



Examiners' Report

June 2022

GCSE English Language 1EN0 01

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Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9 – 1) in English Language is a linear course. It consists of two externally examined components and one endorsement for Spoken Language.

Paper 1 is worth 40% of the total GCSE and consists of two sections, lasting for one hour and forty-five minutes in total. Candidates are recommended to spend one hour on section A which tests reading with questions on an unseen 19th-century fiction extract of approximately 650 words. In the summer 2022 series this was an extract from *Oliver Twist* by Charles Dickens. There are four questions on the text which are stepped in difficulty with the following mark breakdown: Q1 = 1 mark, Q2 = 2 marks, Q3 = 6 marks and Q4 = 15 marks. Questions 1 and 2 test AO1: Identify and interpret explicit and implicit information and ideas. Question 3 tests AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views and Question 4 tests AO4: evaluate texts critically and support this with appropriate textual references.

Section B tests writing and candidates are recommended to spend 45 minutes on this section which is worth a total of 40 marks, giving the paper a total of 64 marks. In this section, there is a choice of two writing tasks, linked by a theme to the reading extract. One of the writing tasks provides two images that students can use to help them generate ideas for their writing. Students can write a response that draws on just one or neither of the images. This is an untiered specification and the choice of texts and questions set are such that all candidates are able to access the paper and to show their abilities in reading and writing. In the June of 2022 candidates found the paper to be engaging and interesting and they responded well to it.

Question 1

Question one is a single mark question which tests students' ability to identify and interpret explicit and implicit information and ideas. This low-tariff question is always taken from the first few lines of the text and is intended to lead students into the examination. It was successfully done by most candidates in the June 2022 paper. The examples below indicate common responses with most students able to successfully answer this question by identifying either of the key words in the answer, 'exercise' or 'air'. Please note, it was not necessary for students to include the adjective 'unwonted' to achieve the mark. Some gave the full phrase from the opening of the paragraph 'Oliver, who was completely stupefied by the unwonted exercise' whilst others selected the later 'by the unwonted exercise, and the air'. All of these responses were awarded the single mark that was available. Some students who were unsuccessful simply repeated the phrase, 'Oliver, who was stupefied'; others either chose a section of the text from lines 3-4 which also did not answer the question or chose text from outside the line references given.

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

Oliver, who was completely stupefied
by the unwonted exercise. (Total for Question 1 = 1 mark)



This candidate successfully identifies a key phrase that contains one of the key words, 'exercise', and gives the whole of the opening of the paragraph as the answer. This is awarded the one available mark.



The question asks you to 'identify a word or phrase' and there are two to choose from. The key word in this answer is 'exercise', therefore it is not necessary to write out the whole phrase. You still get the available mark, it is just not the best use of your time to write out additional words that are not required for the answer.

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

The phrase, 'unwanted exercise'.



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Examiner Comments

This candidate also successfully identifies a key phrase that contains one of the key words, 'exercise'. This is awarded the one available mark.



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Examiner Tip

This is a briefer and more focused answer than the previous one. Try to keep your answer to question one just to the word/s or phrase itself.

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

'Oliver, who was completely stupefied'



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Examiner Comments

This answer makes a selection from the passage but does not choose a word or phrase that shows why Oliver was feeling stupefied. It is therefore incorrect and does not achieve the available mark.



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Examiner Tip

Candidates should read the question very carefully in order to avoid any misunderstanding. Make sure that your selection answers the question that has been asked. Sometimes other words or phrases may seem to be the right answer if you have not read the question carefully.

- 1 From lines 3–4, identify a word or phrase which shows why Oliver was feeling stupefied.

~~Oliver~~ "Now then!"



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Examiner Comments

This candidate makes a selection from the text, however the phrase identified does not come from the line selection that is given in the question.



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Examiner Tip

Focus closely on the lines selection given in the question and take care that you don't choose text from outside that selection.

Question 2

Question two is worth two marks and, like question one, tests students' ability to identify and interpret explicit and implicit information and ideas. This question develops from question one by asking students to focus upon a longer section of text, still taken from an early section of the passage, and by allowing students to express answers in their own words as well as using quotations from the text. The question asked students to 'give two things that the reader learns about the weather that night.' The question paper layout, with its use of separate lines numbered 1 and 2, is intended to be helpful and to structure the answer for students to encourage them to include two parts to their answer, in order to gain the two marks that are available. This question was answered successfully by the vast majority of students. Very few students chose text from outside the defined line references or gave incorrect answers .

2 From lines 8–11, give **two** things that the reader learns about the weather that night.

You may use your own words or quotations from the text.

1 'The fog was so much heavier than it had been in the
early part of the night'

2 'The atmosphere was so damp'



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Examiner Comments

This answer uses two quotations from the given lines of the text and identifies two things that the reader learns about the weather that night and so is awarded the two available marks. The two parts of the answer respectively come from bullet points three and four of the mark scheme. In addition, the candidate makes use of the layout of the question to separate the answer into the two distinct elements that it identifies.



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Examiner Tip

Use the layout of the paper to help you with your answer. The layout tries to make sure that you have given 'two things' in your answer and that these are separated on the page under numbers one and two.

2 From lines 8–11, give **two** things that the reader learns about the weather that night.

You may use your own words or quotations from the text.

1 It was foggy - "The fog was much heavier..."

2 "the atmosphere was so damp, that, although no rain fell..."



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Examiner Comments

This answer uses a mixture of own words and quotations from the passage. It successfully identifies two things about the weather that night and so it achieves full marks for this question.



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Examiner Tip

Try to make the best use of your time in the exam. If you have already given the answer in your own words it is not necessary to then find the quotation which covers the same point. You have already achieved the mark.

2 From lines 8–11, give **two** things that the reader learns about the weather that night.

You may use your own words or quotations from the text.

1 The weather was dark

2 The weather was foggy.



This answer contains only one correct response. The comment that 'the weather was dark' does not refer to the weather, only to the time of day, and so it does not attract a mark.



Make sure you have identified the key focus of the question. You may find that you are saying something which is true, such as 'it was dark', but that this will not get you any marks as this is not the focus of the question.

Question 3

Question three is worth six marks and tests students' ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views. The most notable feature of this question is that it asks students to comment upon both language and structure. This distinction is the key to answering successfully on this question. The mark scheme is split into three levels of two marks each with the instruction that, 'responses that are unbalanced cannot access Level 2 or above.' This is a very important feature and one that all centres and all students should be aware of. Students should always use the mark tariff as a guide about how much to write in response to this question. As a six mark question it is possible for most candidates to achieve high marks without writing at great length or spending too long responding to question 3 at the expense of later questions on the paper. In order to access the marks in levels two and three, it is not necessary for the language and structure comments to be equally weighted, only that the answer must contain a response to both. Stronger answers were those that offered an analysis of both features and which were focused upon how the writer describes what happens as they arrive at the house. Weaker responses wrote about only language or only structure or simply selected text and offered comments or personal opinions about how badly Oliver was being treated but did not clearly address the question. It is important to note that the question asks candidates to support their views 'with reference to the text'. Each level in the mark scheme has two bullet points and the second of these bullets at each level relates to the quality of the selection of references to the text. Students should guard against making assertions that are not then supported by direct reference of the text.

3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer uses a lexical field of fear & ('mad with grief and terror' and 'horror') to show that Oliver is extremely nervous, which creates tension for the reader as we see he is about to do something dangerous. Dickens also uses metaphors, 'a mist came before his eyes' and 'the cold sweat stood upon his ashy face' to show the reader Oliver's extreme feelings of fear and his physical reactions to it. This causes the reader to feel empathy for Oliver as he is clearly feeling vulnerable. Dickens structurally uses a list ('... stood upon his ashy face; his limbs failed him; and he sank upon his knees') to reinforce the extensive amount of physical impacts his fear is having on him and how extreme his emotions are, which further creates empathy for Oliver in the reader.

Furthermore, Dickens uses a lexical field of physical, controlling language to show that Oliver has no power over his situation, 'hoist him up', 'I'll catch hold of him', 'and caught'. This gives the reader the impression that he is being thrown around by others and is powerless, so we pity him. Dickens also uses the adverb 'cautiously' to create tension as the reader can see that there is a risk of them being caught, so we are on edge. Furthermore, Dickens uses repetition to show how aggressive Sikes is;

he repeats 'Get up!' to reinforce his harsh instructions to Oliver, showing the reader that he is a threat to Oliver and creating yet more tension. In addition, Dickens uses an exclamation in 'Get up!' to show that Oliver does not have a choice or Sikes will hurt him, and the hyperbole of 'I'll stew your brains upon the grass,' shows how violent Sikes is, creating empathy for Oliver in the reader but also creating suspense as we know he is in a threatening situation due to this.



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Examiner Comments

This is a strong response right from the start with the candidate identifying a lexical field of fear and referring to the effect on the reader. The analysis of the two metaphors recognises the emotional and physical impact of Oliver's ordeal and how this impacts upon the reader. The first paragraph ends with the analysis of the structural feature of a list and supports this with an apt text selection.

The response then looks at another lexical field, an adverb, repetition, an exclamation and hyperbole, showing a wide and mature understanding of Oliver as vulnerable, powerless and under threat. This candidate provides an impressive analysis of the techniques used to describe what happens and is discriminating in the selection of textual references throughout and achieves full marks. Also note that this answer achieves full marks within the given lines and does not need to add additional pages to the answer.



ResultsPlus
Examiner Tip

Take sufficient time to show that your reading of the text has been detailed and careful and that you are able to identify and analyse a wide range of features, such as this answer.

3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer repeatedly uses repetition to highlight the ~~st~~ potential violence of Bill Sikes. Sikes orders Oliver to 'get up' twice, the repetition ~~to~~ emphasises the resistance of Oliver to fulfil Sikes wishes. Moreover, the ~~imperative~~ use of an imperative suggests Sikes' ~~power~~ of anger towards and frustration towards ~~at~~ Oliver.

The writer uses Sikes' threats to Oliver as a way of showing their conflict. Sikes claims that he will "strew your brains upon the grass" which attests to the violent nature of Bill. Ad furthermore, the verb "strew" implies the carelessness of Bill ~~and~~



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Examiner Comments

This response is concise in its style and opens with the identification of repetition and an imperative with a relevant quotation to support the points made. There is a sound explanation here of Oliver resisting and Sikes becoming angrier, demonstrating a clear understanding of what is happening and the relationship of the two characters. The second paragraph is a little weaker, referring to threatening language and the verb 'strew'. The explanation here is less developed as can be seen in the final sentence, nevertheless all of the bullet points in Level 2 are well covered in this response and it achieves an upper Level 2 mark of 4.



Make sure that you have fully explained and analysed what you mean. This answer refers to 'conflict' in paragraph 2 but does not offer sufficient analysis of this feature to move the answer into Level 3.

3 In lines 21–34, how does the writer use language and structure to describe what happens as they arrive at the house?

Support your views with reference to the text.

(6)

The writer uses language to describe the events that occurred as they arrived to the house as if everything was happening in a mere blur. One of the men named Toby had already proceeded to climb the building. The writer shows Oliver to put in an ~~even~~ uncomfortable place when the ^{two} men are laughing at Oliver ~~for~~ in order to commence with robbery. The writer uses forceful language to show how it was beyond Oliver's will and the ^{two} men were being brutally ~~confronted~~. The writer begins by saying how Oliver is being pushed and shoved like a slave between these two men and they have arrived at a house belonging ~~to some~~ the writer showed how Oliver is becoming ~~one-worked~~ and over.



This response shows some understanding of the events in the extract. In the opening sentence it informs us that the writer uses language but does not offer any textual references as support and there are no specific language features identified to comment on or explain. There is some suggestion that the candidate understands the pace of the extract when they refer to events happening in a 'blur', but again, no examples are given to show where this idea came from. There is enough understanding in this answer for 1 mark. However, as the second bullet point in Level one on the mark scheme is not covered at all, this is unable to progress any higher.



Make sure that you always use quotations or refer closely to the passage to support what you say about language and structure in your answer.

Question 4

Question four is the highest mark tariff question in Section A and students would be wise to ensure that they allocate sufficient time to this question. This question tests students' ability to evaluate texts critically and support their evaluations with appropriate textual references. The focus of evaluation is upon how well something has been achieved, not merely upon how it has been achieved; it is an assessment of the relative success of the writer rather than simply an explanation of the techniques that have been used. This is the key distinction between AO2, assessed in question three and AO4 assessed here in question four. It is true that in order to offer a meaningful evaluation one must be able to show a well-informed understanding of the text and be able to support this with close reference to the text.

The focus of this question was upon the attempt to create tension. This is a familiar focus for students and one that they seemed to have been well prepared for. Once again, students must focus upon the question asked if they are to be successful. Better answers offered wide-ranging evaluations that were closely focused upon the Assessment Objective and which used apt text selection to support the points being made. Weaker answers were often brief and showed only a partial understanding of the text, which limited their ability to evaluate how successfully the writer had achieved those effects.

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Firstly, Dickens masterfully creates tension through his description of a dim and dark ^{throughout the text} setting. Dickens tells the reader that 'it was now intensely dark', ~~and~~ and also describes the fog as 'heavier than it was ^{in the} earlier part of the night.' ~~This creates mystery and pressure~~ The ominous presentation of setting ^{purposefully} creates mystery for the reader, which makes us feel tense as it reflects Oliver's fear and the darkness reflects his confusion. The description of the sounds in the setting also clearly creates tension, as it ~~is~~ successfully reflects that Oliver feels exposed ^{and in trouble} in the 'silence of the night'. There is a constant need for silence and Oliver is told to 'Hush!' and is threatened if he talks again - the silence contrasts with Oliver's intense emotions of fear and terror. This effectively creates tension for the audience as the setting gives the impression of suppressing Oliver and the setting ~~successfully~~ exacerbates his extreme emotions, which successfully shows the reader how under pressure he is, creating tension.

Moreover, Dickens artfully uses Oliver's character and his vulnerability and horror to create tension ^{throughout the text}. For instance, it is made clear to the reader that Oliver has very little

control over his situation at that moment as he is 'completely stupefied'; and he is entirely at the mercy of others. The other people in question also have physical power over him and throw him around; "take his other hand ^{and} hoist him up". This effectively creates suspense and tension because we see how fragile and innocent Oliver is and that he is in danger, and since we also feel empathy for him this successfully creates tension as we don't want anything to happen to him. This is reinforced clearly by Oliver's extreme reactions to things because he is 'well-nigh mad with grief and terror' and his limbs are 'failing him' - which all ^{powerfully} shows his fragility and how vulnerable he is. This ^{effectively} creates tension in the reader as we see how powerless he is to the events that are happening to him.

Moreover, Dickens effectively uses a tone of secrecy ~~and~~ to create suspense and tension. Dickens constantly reinforces how they 'cautiously' move around. For instance, the words 'stole' and 'slap through the town' emphasise that they are committing a crime and how risky this scenario is. This creates tension effectively for the reader as we know that the situation is dangerous (especially for the vulnerable Oliver). Furthermore, the weapons ('drawing the pistol from his pocket' and 'plied the crowbar vigorously')

create a further sense of danger, which clearly creates tension for the reader throughout due to the sneaky, illicit occurrences and connotations to crime.



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Examiner Comments

From the opening paragraph, this response's sustained and detached critical overview is apparent. The candidate evaluates Dickens' 'ominous presentation of setting' and argues that this is used 'purposefully' as a reflection of Oliver's fear and confusion. This is a subtle reading of the text. There is a convincing discussion of the focus on silence in the extract, the impact on the reader, and the 'impression of supressing Oliver'. The evaluative language is fully integrated into the response throughout ('masterfully', 'effectively', 'artfully') and the quotations have been selected with discrimination. Points are sometimes supported by two or three brief, apt quotations which clarify the points made such as on the second page of the response where there is an exploration of the physical power that the men have over Oliver plus an analysis of the tone of secrecy which Dickens creates. The evaluative language, embedding of apt references, sustained judgement and focus on the reader enable the candidate to fully meet all of the Level 5 criteria and full marks were awarded.



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Examiner Tip

Make sure that you understand how your answer will be marked and what the difference is between AO2 and AO4. Question 4 asks you to evaluate and therefore you must do more than explain how effects have been created; you should be able to evaluate, meaning that you can consider how well something has been done by the writer, not just what has been done. In addition your reading should show a detached critical overview, indicating a level of thinking about the text as a crafted artefact, deliberately constructed by Dickens to achieve certain effects.

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully creates a sense of tension through the use of setting in the extract. The description of the setting being, "intensely dark" with "the fog [~~being~~ being] much heavier than it had been in the early part of the night" is used to create fear and discomfort. The adverb 'intensely' and the pathetic fallacy employed ~~shows~~ creatively crafts an alien and ~~an~~ uneasy atmosphere that both Oliver and the reader would be aware of ~~creating a tension~~ introducing a tense lingering tension before they approach the house. Additionally, the description of "the main street of the little town" being "wholly deserted" effectively ~~also~~ isolates Oliver with these two robbers ~~on~~ successfully creating tension and unease as Oliver makes his way through town ~~with~~ with the adverb "wholly" suggesting that no one and nothing could help Oliver if this robbery were to fail. Therefore, the writer successfully ~~uses~~ ^{establishes} setting establishes an alien setting and lonely setting for Oliver to be in during the robbery which creatively creates tension & through the unease this would ~~inspire~~ inspire.

The writer ~~used the theme of tiredness as~~ creatively uses the theme of tiredness to create tension for the characters as they ~~ext~~ exert themselves for the robbery. Oliver is ~~described~~ described to be "completely stupefied by the unwanted exercise". Thus the ~~idea that~~ use of the verb 'stupefied' creatively creates the idea that Oliver's tiredness ~~may~~ is causing him to not think properly and ~~creates effectively~~ creates the tension of a ~~more~~ fatal error that may result in him being caught. Additionally, the repetition of ~~the~~ verbs such as 'hurried', '~~quicken~~ their pace' and "quicken their pace" ~~create~~ successfully establishes a faster pace creating tension as ~~the~~ the reader senses a ~~race against time~~ rushing atmosphere until Toby Crackit "scarcely pausing to take breath" ~~somewhat easing the tension of but the~~ ~~extrem~~ ~~scar~~ where Toby's tiredness stops them, but this still creates more tension through the use of the verb 'scarcely' suggesting they do not have time to relieve their tiredness & successfully creating more tension.

The writer successfully uses the event of Sikes threatening Oliver with a gun to create a sense of fear and tension. The violent imagery from him threatening to "strew [Oliver's] brains upon the grass" & greatly elevates the tension as Sikes is shown to be willing to kill ~~the~~ a child with the phrase "trembling with rage" suggesting that Sikes is violently ~~not~~ unstable. This effectively creates tension as the reader begins to worry about Oliver's well-being. Additionally, the tension from this event is amplified by Sikes' action of "[cocking] the pop pistol" establishing his willingness to carry out his violent threat on Oliver effectively convincing the reader of his intention while increasing the tension of the extract. The adjective ~~the~~ 'dreadful' in "swore a 'dreadful oath'" shows ~~the~~ the evil ~~not~~ twisted nature of Sikes' actions & creatively establishing tension as he confronts Oliver.

John



At the start of this response it focuses on 'fear and discomfort' rather than on tension. However, once this focus shifts, it becomes clear that there is a good level of analysis on a number of points including Dickens' evocation of an 'alien and uneasy atmosphere' and the sense of isolation experienced by Oliver in the 'wholly deserted' town. The response effectively zooms in on the use of the word 'wholly': 'suggesting that nothing and no one could help Oliver'. Evaluative language is used in the response: 'successfully'; 'effectively'; 'creatively'. There is a lengthy discussion of the theme of tiredness and here the candidate makes detailed use of appropriate references. However, there seems to be a misunderstanding of Toby Crackit's 'scarcely pausing to take breath' and the response does not achieve a sustained and detached critical overview. The response ends strongly with an analysis of the violence in the extract and achieved a mark of 12 having successfully met all of the Level 4 criteria.



Make sure that you have analysed the key wording of the question and that you understand what you must focus on in your answer.

4 In this extract, there is an attempt to create tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

This extract begins with ~~Sikes~~ ^{Sikes} fastening Oliver's cape. ~~Some would think this is a kind gesture,~~ a normal gesture between a child and an adult as children are incapable of doing certain things by themselves.

The ~~beginning~~ beginning of this extract was normal, nothing to be wary of.

~~Tension begins to build up between lines 16-37.~~

~~The trio seem to be in a rush, arriving at their destination.~~

Tension begins to build between lines 16-37 as ~~she~~ Sikes tells Toby to "slap through town"

"there'll be nobody in the way, tonight, to see you"

This would build tension and have the readers wondering what they are doing that'll require ~~doing~~ something being unseen.

The weather also builds some slight tension as it is "intensely dark" with heavy fog. This would raise the question why are two men with a child in such conditions.

Tension is achieved quite successfully, especially when Oliver finally broke, "let me run away and die in the fields" heightened the tension as Oliver confessed



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Examiner Comments

This answer begins with a comment on Sikes fastening Oliver's cape and offers a straightforward opinion that the beginning of the extract is 'normal'. The candidate has missed the clue that in fact all is not well. The response has three further short paragraphs which each offer comments with valid but undeveloped references. The candidate picks up on the furtiveness of the setting ('nobody...to see you'), the time of day and the weather ('intensely dark') and the change in Oliver's demeanour ('let me run away and die in the fields'). However, whilst the response is quite focused on tension and does consider the impact on the reader, it does not move towards the 'explanation' and 'informed judgement' expected of a Level 3 response and was therefore given a mark in the middle of Level 2.



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Examiner Tip

Make sure that your answer shows 'Informed judgement'. This means that you are starting to ask yourself why Dickens made the choices he did, in terms of word, sentence and text-level features. This will make you begin to think about what he was trying to achieve in different parts of the text and how he wants the reader to react. Your ability to explain these choices is what we call 'informed judgement'.

Question 5

Section B contains two questions and students must choose one of the two questions available to them and are recommended to spend 45 minutes on this section. The question paper now contains a section for candidates to plan their answer and although no additional marks are given to planning it is recommended that they make use of this feature. One of the questions will always make reference to a pair of printed images and in this instance this was question 6 in June 2022. There is a deliberate and thematic link to the text that has been read for Section A and this is intended to encourage and support students in their writing. Some centres may advise their students to start the examination by completing the Section B answer first and this is their prerogative, however it does negate the thematic link which is intended to be supportive to candidates. In the June 2022 examination candidates were asked to think about how Oliver had stood up for himself despite putting himself in danger by doing so, and so question 5 asked candidates to write about a time when they, or someone they knew, had stood up for something they believed in. Similarly, question 6 builds upon the focus on the weather which has been a feature of questions 2 and 4 and so candidates were asked to write about a time when the weather has been memorable. The thematic link is a deliberate feature and every year we see some candidates strongly basing their response on elements from the reading text, showing that their imaginations have been stimulated by their reading. The nature of the question on 'standing up for something' led to some very interesting answers including LGBT issues and Black Lives Matter as well as historical fiction pieces focused on warfare and the suffrage movement. Other responses focused on bullies at school and domestic conflicts in the home.

The specification entitles this section, 'Imaginative Writing'. In June 2022 some markers reported seeing what they felt were pre-prepared responses to the section B writing tasks, in which students appeared to be adapting a single standard response to the requirements of the question. We would advise centres to make clear to students that such an approach is unlikely to benefit them as no 'standard response' is likely to address the choice of questions set each exam series. Our purpose in this course is to develop skills of reading and writing in English language, developing in candidates transferable communication skills that contribute to their life-long learning. Centres should remind themselves of the range of writing that Section B covers. There is no set text type for this section; students are expected to produce clear and coherent text and to write for impact. The question is marked against two assessment objectives and does not include a separate mark for SPAG. The two assessment objectives are AO5 which assesses how well students can communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences; and in addition how well they organise information and ideas, using structural and grammatical features to support coherence and cohesion and that Assessment Objective is worth 24 of the 40 marks available. Assessment Objective 6 accounts for the remaining 16 marks and assesses how well students use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

One day Megan was going to see her first job Megan so ~~exist~~ outside to see what her job was. She was a little scared she didn't want to ~~&~~ mess something up. When Megan got to her work people was really nice to Megan she was loving it until she meet her boss... Megan was shocked ~~the~~ Megan went up to her new boss and ask him "What is your name Sir ~~I~~ am ~~a~~ new ~~her~~ ^{Here?}" His name was Mr Johnson "you can call me Mr ~~Jon~~ ^{John}" Megan said Hello and she went back to work.

The ^{next day} After that day Megan went back to work ~~and~~ ^{and} when she walked in Mr ~~Jon~~ ^{John} said "Why are you late?" Megan went happy she was not late why would you like I was late? Megan was angry! She walk off and she didn't know what to do? So Megan went back to work but Megan and Mr ~~Jon~~ ^{John} didn't talk to each other ^{John}

all day. When Megan was packing to go home Mr John want to talk to Megan Before she went home so Megan walked to Mr John's offices and Mr John was not happy Megan said is everything ok Mr John? Mr John said you was late this morning and you didn't give me a answer? Megan didn't know what to say to Mr John and she walked out Megan was crying in teases she didn't know what to do.?

When Megan walked into work and she decided to leave so because how Mr John was talking to her Megan was so upset so Megan finishing to packing her bags and then Mr John walked in saying "what are you doing?" Megan shouted "I AM NOT SAYING HERE NO MORE HOW YOU BEEN HATE RICHING AIME?" So Megan walked out and that how Megan opened her mouth to Mr John.



This answer begins with a conventional narrative opening showing a simple awareness of audience and purpose. There is some initial confusion of language with Megan 'going to see her first job'. The response does make use of paragraphs to order the narrative in a simple way, though sentence demarcation is not secure in the opening paragraph and it is not consistently secure on tenses in the first paragraph when she 'ask' her boss. The narrative is chronological and the candidate is expressing information and ideas, although the use of structural and grammatical features is relatively limited. There is some building of the idea of the work relationship between Megan and Mr John, albeit at a simple level. The candidate tries to build tension a little with the ending and this shows that there is some awareness of audience and purpose, helping to move the response into Level 2. The writing uses a range of correctly spelt vocabulary and there is of punctuation, such as exclamation marks, employed with control. All of the Level 1 features of the mark scheme are met for AO6 and there is a sufficient range of vocabulary to move this answer into Level 2 as spelling is mostly accurate.



Try to help your reader by giving details about your characters that will be helpful to your reader when they try to imagine them. This could be about their appearance, their attitudes or their relationships.

Today was the day. The day I had been dreading.

You're probably wondering what's so special about today. ~~A~~ you see it's my first day of university and ~~I~~ I'm quite anxious.

The feeling of change gives me chills, makes me feel uneasy. Since pre-school the only time I've ever changed schools was for secondary school.

Secondary school.

I absolutely hated it, thinking back to it gives me nausea. It was the most horrifying, horrible and heartaching experience ever. You see I'm quite short therefore I lack confidence in my height so when I first arrived at secondary I was scared, actually I was petrified almost shaking in my shoes.

I can vaguely remember walking through the gates of school, ~~and~~ having this one teacher glare into my soul as I entered. Thinking back to it, seeing so many ~~people~~^{clingy}, ignorant and irritating children I guess I would be miserable too.

Anyway, as I entered my classroom ~~and~~ five minutes late, for reference I got lost, it was like cat and mouse, the cat was the school and I was the mouse - except from the fact the cat had already got me engulfed in its razor sharp teeth and claws.

As I was saying, when I entered I noticed that everyone already ~~had~~^{got} their own little huddles, almost like penguins, I didn't seem to fit in. Until I saw another kid, she looked upset. She didn't fit in ^{any group} either. So I plucked up my courage and decided to go over and talk to her.

As I made my way over I ~~soon~~^{some} saw some tall boys picking on her. My mind told me to stay in the corner for my own safety but my heart told me to go help her. I was puzzled, do I help her?

Yes, yes I should help her I kept repeating in my head, hoping that my courage would fill me up. I walked over and I said to them,

"Leave her alone." It was supposed to sound intimidating but came out as a whisper. The boys slowly turned to me and said ~~confidently~~^{looming over me,}.

"What did you say?" I was so scared, I was absolutely petrified. I swear I could hear my heart ^{beating} in my throat. I wanted to run, my mind was screaming at me. Abort mission! Abort mission! I just couldn't leave her to fend for herself so I repeated once more, taking in a deep breathe.

"I said, leave her alone!" I think I had startled myself, never have I ever screamed at someone like that. The boys stepped back, I expected them to ~~throw~~ throw me into the bookshelf but they didn't, they walked away from me trying not to make a scene as it was everyone's first day.

Milly,

I glanced over to the girl who ~~had~~ had her mouth wide open. I think that was my first ever time standing up to someone ^{for something important.}. I've always been a shy, quiet, irrelevant girl. I was proud of myself that day. I knew bullying wasn't right.

Now lets fast forward to ~~my~~ today. I'm entering my dorm room to meet my new roommate and you'll never guess who it is. ~~Yeah~~ It's Milly! Since the incident we had become best friends. I guess doing things out your comfort zone can sometimes be good for you after all! There's a first time for everything.

So today was one day, the day I looked forward to.



The candidate begins by trying to 'hook' the reader through the use of repetition and the two-line paragraph to create some foreshadowing and introducing some tension. The next paragraph reveals the idea about the first day of university, however this idea is not sustained and gets lost for much of the remainder of the narrative. There is deliberate use of a conversational tone with the reader which is consistent, 'You see I'm quite short', with a number of paragraph starters using the same device. This deliberate and controlled stylistic device and the number of rhetorical devices used help to lift this response into Level 3. The use of the simile of 'huddles...like penguins' is engaging and creates a vivid image for the reader. Other devices, such as the use of triples, 'horrifying, horrible and heartbreaking' and 'a shy, quiet, irrelevant girl', simple dialogue, 'Leave her alone' and the rhetorical question in the first paragraph of the third page all help to engage the audience. There is some ambition in vocabulary with words such as 'petrified' and sentence structure, however, this is not always well controlled. This response is a good example of a mid-Level 3 for both assessment objectives.



When you plan your writing try to consider moments of tension or excitement and other moments of calm or explanation. Then, use a range of techniques to deliberately build your reader up to the high points of tension or excitement, including deliberately manipulating sentence length and choice of punctuation. If you are not sure, read other writers who do this and borrow the techniques that they use.

"Women can't box" the oppressor sniggered. Each exhalation of his breath - another round fired ~~for~~ by the patriarchal enemy. As ~~to~~ I sat on my corner ~~at~~ my blood boiled, ~~and~~ evaporating the sweat ~~from~~ ^{made by} ~~my~~ ~~overhead work~~ off my body.

Once again the misogynist took aim: "My son could have thrown a better hook; and he's only two". I could feel my anger ~~to~~ rising - every part of me wanted to hit him, yet I was the stronger ma - woman. That's what I was. A powerful. ~~to~~ Strong. Woman. It didn't matter what that snarling barbarian said - I was a champion. The champion ~~in fact~~; ~~of the women's welterweight division.~~

I let the thoughts of ~~the~~ his blunt, insults drive me as I got off that stool back into my final round of braining. "Jab", I obliged, ~~and~~ planting my front foot into the ground as firm as a tree's roots. My left arm exploded forward ~~right~~ into the braining pad that uncivilised man wielded.

He staggered back, the impact of my shot had overcome him - I could ~~just~~ see him growling. His eyes lit up into a blistering inferno; how could he, chief misogynist be overcome by a woman?

It was too much for his oppressive mind to handle. He lunged - the weight of two Milenia of patriarchal ideology pressing him on. He exploded. Jab after jab, hook after hook: he rained every shot he had at me. Each one trying to kill his prey that stood in front of him. But it was no longer his prey - I was now his predator, ~~and with that~~ I ~~ate~~

With that, I unleashed. Years of my hatred of ^{his control} oppression ripping into his body, pummelling his face flat. And then it came, the final blow. An uppercut from my fiery depths of hell caudled with his jaw; and he crumpled. ~~That~~

There he lay - sprawled out on the floor; his nose visibly broken, blood pouring out, ~~as his~~ ~~like~~ his ribs - a ~~ae~~ tortured black and blue from the whipping he had received.

That day I ~~left~~ ^{sprinted} out the boxing club. The feeling of power surging throughout my blood - I could control them now, I could ~~oppress~~ ^{suppress} them now. I had power.

But yet I was not happy? Surely I should be, I now ruled men as they had once ruled me. However, that thought did not make me happy - nor did it fulfill me. I had been given this gift of true power. ~~But~~ If not violence, what should I use it for?

I was conflicted, I had stood up for something right? But, that didn't mean what I had done was right. Standing up for something just ~~does~~ ^{does} not justify ^{my} ~~your~~ actions. I had been as ~~bad~~ ^{vulgar} as my oppressor. I saw that there was this horribly cyclical nature of history. It would repeat forever - one group oppressing another until they had been overthrown and a new dynasty of oppression would begin. I knew I couldn't change this - but I at least should try and start.

I ran back to the club. Every step one closer to healing society. I reached the dark blue doors reading the sign - no, Craig's gym.

I bolted through those doors with a greater sense of purpose than I had ever before. Past my belts, past every other boxer's belts in that gym. The light reflected off them illuminating a solid gold line straight to the training room ahead. This was my power as a champion - not using my power to control and hurt. But using it as a power to break constraints, break stereotypes. But not people.

I hurtled through the doors to the training room - all the lights were out. Yet through the engulfing darkness I could hear cries ~~of~~ ^{out} of some trapped animal. I walked over ~~to~~ to the light switch and turned it on, providing a source of hope to all ~~the~~ ^{that} trapped animal. I hurried over and began tending to his wounds - ice packs, bandages all of them. Once he had been helped, I reached out my hand "Come on Craig, let's go get you to the hospital". He stood up slowly, ~~and~~ ^{and} ^{smiled} and wrapped his arm round my shoulder for support. As I helped him up and out of the room I knew I had done the right thing - as now we both left the room as neither of us had entered it. As equals.



This is a complex piece of writing that deals with complex ideas in a highly original manner. It repays being read more than once. The opening sentences are deliberately blunt and confrontational, engaging and intriguing, leaving the reader wondering who the oppressor might be. There is some carefully selected and sophisticated vocabulary used such as 'exhalation', 'patriarchal' and 'evaporating'. The second paragraph maintains this extensive vocabulary. The one-word sentences are deliberately used for impact and are strongly shaping the reader's response. The candidate sustains this throughout the boxing training on the second page and then the inner conflict is revealed on page 3. The candidate skilfully employs a range of rhetorical devices and manipulates the timing and pace, particularly on the journey back to the club. The revelation of the final phrase 'we both left the room as neither of us had entered it. As equals', shows sophistication of thought and presentation. Tone, style and register are all fully employed for impact; they are sustained throughout. The overall complex idea of challenging the patriarchal society and the final reveal of what is really important is mature and confident.

The vocabulary is extensive, accurate and strategically used. Punctuation and sentence structures are strong and any errors do not detract from the overall effect. This achieves full marks in Level 5 for both AOs.



Use your plan to think about your structure. You should have a clear idea of your final sentence as you start to write. In that way your writing will have a clearer sense of shape and purpose and you will take your reader with you.

Question 6

As students have a choice of writing response, much of what was written to introduce question 5 applies here. The assessment objectives are identical to question five and the need to produce writing that has impact and which is accurate, clear and coherent for the reader is equally paramount. In addition question 6 contained the two images depicting a childhood sledging adventure or the suggestion of an online discovery. Some students made good use of the images and the source material without plagiarising it. There was a wide range of responses which were lively and interesting to read.

In June 2022 question 6 asked candidates to 'Write about a time when the weather was memorable'. This was clearly the more popular of the two writing questions with many students choosing to write about apocalyptic weather, the coming of the end of the world, or events taking place in the aftermath of some cataclysmic environmental episode. Global warming featured as a sub-text behind many answers whilst climate change was a sub-text to many answers. Visual stimulus was available to those doing this question. Many candidates wrote a descriptive response, many using one of the visual supports. Many candidates produced detailed AO5 work which was clearly organised into relevant paragraphs with most of these candidates being placed into Level 3 or above because their writing was appropriate for audience and purpose. For AO6 candidates had tried to use a range of punctuation but many did not use ambitious vocabulary. Some borrowed vocabulary from the Section A passage such as 'stupefied' and 'acquiesced', though not all were able to successfully integrate these into their own writing.

Most students were able to complete a piece of writing in the available time. For those who had not left sufficient time for the writing they should be aware that the mark scheme makes specific reference to structural and grammatical features to support coherence and cohesion, therefore incomplete texts will not be able to access the full range of marks that is available for this question. There was a wonderful range of writing with many students creating a genuine connection with the reader, crafting a response that had emotional depth, accessible characters as well as a defined narrative structure. The question invites students to write about an experience that is real or imagined. Whichever is chosen, it is important that students remember the purpose of the writing task is to write clear and coherent texts and they should avoid the tendency to prioritise, remaining true to a factual recount of a real incident over the opportunity to be creative in their imaginative use of language. Weaker answers were often incomplete, lacking in accuracy or assumed an understanding of character or setting that was not shared with the reader, making it difficult to fully engage with what was written.

P1: scene description and context.

P2: moments leading up to the big moment

P3: the big moments.

P4: moments after the big moments.

Dear Diary,

The Spanish Storm.

It was a hot day in a Spanish island where me and my companions decided to ~~was rent~~ rent out some bikes, ~~at~~ ~~and~~ so we did. It was a hot day in Spain (about thirty degrees) and it seemed like this all week so we didn't even bother checking the weather. We noticed a few clouds but nothing too crazy.

So were looking for this rental which I heard is ~~is~~ incredibly cheap. We're walking down

to have more pebbles
this road that seemed ~~larger~~ than Brighton
beach itself! The road was ~~so~~ narrow
you'd struggle to fit a Vauxhall Corsa through
there. ~~We~~ Anyway so we finally found
the rental place and got our bikes.
~~First~~ First things I realised with the bike
was the ~~breaks~~ brakes. Now usually you
want a bike with good brakes. In my case
the brakes were too good, I would barely brake
and ~~it~~ would be ~~pract~~ practically flying!

We rode over to the sea front, at this
point we've been riding for like ~~20~~ twenty
minutes and we got a rainstorm. It came
too fast and too quick I didn't even get a chance to
notice a change in the weather. I didn't have
my helmet on but when the storm came I ~~was~~
knew it had to come on my head again.



The plan on page one, although not marked, suggests that there will be a 'big moment', though this structure was not fully realised in the answer. The structure begins with suggestion of a diary entry though this is not maintained in terms of style and is then followed by a title, 'The Spanish Storm', suggesting a narrative rather than a diary, which is a little misleading or confusing for the reader. Straightforward ideas are expressed and ordered and events are presented in chronological order. There is some limited attempt to use devices, such as the Brighton beach comparison, though the inclusion of the Vauxhall Corsa to reflect the narrowness of the street is quite obscure and less successful. There is some sense of a build-up to the idea of the bike's brakes being 'too good' but this is never developed. The candidate shows some awareness of audience and purpose, but the ending comes rather abruptly and the introduction of the helmet and its relevance is a little confused. This meets most of the bullet points in Level 2 for AO5, although the range of structural features is not always secure. This is a clear example of a mid-Level 2 response for AO6, not yet able to show the Level 3 characteristics of a varied vocabulary and accurate and varied use of punctuation.



Make a plan and use your plan to split your work into paragraphs. Then think of how you will build interest for the reader as you move through your writing.

An observant audience member will watch the conductor closely, discerning their skill as the performance is carried out. Likewise, someone who watches the clouds may notice they see patterns or objects in them that the less observant wouldn't.

First movement. The clouds move through the endless blue sky, as they would do any other day. Some people notice that music notes seemed to have been formed by these clouds, others simply move on with their day, unmoved by the supposedly coincidental shapes. I - the conductor - begin the performance that shall never be forgotten!

Droplets of rain hit the ground, the splashes they make forming percussion for the orchestra. Slowly, the volume of the weather rises and the clouds turn grey.

Second movement. Wind rushes through the city, weaving through the buildings to produce a high pitched sound, akin to a flute, yet refined through the lens of nature's beauty. The floating grey notes move faster, yet faster.

Orchestra will pierce through your entire being. Upon reaching the peak of it's crescendo, the symphony ~~is~~ ^{is} completed - it ends ~~is~~ ^s just as stunningly and as quickly as it had appeared.



ResultsPlus
Examiner Comments

An unusually creative and original response that deserves a mark at the top of Level 5 for both assessment objectives. This is a candidate who eschews the conventional approach to writing about the weather and in doing so demonstrates their ability to shape the reader's response from the outset, in a highly innovative and ingenious manner. Once selected, the idea and structure of the symphony as a weather comparison is sustained and is used with sophistication to create an engaging and perceptive response; each movement reflecting the precise movement of the storm. This is the embodiment of the second bullet point in AO5, 'manipulates complex ideas, utilising a range of structural and grammatical features'.

The paragraph between the fourth movement and the finale on the second page serves to offer a counter argument to the expectation of this part of the storm, revealing its beauty. The 'peak of its crescendo' and the end of the symphony show that this response genuinely manipulates complex ideas and that the candidate has sustained the tone, style and register highly successfully. The vocabulary is extensive without ever being ostentatious and includes such choices as, 'discerning', 'akin', 'supposedly coincidental'. These choices demonstrate subtlety, with colour imagery reflecting both the musical movement and the gathering storm, for example, 'floating grey notes.' Punctuation and sentence structures are strong, such as the introduction of dialogue and rhetorical questions in the third movement to sustain interest and introduce variety as does the shift into the second person in the final lines of the piece. Any errors, such as they are, do not detract from the overall effect. This is an example of a creative mind able to create a piece of writing that communicates powerfully and highly effectively.



As you plan, think of alternative ways to approach your title. Could you think of it in a metaphorical way rather than a literal way? Could you move your reader towards the main feature of your writing, such as the weather, rather than starting with it? Your plan will help you to make sure that you know where your writing starts, where it takes the reader in the middle and how you are going to end. You should try to practise writing plans as well as writing the answer itself.

Paper Summary

Based on responses to the June 2022 paper, candidates are offered the following advice:

- Read the passage in section A very carefully. Identify the key building blocks of the passage.
- Try to identify some of the different ways in which the writer has tried to engage you as the reader.
- Read each of the questions very carefully and make sure your answer contains what has been asked for. You may want to highlight or underline the key words as you do so.
- Remember, in Section A: questions 1 and 2 ask you to identify text and to 'give ways'; question 3 asks you to explain how the writer achieves their effects and asks for points on both language and structure; question 4 specifically asks you to 'evaluate', not to 'explain'.
- Pay particular attention to the opening and closing of the text as these are important points for any writer and they will help you to see how the writer has shaped their text to initially gain the interest of the reader and then to leave them at a particular point.
- On question 3, try to cover points on both language and structure within the time allocation that is appropriate to the six marks the question offers. Support your answer by quoting or referring closely to the text.
- For question 4 try to identify the different techniques that have been used by the writer and evaluate how successful you feel the writer has been.
- When you are writing, always think about your reader, what you want them to understand and how you want them to react to different parts of your writing; then choose the best words, phrases or techniques available to you to achieve those effects.
- Think carefully about how you will begin your writing so that you engage your reader from the very start.
- Plan your writing first so that as you begin to write you already know where you will end. This will help you to write in a manner that is cohesive and coherent for your reader.
- Take care throughout with accuracy of all sorts, especially with spelling, punctuation and grammar.
- Use the number of marks available for each question as an indication of how long you should spend answering each question.
- Keep a close eye on the time during the examination and try to leave some time at the end to check your answers.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

