objects in the house. Moreover, the use of personification in the line, "energetic flame stretched up" stands out as it is making the flame sound powerful and shows how the flame is moving around different places in the house. As the lines progress throughout lines 24-35 the sentence length increases perhaps to show how the fire is getting larger and spreading. Another way how the fire is shown to be serious is when it says "greedily gobbled". The use of alliteration shows how the fire can cause damage thus making it serious. Finally on line 35 there is the use of repetition and short sentences which creates pace. "Ruby! Ruby!" the use of the exclamation mark as well as short sentences shows a sense of panic and alertness to the situation which shows that the situation has become very serious.

Relevant selection/limited analysis.

Some valid comments.

5/6?

Total = 6

Example 9

Between the lines of 24-35 the author creates the sense of serious danger as the fire spreads throughout the house. The author personifies the fire by creating an image of it being a monster that is "gobbling" up the house. By the author presenting the fire as a monster this gives the reader a sense of panic and fear as they become aware of the fast pace at which the fire is moving throughout the kitchen and into the pet shop. The author also creates an image of the fire being excited to "burn" the house as the flames are described by the adjective, "energetic," to the reader it creates an idea that the flames are very childish and are excited and enticed by the idea of engulfing the entire house in flames. The author also uses violent verbs like "scorching" and "sizzle" to show how hot the flames are and how dangerous the fire is quickly becoming. The use of violent verbs shows the reader how serious the fire is getting as it creates more and bigger flames throughout the kitchen. The fast pace of the fire is expressed through the idea of the fire being unstoppable as the narrator tells the reader that "there was no stopping it" this shows how the fire is quickly taking over the entire house and is quickly spreading, put the family and the animals in serious danger. The author also uses onomatopoeia to encapture the image of the fire destroying everything in its path, as it "sizzles" and "stretches" up the curtains and wallpaper indicating how serious the fire is, The personification of the monster continues through these lines as the fire enters the pet show and starts to "play" with "paraffin" and "sawdust" – these objects are seen to be the food of the monster and the fuel to the fire. By the author using the reference to paraffin and sawdust the audience can use their own knowledge to know how they would make the fire so much worse. The final exclamatory words "Ruby! Ruby!" show the fear and panic in the sister's voice and how she recognises how serious the fire is and how she knows the family is in danger.

Detailed coverage.

Coherent and Cohesive.

Accurate use of terminology.

Total = 10

Question 4 Reading Exemplars

Read lines 36-49

How does the writer make these lines exciting and dramatic?

You should write about:

- what happens in these lines to build excitement and drama
- the writer's use of language and structure to create excitement and drama
- the effects on the reader

You must refer to the text to support your answer, using relevant subject terminology where appropriate.

Example 1

In the extract, the writer makes the story dramatic, firstly when Ruby wakes up 'Patricia is veiled in smoke', This shows us that the fire is spreading fast and quite viciously. This raises the readers concerns.

Secondly, as Patricia is talking to Ruby 'urgently', this makes the reader aware of how serious and deadly the fire is to the family in the house.

Thirdly, the writer shows how scared the two girls are which creates drama by saying 'as if she didn't want the fire to hear'. People are usually quiet when they're under attack or feel threatened. The fact that Ruby says that about Patricia raises all readers concerns.

Fourthly, metaphorical language exaggerates to the readers how bad the fire is, "the fires of hell were behind it... we immediately start to choke", as we associate hell with such things as evil and bad, this makes the reader more aware than ever through specific language choice about how bad the incident is.

In addition, the rule of three is used to exaggerate the severity of the situation: "gasping and retching, hanging on to each other", the imagery in the readers head at this point is so realistic that it is in fact a very tense & dramatic time for the readers alone.

Finally, the writer pulls on the readers heartstrings when Ruby 'drops to her knees...' prays frantically to be saved from incineration, the reader feels like they're losing hope for Ruby and this hurts the readers as a once girl who had many hopes and ambitions is now fighting for her life.

Relevant selection/some valid comments/limited analysis.

Total = 6

Example 2

The writer creates tension and excitement using the metaphor 'We're human chimneys' as the sisters are inhaling and exhaling smoke. The use of hyperbole also exaggerates the situation, which increases the dramatic tension, under the felicitous as they're unsupervised. The short sentence is dramatic as it mimics their short (but painful) coughing and spluttering. This makes the reader feel excited but sympathetic as their situation is dangerous but dramatic.

Furthermore, the writer uses dynamic verbs and triple 'stagger back inside, grasping and retching, hanging on to each other' to build excitement as they're struggling for clean air. Parenthesis is used to emphasise the sisters desperation for air as it implies they're struggling to breath; this is because they're 'veiled in smoke'. This makes the reader feel melancholy as they're presented as too young to know how to cope in a fire.

Limited coverage.

Some imprecision/not always clear.

Terminology not helpful in places.

Total = 3

Example 3

In lines 36-49, the story gets exciting and dramatic. I can see this from the use of adverbs such as "urgently" and "frantically". Both these adverbs show that Ruby and Patricia were in a rush to escape from the fire. Their lives were at risk and the panic they portray through these words are quite dramatic – yet exciting for the reader.

These line are also made to be dramatic and exciting from the use of short sentences. It says "But she's not whispering", which tells the reader the severity of the situation and that it is a serious part of the story.

In these lines we can see it becomes exciting and dramatic from the use of imagery. It is used in the line "we open the door very cautiously". Imagery helps the reader to feel a part of the story and imagine it in our heads. It creates excitement and anticipation as we wait to see what happens when the girl opens the door.

Limited range/thin.

Unconvincing in places.

Total = 2

Example 4

They make these lines exciting because they use a lot of dangerous words. There is a lot of imagery and that makes the reader excited and reading it again and again. And there are some comedy using speech marks makes it dramatic for the readers and the serious reason "Patricia gets sick by the flames by coughing and splutters". The serious matters makes things more exciting for the readers. It effects the reader by the family getting hurt. By using emotive language makes the reader excited.

Struggling to engage with text.

Assertive comments.

Total = 1

Example 5

These lines are exciting and dramatic due to the fact that this is the climax of the story. Words such as, 'tugging', 'stuffing', and 'flings', are used to convey the urgency to the reader, who feels tense and worried. The fact that Patricia is 'veiled' in smoke, creates vivid imagery of the room already being full of smoke, which makes the reader worried, as it adds to the dramatic nature of the climax. For dramatic effect, 'fires of Hell', is used as Ruby's imaginations of the fire. 'Hell', is such a strong word and creates the red hot imagery of a world that is burning, making the reader scared for Ruby and Patricia's lives and willing them to get out of there.

The fact that they 'stagger' back inside shows the extent of their suffering, as this word has connotations of someone who is dying or about to fall. This increases the seriousness of the situation, and makes it more exciting and dramatic for the reader, who is given the impression that they may die in the house, and is scared and worried. The juxtaposition of 'pray frantically', draws the reader's attention to this phrase, as praying is normally calm, and slow, not frantic, therefore it is used to highlight the urgency of the situation, and makes the reader terrified. 'Incineration' is used by Ruby to describe the type of death she thinks she is likely to have. This is dramatic, as she is already thinking about dying, and 'incineration' is such a vivid and strong word, it makes the reader feel anxious, but also feel sympathy towards the girls.

Understands the effect of language.

Coherent response.

6/7?

Total = 7

Example 6

The writer makes these lines exciting and dramatic through the way the two girls act around the fire – when Ruby first wakes up she turns to Patricia, who woke her, and murmurs "the end of the world". This idea would shock and frighten the reader who would most likely be scared of the end of the world and would see Ruby as being very dramatic and would want to read on to see if she is actually being truthful.

A second way that the writer makes these lines exciting is by the fear of the fire the girls have. Patricia whispers to Ruby 'as if she didn't want the fire to hear'. This suggests that the girls are in a way hiding from the fire who they perceive as wanting to come after them. The writer does this to make the lines dramatic as it is almost like the fire is a person, chasing the two sisters.

Thirdly, the writer uses Biblical imagery to make these lines exciting. When they open the door they do so 'cautiously' as if 'all the fires of Hell were behind it.' The phrase 'fires of Hell' would take the reader aback as hell is supposed to be a place of horror and eternal punishment. So it must be extremely dark and evil. Because the fire is described like it, it implies just how powerful and dangerous it is and how much the girls should be wary of its unpredictability.

Fourthly and finally, the writer makes these lines dramatic through Patricia's actions and the manner in which she does them. Patricia pulls back the covers on the bed and stuffs them under the door. The verbs 'pulling' and 'stuffing' create a sense of urgency and panic in the extract. She then 'flings everything out' which shows her carelessness and how extreme her behaviour is so the circumstances must match. This creates the effect on the reader that all sense of order and control has been depicted and that the girls are in a race against the fire and mustn't lose making the lines exciting and dramatic.

Coherent Response.

Understands effect of language/some apt use of terminology.

Total = 8

Reading Exemplars

Question 05

"In the last 20 or so lines of this passage, Patricia becomes a real heroine." How far do you agree with this view?

You should write about:

- your own thoughts and feelings about how Patricia is presented here and in the passage as a whole
- how the writer has created these thoughts and feelings. [10]

You must refer to the language in the text to support your answer.

Example 1

I feel that Patricia is a very strong, caring character. I get this feeling from when she says "stay there Ruby, help will be here soon" and when the writer tells us "Patricia then swings herself of the window sill and onto the drainpipe." This shows me Patricia is so brave and has so much courage in trying to save her family. I know this because I can see she is willing to do anything in order to save her family. Also she makes sure she reassures her sister that everything is going to be fine as she can see how terrified she is.

The writer has created this thoughts and feelings by how brave she presents Patricia and how Ruby speaks about her in between the description of the crisis.

I agree with the view "In the last 20 or so lines Patricia becomes a real heroine."

I agree because of how she is described and presented. She is not only a brave, inspiring girl she is also so caring of how she is worried ad distraught about all the animals. "Weeping uncontrollably and making horrible noises."

Sensible evaluation/could be more specific at times.

Mostly appropriate support.

A little uneven.

Total = 5

Example 2

I completely agree with the view that Patricia becomes a real heroine in the last lines of this passage. She solves the problem of the stuck window by 'grab[bing] the nightlight and [smashing] it against the window.' This shows that she is practical and quick to find solutions. She doesn't waste time trying to open a window that is obviously stuck, opting for the quickest way to save them both. These are traits that are important in a heroine and are strengthened by the fact she places [a rug] over the broken glass to stop them being cut. Here quick thinking is demonstrated throughout the passage by the fact that she immediately wakes Ruby and tries the door to get out before the window.

Another action that clearly demonstrates her heroism is her desire to help the animals saying "Pets, someone's got to help the pets". This clearly demonstrates the fact that she puts others before herself (selfless) allowing the reader to admire her, as they would admire a heroine. Moreover 'you can trust Patricia' showing that she keeps promises and can be relied on to tell the truth and help you however she can. These are also traits of a heroine.

Sensible evaluation.

Appropriate Textual Support.

Total = 6

Example 3

I strongly agree with Patricia gaining the heroine role in this last section of the extract. I think Patricia is not majorly discussed in this text until her moments of saving Ruby and the pets. Patricia is described as "practical" and is also compared to their mother. As this is from Ruby's perspective we see a sense of idolisation and how Ruby admires Patricia's common sense and control. I think Patricia can also be seen here as a maternal figure and in a way is more of an adult than her own parents. The maturity is reflected clearly through Patricia's speech "It's alright" is an example of Patricia's ability to comfort Ruby and offer her a sense of hope and security. Patricia is also seen here as being very brave and courageous by saving her sister and the pets, she is described as "truly heroic". The writer creates the character Patricia as being morally good and her intelligence is clearly reflected through her speech and actions.

The writer strengthens the readers relationship with Patricia in the lines "I believe her" and "you can trust Patricia" the use of this trust and faith in Patricia makes the reader feel closer to her and see this character as a heroine like figure. The descriptions of Patricia after the fire and the suffering she endures makes the reader empathise greatly and furthermore see Patricia as a idealic heroine who is selfless and brave.

Convincing evaluation.

Aware of whole text/ "how the writer".

Omits some detail.

7/8?

Total = 8

Example 4

In the last 20 lines or so of this passage, I agree with the fact that Patricia becomes a real heroine. This is due to the fact that from the very beginning she takes control of the situation such as she 'grabs the nightlight' and constantly 'smashes' it against the window until it smashes. She also thinks to place a rug over the broken glass and once she does they both begin 'gulping in the great lungfuls of cold night air'. This paints her as a hero because we have seen her overcome a challenge to produce a life saving outcome. She also begins to say that 'It's all right' even when she does not believe it herself, in my opinion this also shows her to be a hero due to the fact that she is not putting her feelings, her worries first but thinking of how she can help others. She again shows this when she hands her sister a 'teddy' to comfort her. Her heroism continues as she swings herself off the window sill and onto the drainpipe and even when she is putting herself into straight danger while doing this she still makes sure to tell her sister to stay where she is. This creates the feeling that she is carrying and loving and once again that she is always looking out for others before herself. She is described as 'heroic' which only instills even more what the reader was thinking. Even at the very end we see Patricia think of dog and 'uncontrollably' sob for him when she is reunited. Patricia is a real heroine.

Convincing evaluation.

Well-selected textual support.

Whole text?

7/8?

Total = 7

Example 5

I strongly agree that Patricia becomes a real heroine in these lines for a variety of reasons. We are given the impression that she knows exactly what to do and is under control. This is shown when the text says "Patricia more practical grabs the nightlight and smashes it against the window". Its like she has this all planned out and knows exactly what she is doing, like a superhero. Patricia is also portrayed as a real heroine when the text states 'Patricia turned to me and says "Its all right, the fire brigade will be here soon"'. This shows that even though she is unsure of what she is saying, she must reassure others to stay calm in the situation. Patricia is even described to be a heroine when the text says "She looks truly heroic as she climbs down". She is referred to a superhero when they complete tasks like this. She is shown as heroic when the text implies that even in a rough situation like this she is remaining calm and encouraging others. This is shown when the text says "Patricia is in the yard shouting encouragement". This is heroic because even though her own mother is screaming in horror she is staying calm about the situation and making sure others are okay.

Sensible evaluation.

Appropriate support.

Total = 6

Example 6

I fully agree with this statement because to start with she takes the 'bedside rug and places it over the broken glass'. This act shows quick thinking and wit to save yourself and others.

In this section Patricia also goes to save the pets 'Pets, someone has to help the Pets' this leads Patricia to risk her life to go save what she loves and an act like that takes an immense amount of courage to do at a young age.

Finally she becomes the heroine mostly because of the way she takes control after being so quiet throughout the story where we also find out she is not feeling very well. We know she takes charge because when she tells Ruby to 'stay there, don't move' Ruby follows showing to us the confidence and respect that Ruby has for her sister.

Some personal response/some relevant support.

Some awareness of the whole text.

4/5?

Total = 5

Example 7

I agree that Patricia becomes a real heroine because she's doing everything possible to save her little sister, 'again and again until she broke all the glass'. This shows to the reader that Patricia is breaking a window so that Ruby is able to breathe.

I agree that the writer has made Patricia really heroic, 'great lungfuls of cold night air.' This shows to the reader that without Patricia Ruby would not have been able to breathe.

Patricia is a real hero because after doing all she can for Ruby she then turns her attention to saving the pets, 'Pets. Someone's got to help the pets'. This shows to the reader that Patricia is trying to think of ways to save the pets.

I agree that Patricia becomes really heroic, 'Stay there Ruby, help will be here soon'. This shows to the reader that Patricia is making sure that Ruby does not give up hope.

I agree that Patricia becomes really heroic because even though she's done all she can she did not manage to save the animals but one dog. 'Patricia frees herself from the blanket and runs to the dog'. This shows to the reader that Patricia is grateful for the dogs survival.

Some personal response/support.

Limited range.

Uneasy focus in places.

Total =3

Example 8

Initially in my opinion I feel as though Patricia is a real heroin at this end of the extract as she uses her initiative and becomes very recourseful. 'grabs the night light and smashes it against the window' the verb 'against' shows us that this window is the enemy and she is being the saviour and stopping it. This creates a mood of relief for the audience and that's why I believe she is a true heroin.

Simple personal response.

Limited reference to text.

Brief/thin.

Total = 2

Example 9

I agree with this completely. "Patricia, more practical, grabs the nightlight and smashes it against the window again and again until she's broken all the glass." This shows me that she has guts to break the window now, whereas in the beginning Ruby said she's "not very well". This tells us that she has courage to break that window which also means she's got this. At the beginning of the extract Patricia wasn't really involved but she was involved in the end a lot showing how brave and heroic she is.

Limited reference to text.

A simple personal response.

Total = 2

Question 1.1

Example 1

A Memorable Weekend

3 years ago that thing happened. 3 years this Friday to be exact, I remember it like it was yesterday.

3 years before.

"You coming mate?"

"No, I told you it doesn't feel right we cant just beleive we'll get away with this, im going."

"Whatever John, Chris and I will do it ourselves."

"Yeah thats right Jim let's do it."

So me and Chris set off through the huge driveway. We are walking with our bags on and we are ready, the gravel crunching underneath our feet, the much needed breeze to cool off the humid weather.

"Bang!"

Me and Chris run, the wind is hitting our faces, we dont turn around, what was that. We're nearing closer to the house when lights get shone onto us. We froze. The smell of petrol increased as did the growl of an angry mustang.

Black.

That's all my vision could suddenly see. We're getting kidnapped. Why me? Im a college student not trying to cause harm. The great Bass of a classic Basshunter song suddenly came audible.

"Take of your mask lads"

Flashing lights appeared, flamingos were walking around with great peach coloured collars. An elephant made it's way over me with a carpet on it giant head.

Where were we? A man in swimshorts raised his muscular arm only to release it onto my back as a greeting.

"Paradise Baby!!" coherence?

A voice was heard shouting.

All of a sudden, two beautiful women took our bags and ran, to the checkout and we had now got a Weekend pass into 'tropical paradise'. Now being who we are, me and Chris hated this idea and attempted to head back to our room to read our books. We wasnt aloud, so we checked out this place.

2 hours later, My water tasted funny and I gave chris the last half as, well it was gross.

Yep, we had been spiked but this is what we needed, people suddenly turned into books abd it was a joy to see. I proceeded to 'read' one of these books as it escorted me to its bookshelf. After 2 hours 'reading' the book and bookshelf turned to reality and it seems I wasn't reading anything! I ran out to get spiked again as I had two chapters left and that was the cycle for the next two nights.

The END?

Unconvincing. Limited conherence. Some clarity. Tenses are confused.

Limited control.

Communication and organisation 3

Vocabulary, sentence structure, spelling and punctuation 3

Total mark = 6

Example 2

A Memorable Weekend

The weekend had begun like any other mid-July weekend. This made the chain of events all the more moving I guess. It was Friday and the sun had finally decided to show its bright shining face in the melancholy British sky. It was the sort of day that my mum would say was not to be wasted and so, I did all but that. I walked with my sister, the tarmac which layered the smooth streets seemed to boil and shift like hot water.

With no warning, no inch of anticipation in my mind (which was tired from the constant slow baking), a lean grey dog sprung out from the curve in the path. It was small in height but stocky in structure. My sister immediately moved to stroke and pet it. Confusion remained like a thick quilt over me. We didn't really see stray dogs. Not in the city. So where had it come from?

"Babies!" was the next thing I heard; without context, yet it seemed like an ordairnary thing for my sister to say. As I glanced down, I noticed four pups. They were like minature copies of the bigger dog with paws slightly too large for their body and heads which made them clumsy yet cute.

Suddenly it hit me that these dogs had probably been on the street for days. If not weeks or months. They probably had flees or worms or something other.

"Hey , you probably shouldn't touch them ," I suggested in a questioning manner.

"But they're adorable and I love them," She replied. It didn't strike me as a genuine reason but as previously mentioned, my brain was foggy with heat and lack of sleep.

We carried them three blocks down. They squirmed and nibbled at my fingers like little lion cubs play fighting. But, the more time I spent with them, the more I seemed to draw them close. Washing them was half fun, half pain. Luckily our parents weren't home to object or prevent any of this awful decision. By one o'clock, my sister had named them all. I told her that we couldn't keep them but she didn't care. She was like a child around them and I was incapable of influencing this.

Hatching a plan (that we were sure would work well) rolled out smoother than I thought. We'd play with the dogs until 3 pm (an hour before our parents returned) then, we would take them to the RSPCA and part ways. The first half played out like a skilled game on tennis. The second: Not so much so. I wasn't certain who whined more-The pups or my sister. She dragged it out for a full 35 minutes, all but crying as we made our way from the shelter. I'd found dogs, had dogs and lost dogs in a four hour period. I felt several years older, like the dogs had taken something. It was definitely a memorable weekend.

Not the most comfortable fit to the title but some attempt to make a link.

The narrative is coherent, if not totally convincing or developed.

Some errors but generally clear/fluent.

Communication and organisation 10/11

Vocabulary, sentence structure, spelling and punctuation 7/8

Total mark = 18

Example 3

Write about a time when you had to make a difficult choice or decision.

'Great, another one. Another stupid children's party. This should be fun.' I thought as I walked through the door and released my child into the mob of mess and balloons. What could make this bearable? Wine. Oh wait, a kid's party. I don't think so. FOOD! **engaging voice**

I dumped my bag on a nearby chair and made my way to the food table. Wow, they had gone all out. But what did I want? Then I spotted it, a tower of a cake, at least five layers. My mouth watered and my eyelids drooped, almost like I was drunk...Heaven on a plate.

A scream! I quickly turned my head only to discover a random child had taken a tumble. But wait. On the other side of the table was...a massive pizza, littered with toppings.

The tangy cheese was calling to me. The crispy crust. Oh my gosh. It was...it was a stuffed crust. The angels were singing to me... I felt like I had been raised off the ground. The heat of the pepperoni blended perfectly with the sweetness of the corn. It was a natch made in heaven. This pizza was truly godly. **nicely handled**

But, wait... the cake.

I quickly turned my head to look at the tower of perfection. I imagined the thick, creamy ganache awakening my tastebuds, the rich chocolate engulfing my soul. It looked so fluffy, like chewing a cloud. I could picture it melting in my mouth.

I saw someone; approaching, getting closer and closer. 'Get away from my table', I uttered to myself.

'Lovely party, isn't it?'

I nodded slowly whilst trying to burn my eyes into the back of her head. The pizza! She was going for the pizza. I nearly let out a scream. Then I came to the realisation, other people would also want food soon.

On one hand the pizza had the crunchy peppers and the soft mushrooms. All under a light base. Although on the other hand there was a chocolate mountain with exquisite beauty. What should I do?

Just think; think.

Time went by as the children frolicked and the mum's gossiped. More and more food was disappearing. I was supposed to be on a diet; I pick up a carrot stick and chewed... It was numbingly underwhelming. Be healthy – you don't need anything else. I backed away to the wall. My legs gave up and I gradually slid down the wall. All this over food? I must be ridiculous you are probably thinking but this wasn't just food; this was like picking between your family or your friends. Impossible! Sweat droplets were travelling down my magenta face as I tried to stay calm. I needed a saint to help me now.

I closed my eyes and tried to clear my mind. I felt a little tap on my shoulder; I gradually looked up and saw my son, holding – a plate. A plate of... vegetables. My tear ducts filled and I started bawling; he ran away. Wow, even my child knows me better than I know myself. I should be strong; stay on my diet if not for me then for my son. I quickly got up, sprinted and hugged him.

The only saint I need... my beautiful child.

Clear link to the title and handled with an engaging lightness of touch.

The "voice" is sustained and convincing.

Some ambition in vocabulary. Controlled but a sprinkling of errors.

Communication and organisation 17

Vocabulary, sentence structure, spelling and punctuation 11

Total mark = 28

Example 4

Write a story which ends:

I feared the worst but the teacher could not stop herself from laughing.

It was just an ordinary day in school, when it all took a turn for the worst ... The teacher – the ugly, stinking, rotten old woman scarily asked for the homework she set that had to be in today, I start to feel my face twitch as I struggle to tell her I have not done it. The pain in my jaw is unbearable as it continues to clatter together violently in fear, my brain overthinking, as usual, what is she going to do to me? that is all I seem to hear my brain telling me. I feel a tingling sensation on my tongue as my mouth got dryer and dryer due to the fact that no words was coming out of it.

I knew that I had to tell her at some point, but when? that was the big problem. As I continue thinking about it my palms were wet through like I have just had a nightmare, she sure was scary enough to be a nightmare.

The time had come, I was going to tell her, as my mouth opened her thick eyebrows raised like she is surprised, as I said what I had to say her eyebrows dropped due to the fact that the excuse was pathetic or she actually bought it. I feared the worst but the teacher could not stop herself from laughing.

A thin, brief narrative. An uncomfortable ending. Limited plot.

**Problems with tenses/agreement.
Basic clarity/meaning conveyed.**

**Communication and organisation 3
Vocabulary, sentence structure, spelling and punctuation 3**

Total mark = 6

Example 5

Write about a time when you had to make a difficult choice or decision.

Silence fell upon the pitch as the ball ricochèd from my foot. Time seemed to slow down once I realised the importance of the outcome of my actions. My tranquil thoughts were swiftly shattered by the roar of the supporting parents standing by the side lines.

When the referee sounded his whistle during a final skirmish for the ball, I was overcome with a flurrey of emotions. I had scored the winning goal for my team. Despite not being a stranger to scoring goals, his goal stood out for me; the goal to get us promoted to division 1, the league filled with the best of the best.

After shaking the hands of my opponents and congradulating them on their proformances, I slowly trudged through the muddy grass towards my extatic parents.

As I was nearing my parents, minding my own business, I heard a voice call my name, out this voice was not a familiar voice. I slowly stopped and turned to see a man, maybe in his mid 30's, jog towards me clasping some sheets of paper. As he came closer, I noticed his coat had the logo for Montague F.C. placed on the sleeve. "Hey Josh, I'm Martin" he said cheerfully as he held out his hand, waiting for me to shake. "You played great that game, and that final goal! Amazing!" Martin said sounding slightly out of breath "I want you to have this" he began to rustle through his pile of paper and handed a single piece to me. I read the first line and was awe struck. "We would feel honoured to have you on our team" cheered Martin "If you are interested, just come to our next training session with this letter all filled out."

"Okay, I will do" I said, sounding very unconvincing.

As I slowly turned and began walking back to my parents, I noticed my mother holding a letter and smiling from ear to ear. "I just got approached by a scout for Montague F.C., they want me on their team"

"Oh my gosh! Thats great" said my mother. "This is also for you" she turned the paper around to reveal a letter which bearred many similarities to the one I had just recieved, it was from Red house FC another great football club. I was spoiled for choice but I knew, it was going to be a difficult decision.

The bitter-sweet choice plagued me for the days to come but I knew I would be happy with the out come.

I made my choice. The days seemed to fly by after having a huge weight off my shoulders, as finally it was game-day. My debute.

Clear, straightforward link to the title.

Narrative is coherent but rather limited in development/ambition.

Generally clear and fluent but expression is limited.

Some errors.

Communication and organisation 9

Vocabulary, sentence structure, spelling and punctuation 6

Total mark = 15

Example 6

Write a story which begins:

"You are not staying here on your own. Get in the car now," my mum said in that voice which did not allow any argument.

"You are not staying here on your own. Get in the car now", my mum said in that voice which did not allow argument. I glared at the car, as if it was the one doing this to me ... my evil eyes locked on to it. I stared it down-starting from the front. It's headlights staring straight back at me, the huge white rings of them won, I blinked. My eyes moved along it's body and with every inch I saw, the anger built up in me. I was not the 'angry type' – I just really did not want to do this. The car looked smug, it's grill shaped like a mouth smiling at me in this state, each slit a tooth grinning. I glanced over to my mum, unlike the car she did not look very happy about this. She looked bitter... more like me.

I threw my body down on the back seat, slamming the door behind me. The metal and rubber making a 'bang' as they clashed. I muttered d to the car, "That'll show you".

The journey was a long and lonely one. Not a word had been spoken by my mum or me.

A sour silence filled the space between us until it was eventually broken. Rain. It fell heavily, hammering the roof. I rested my head against the window and looked out to see a bird flying down into its nest, its home, to take shelter from the coming storm. Why couldn't I be like him? home? I thought to myself, 'I hate this', I don't know why my mum has to be like this with me', It's always the same'.

The car came to a stop. My mum got out. She walked over to my door and pulled it open. "Come on, out you get," she told me, "It's only a light shower and we need to go shopping."

Clear link to the title. The narrative is coherent and has direction. Neat ending. However, it is limited in development. Some clarity in expression but control is uneven. Errors are basic and rather too numerous.

**Communication and organisation 9
Vocabulary, sentence structure, spelling and punctuation 6
Total mark = 15**

Example 7

Write about a time when you had to make a difficult choice or decision.

Since I am blind you would presume that I would struggle to find love, and I suppose you're quite correct. Ever since I was a teenager I always thought that boys would only talk to me out of sympathy or even mockery, as I couldn't see their genuine reaction upon their face. Just imagine trying to understand someones true feelings towards you without an emotional performance displayed on their face. The truth is, you can't. I have begun to realise that, for me, finding love is a long and drawn out endeavour to piece together information using my other finely tuned senses to guide me. **clear/interesting**

On the other hand, you could say that my disability is an advantage to me. This is because there is no interference from visual beauty. I base my attraction on someone by their actions and opinions only and this makes my decisions a whole lot easier. I have met so many beautiful people in my life and I put this down to my spectacular talent to judge characters almost immediately.

Although, at least I thought I could. That was until I met, Terrance.

Several months back there was a new guy at the office where I work. His name was Terrance and from what I could gather from other colleagues, he was tall, dark and incredibly handsome. We began talking and, foolishly, I put my complete trust in him. I was transfixed by his warm husky voice and his Irish accent. I imagined him to look smart with a jaw shaper than a blade and the kind of eyes that women only talk about in romantic movies. Although I tried not to speculate too much, His minty breath appealed to me and when we kissed (for the first time) my senses were infused with the fresh taste of peppermint gum. I honestly thought he was the one for me.

He guided me into his car after one of our many dates to the tapas bar in town. He was so caring. He offered to take me home yet this time I suggested we go back to his flat, and thats when it all started.

The minute I walked into that place I knew he was hiding something. The confident and reassuring voice of his diminuendoed into a pathetic hesitant mumble. My hand, entwined with his, felt the sweat emerge from his palms. Something wasn't quite right.

His flat smelt sweet like scented candles and I sat on what felt like a sequined coushion. I thought nothing of this at the time, but I should have noticed how femanine the flat smelt. I brushed it away like it was nothing.

I asked if I could use the bathroom and his response was rather odd.

"Um, yes, sure. If you have to." I mean, I wouldn't have asked if I didn't need to, but again I put it down to nerves. My mind began to race when the aroma of Chanel perfume hit me. Was he cheating? Anger spread through my body like wild fire. Did he think that because I was blind I would never notice? How dare he take advantage of me like that

I had to calm myself down before lose my temper. I thought that he may have a resonable explanation.

Hiding my suspicion I sat down once more on the two seater chair beside him. He offered me a glass of wine and I definitely needed it.

I guess he didn't know that being blind doesn't make me stupid. I held the glass in my hand and felt the rough touch of a three letter word imprinted on it. I felt around it with my thumb and discovered the word 'MRS' on it.

Just as the question was about to rocket from my lips, the door opened and the sickening voice cheered

"Honey, I'm home!"

My heart sank and my fists clenched. I had been cheated on! Terrance had been the wrong decision.

My whole life I would always have to put my safety before me instincts, but that one time with Terrace I chose to take a risk. He had me hooked like a gullible fish. I had a difficult decision to make and I chose to trust him.

How wrong was I?

Perhaps a rather forced link to the title but tries to make it fit.

Narrative is coherent and well-handled. Some ambition and originality.

Some errors but fluent and clear.

Communication and organisation 17

Vocabulary, sentence structure, spelling and punctuation 9

Total mark = 26

Example 8

A Memorable Weekend

It was a cold, dark and melancholy morning, the sun was just rising and I was on my run that I frequented every morning. **awkward**

My destination was the Premiere (my local shop) and I was running behind. My watch alerted me that there were thirty seconds remaining until I was late. I decided to sprint the last two hundred metres, "I could make it" I thought to myself.

I was now nearing the shop and I was travelling with such an unrelenting force that I felt like I was going to collide with the establishment and continue straight through it.

Limited evidence.

Content is thin/brief.

No obvious link to title.

Communication and organisation 2

Vocabulary, sentence structure, spelling and punctuation 2

Total mark = 4

Example 9

Write about a time when you had to make a difficult choice or decision.

I didn't know if I had the courage to do this; I hadn't known if I would be able to make the right decision, but I had no choice. I had to be strong!

Wandering around town on this first weekend of summer, I feel the warm rush of air flowing through my hair. The molten-gold yellow sun catches me with its endless scorching rays – a celestial fireball blazing in the unbroken sea of blue. The sky, as brilliantly limpid as any other summer day, contains more wisps of cloud dashed on the canvas by some divine paintbrush. Like flowing water, I feel free.

But suddenly, I stop, unable to look away from that girl who, immediately, piques my interest. Petrified, as I stare at her, I register the curve of her scrawny neck which clings to the fragile clavicle and then the bone of her shoulder once smooth, now jutting out. As she approaches, my attention snaps onto her legs; then I trail up to her waist and, next, to her arms to confirm what my soul has already perceived. Walking wearily with her eyes aimed at the floor, she's accompanied only by her invisible friend who is, at the same time, her enemy. She's wearing a white top and a pair of baggy jeans which are too big – excessively big. Noticeable cheekbones are deathly pale as pearls and unnaturally bright blue eyes devour her delicate, discontented face. She's faint wind at twilight, a dying butterfly, closer to taking her flight than I have ever been.

In my chest, a beating drum resounds painfully and echoes all over my body. It's a torment. A terrible torment!

Taking my eyes off her, I dive, for a moment into my past. My heart, as if in the depths of many seas, is drained in memories. **ambitious/controlled**

I could see myself in that same situation, trapped in my deep yet obscure desires which captured me in the web of my mind. I was trapped in the desire for physical perfection: the slenderness of the body, the long-limbed appearance, the flat

stomach; trapped in the desire to reach the lightness of my dreams to be able to take flight away from everything and everyone. Involuntarily, I had been hypnotised by the tricks of my contorted, convoluted, complicated mind and became lost on the vague path of my own dreams.

Anorexia. That dark path is anorexia.

The low self-esteem, the yearning for a better body, the poor self-image were growing every day. Although they were, once, minuscule seeds planted in my head, they had flourished to a prodigious tree full of thorns trying to suffocate dreadfully my entire life.

I was 50 kg. I couldn't cope; I had to lose weight.

Like a shadow, the body dysmorphic thoughts persecuted me shrewdly; they were almost like a broken CD player stuck on repeat. It was a torture! My heart became glacial only to think that my soul could not react, but turned on itself like a searing, suffering snake. The weighing scale was, incredulously, becoming my only friend. However, it confirmed for me that I was continuing to follow that path defined by many people as dark and obscure.

My soul was lost and tossed like a ship rudderless in a shoreless sea. Why could I not find the way out of it?

Every time I ate, I couldn't taste the food; I could only taste my obsessed fear which, like a trader with his slave, frustrated me continuously making me feel like a thief, a murderer, a sinner. I was sick of all the sorrow and distress that was flourishing deep inside me like foul weeds. Without realising it, I was losing my way in the infinite sea, until one day ... the day which changed everything.

That day, my parents asked if I would go to a mental clinic – and I agreed. I didn't want to admit that I was mentally ill. I didn't want to admit that I wasn't the perfect girl everyone believed I was. However, I knew that if I wanted to retake control of my life, I couldn't carry on as I was. That was the best choice.

As the counsellor delicately spoke, her soft voice touched my heart. "You can talk to me," she whispered in sorrow with her shiny eyes hiding an ocean of tears as she already knew I was another victim devastated by the ghost of perfection.

At that point it became too hard – too hard to battle by myself. My shell was breached. The dam had yielded.

"I can't live like this anymore"

The words gushed from my heart. Confused, rambling, disconnected, but strangely liberating, I shared my desire to be slim and, afterwards, always thinner and thinner. A desire that, surreptitiously had become disgust. Disgust against my body. Disgust against my existence.

This was the turning point.

Like leprosy eating away at its innocent host. I understood that anorexia was eating away my whole life. It was stealing years of life from me while it murdered my spirit and sucked the energy out of me leaving a fragile shell ready to crumble at any moment. I had to find a way to get out of that tunnel – now.

I was 30 kg and, at that point my new aim was to regain the lost weight, to heal, to live again.

From that day there were continuous conflicts in my head between two distant worlds – the right and the wrong – from which I, sadly, still have scars. However, despite my fears, I have been strong enough- strong enough to make that decision and find the way out of that labyrinth.

I won.

Today, I am 54 kg. It has been a difficult choice, a difficult journey, but I reached my aim. Finally, I am free again.

Ambitious in content and structure. Captures and sustains the experience.

Sophisticated. Coherent.

A sprinkling of errors but controlled and ambitious in expression.

Vocabulary is developed and appropriate.

Communication and organisation 22

Vocabulary, sentence structure, spelling and punctuation 15

Total mark = 37