

Examiners' Report  
June 2019

IGCSE English Language 4EA1 02

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# Introduction

This report will provide exemplification of students' work, together with tips and comments, for Paper 2 of the International GCSE Specification A in English Language.

This was the second summer examination of the Specification A in International GCSE English Language 9-1.

The paper consists of three components:

- Unit 1: Non-fiction and Transactional Writing - 60% (examination);
- Unit 2: Poetry and Prose Texts and Imaginative Writing - 40% (this examination) **OR**
- Unit 3: Poetry and Prose Texts and Imaginative Writing - 40% (non-examination assessment).

Students may also be entered for the optional Spoken Language Endorsement (non-examination assessment).

Unit 2 for Poetry and Prose Texts and Imaginative Writing is assessed through an examination lasting one hour and thirty minutes.

The total number of marks available is 60.

The reading and writing sections on this paper are loosely linked by the theme of the text from the Anthology which appears on the examination paper.

## **This focus of this component is:**

**Section A – Poetry and Prose Texts:** study and analyse selections from a range of fictional poetry and prose texts. Students should study the poetry and prose provided in Part 2 of the *Pearson Edexcel International GCSE English Anthology* in preparation for responding to a given extract in the examination.

The specification identifies that students: 'should be able to read substantial pieces of writing (extended texts) that make significant demands on them in terms of content, structure and the quality of language. Throughout the qualification, students should develop the skills of inference and analysis.'

Students are advised to allocate 45 minutes to Section A, and there will be one essay question on a poetry or prose text from Part 2 of the *Pearson Edexcel International GCSE English Anthology*, which will be made available in a booklet in the examination if it is a longer extract or will be in the Question Paper in the case of a poem.

Students will answer the question in this section and 30 marks are available. There are three bullet points to prompt the response and the third bullet always asks students to consider language and structure.

**Section B – Imaginative Writing:** explore and develop imaginative writing skills.

Students are advised to allocate 45 minutes to Section B.

There are three writing tasks, to some extent linked by theme to the reading extract.

Students pick one question to respond to and the response is worth 30 marks.

The format of the tasks remains the same for each series:

- Question 2 follows the format 'Write about a time when you, or someone you know...';
- Question 3 follows the format 'Write a story with the title...'
- Question 4 offers two images as a prompt for a response which is always 'Write a story that begins...' or 'Write a story that ends...'

**The Assessment Objectives for this paper are:**

### **Section A: Reading**

#### **AO1:**

- read and understand a variety of texts, selecting and interpreting information, ideas and perspectives

#### **AO2:**

- understand and analyse how writers use linguistic and structural devices to achieve their effects.

### **Section B: Writing**

#### **AO4:**

- communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences

#### **AO5:**

- write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

It was clear that students were all able to respond to the extract from the Anthology in the examination, and that most had studied it before (although ALL students must have studied the Anthology fully). Some students had been taught about the context and genre of the text.

Throughout the qualification, overall students had been prepared well and all had, at different levels, developed the skills required to answer the questions.

It was also clear that students used what they had studied in their reading to feed into their imaginative writing, which inspired them. As the specification identifies, the main aims for our students in this paper are:

- read critically and use knowledge gained from wide reading to inform and improve their own writing
- write effectively and coherently using Standard English appropriately

- use grammar correctly, punctuate and spell accurately
- acquire and apply a wide vocabulary alongside knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

Students had, pleasingly, been given the opportunity to practise their writing techniques and planning and proofreading skills.

The responses of students had some positive features.

It was clear that students had been able to understand the ideas in the text and could comment on language and structural features. Their own writing was often lively and enthusiastic and had a clear sense of purpose and audience in the voice and ideas used.

### **Examiners were impressed by:**

- evidence that many students had understood the content of and ideas in the text
- the successful use of the bullet points within the question
- completion of the questions in the paper and coverage of the assessment objectives
- the range of vocabulary for AO5
- writing that showed creative ideas and suitable tone, style and register for audience and purpose.

### **Less successful responses:**

- demonstrated a lack of prior study of the text
- demonstrated a lack of awareness of the range of ideas in the text
- failed to reference the question, with students simply writing all they knew about the text
- followed a rigid structure in their responses, with a paragraph by paragraph approach
- had an insecure grasp of language and structure with a lack of understanding of how language and structure were used, feature-spotting or confusion of terms
- had limited comment on language and structure and relied heavily on description of ideas or events for Question 1
- failed to support points using appropriate textual evidence
- lacked organisation of writing such as paragraphs and structural and grammatical features
- lacked accurate spelling and secure control of punctuation and grammar.

## Question 1

Most candidates seemed to know the extract and it appealed to them.

Unfortunately, some candidates seemed to have not seen the extract before and gave responses that simply copied the extract or paraphrased it (unlikely to be rewardable).

At the other end of the scale, there were some responses with outstanding analysis of the writer's craft.

Many from differing centres had difficulty identifying the narrator, mixing him up with the writer Susan Hill.

Examiners did note some interesting ideas from candidates:

- How Gothic tropes appeared frequently
- Imagery mirroring how the wind is invading his mind
- References to the semantic field of nautical navigation
- How the reader is heavily reliant on the narrator's senses
- How the use of past tense creates a distance between the narrator and the reader
- The reference to 'no light' is both literal and metaphorical – he cannot see, but there is also a lack of understanding
- How the narrator could possibly be suffering from schizophrenia as he is in a trance-like state, thinking there is someone there and wanting to be a child again
- How the extract fills the reader with excited terror
- The narrator is against a foe he cannot reason with or understand
- How the image of a ship at sea shows imbalance ahead for the reader
- How the underlying sense of trepidation is evoked in the reader
- Spider is an agent to alternate between the narrator's incoherence and reality.

### AO1

The first two bullet points in the mark scheme relate to AO1 - *read and understand a variety of texts, selecting and interpreting information, ideas and perspectives*. The level of understanding of the text from the Anthology is assessed in the first bullet point, and the selection and interpretation of information, ideas and perspectives in the text in the second bullet point. At the very basic level, candidates tended to describe what was happening in the text (with varying degrees of success). They were able to show some understanding of some parts of the text, but the understanding was uneven. There was often limited selection and interpretation of information and ideas: for example, candidates at this borderline often did not move past theme and ideas. Candidates at the Grade 4 borderline were able to identify some of the key ideas in the extract, although at this borderline grade there was often an imbalance where the focus was on identifying basic/valid ideas and

information rather than being appropriate, apt or persuasive for the higher Levels. For example, candidates at this borderline grade often had not considered more than broad ideas such as the narrator's feelings. There was a lack of 'drilling down' into the text to examine the more nuanced ideas considered by candidates achieving higher marks, for example, one candidate wrote that the narrator felt there was a 'foe he cannot reason with or understand'. Candidates at borderline Grade 7 were more direct in approach, as they were able to select the relevant ideas from the extract in a detailed, but succinct manner. Candidates at this borderline covered the full text and understood the complexities of the narrator's experience and feelings.

## AO2

The third bullet point in the mark scheme relates to AO2 - *understand and analyse how writers use linguistic and structural devices to achieve their effects*. There needs to be understanding of the language and structure used in the text, and the level of skill is also a discriminator. *Explain* is a mid-level skill, *comment* a lower level skill and *explore/analyse* higher-level skills, which gives candidates opportunities to achieve across the range. At the lowest levels, candidates often identified and named devices, but did not demonstrate the skill or understanding to discuss their use. At this level, responses were characterised by writing without any explanations, limiting them to, at best, *comment*.

Candidates here were good at finding both language and structure features, but not as confident at explaining them. The use of pathetic fallacy is a good example here. This feature tended to be commented on, but lacked any sense of what it was used for. The responses were much more at a descriptive level, with limited and underdeveloped evidence. Candidates at the Grade 4 borderline were commenting on and explaining language and structure, with appropriate and relevant references. Candidates at this borderline grade were able to pick out features to link back to the ideas – there were many references to simile, pathetic fallacy, repetition and rhetorical questions – but often there was little developed explanation of the effect of these features. Examiners reported 'quite a lot of image-spotting in the middle range and not always relating this to the question, especially in terms of how the narrator is presented.' Candidates at the Grade 7 borderline were commenting on both language and structure consistently, confidently and succinctly. At this borderline grade, candidates were exploring and analysing language and structure, with detailed and discriminating references. The majority at the borderline grade were able to explore less obvious features such as tone and the psychological effects of the experience on the narrator alongside the features of borderline Grade 4. The examples of language and structure used at this borderline grade were much more considered and selected than at borderline Grade 4, and often were linked confidently to genre ('Gothic tropes' for example). The final bullet point in the mark scheme relates to selection and use of references from the text which has been studied for both AO1 and AO2. This is a very useful discriminator in this question. As previously mentioned, candidates were sometimes unable to consider references that supported different ideas and information (rather than many references which illustrated the same point) where students perhaps missed key elements that would have demonstrated apt, persuasive selection of information and ideas.

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

In your answer, you should write about:

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

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

(30)

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

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



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

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

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

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

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

\* throughout the text.

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

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

This response is an example of one which shows clarity of expression and organisation. However, this is not a requirement for the assessment of this question.

The candidate starts by offering a general introduction which is unnecessary, but does secure their answer to the question focus.

In the first point, appropriate and relevant selection is made and shows sound understanding of the narrator's changing feelings. It moves to rational thoughts and clearly shows the change to irrational thoughts on hearing the cry followed by the narrator's inner dilemma. However, this is not completely developed.

The answer offers explanation of the change of mood, calm and also violent rage (although this could be clearer), with explanation of emotive language which could be exemplified more thoroughly.

There is sound explanation of language and structure: the use of simile, 'powerful unusual vocabulary', rhetorical questions, emotive language, short sentence, pathetic fallacy onomatopoeia, personification and literary devices.

There are also some clear comments on the effect of the language and structure, for example: it creates suspense; foreshadows; it interests the reader.

There is some feature-spotting, however, for example the auditory imagery and structural comments. The references are appropriate and relevant.

The response meets all of the bullet points in Level 3. There is sound understanding of the text, and selection and interpretation of information, ideas, perspectives is appropriate and relevant to the points being made.

For AO2, there is clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure.

The selection of references is appropriate and relevant to the points being made.

The answer does not move into Level 4 as the effects are not explored, and there is a lack of detail.

## Interest

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

~~Susan Hill tries to interest the reader in 'Whistle and I'll come to You' by creating a dramatic~~

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

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



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

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



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

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



This is an example of an answer you may start out, as we did, considering Level 4 or low Level 5, particularly given the quality of spelling.

It is important to remember that spelling is not assessed on this question. On further reading, and reading out loud, we agreed it did everything in Level 5 to achieve full marks.

An answer does not have to be 'perfect' to achieve the top of the mark range – the consideration is: 'has it done everything in the Level?'.

This response shows perceptive understanding of the text, despite a general introduction.

Responses in Level 5 are generally characterised by use of discriminating references – where candidates really think about which examples they will give to illustrate their points. This candidate does this and integrates their references very confidently and seamlessly.

The understanding and analysis of language and structure is perceptive, meeting this bullet point in Level 5, and the selection of references is discriminating. The interpretation of ideas and the impact on the reader is perceptive.

Interwoven points about predatory language, personification, juxtaposition, simile, foreshadowing, pathetic fallacy, graphic language, repetition, syntax and many others are linked to ideas such as sinister undertones, vulnerability, isolation, psychological breakdown and are apt and persuasive.

This response is placed at the top of Level 5. There is perceptive understanding of the text, and the selection and interpretation of information, ideas and perspectives is apt and persuasive in clarifying the points being made.

There is perceptive understanding and analysis of language and structure and how these are used by the writer. The selection of references is discriminating and clarifies the points being made. This answer really sustains the perceptive understanding, despite its spelling errors.

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

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

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

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

This answer starts by describing events, and there is an attempt to focus on the question, 'to interest the reader', although the first part of the answer is merely feature-spotting techniques: 'making the title of the story a question' (which is incorrect), 'pathetic fallacy to foreshadow an event'.

There is some understanding of the text, with a valid (but underdeveloped) point on foreshadowing and false sense of reality on page 2. The bottom of page 1 shows some understanding of the effect of language, in the 'to make the reader believe [sic] that the character has a false sense of security', although it is not clearly linked to the examples offered.

On page 2, the candidate identifies personification but does not offer much in way of explanation (it is more identification, Level 1, and comment, Level 2). The comment on overthinking things again shows some understanding of the text but is quite confused and not developed. The selection of references is valid, but not developed.

The response meets the first bullet in Level 2, the second and third bullet points in Level 1/2 (given the interpretation and range of ideas is a little limited and language is identified and commented on) and the final bullet point in Level 2.

Given that the candidate has met Level 1 and touches on Level 2 in bullets 1 and 4, this answer achieves a mark of 8 at the lower end of Level 2.

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

The majority of the extract is made up of description to aid the reader in understanding the situation, to better follow the ~~story~~ story. Many similes and personifications are scattered through the text, 'like a ship at sea', 'steady as a lighthouse',

'the wind veer round like a lion' to ~~add~~ interest the reader in the scene.

Onomatopoeia of 'banging and rattling' to emphasise the violence of 'the gale that came roaring'. The writer employs pathetic fallacy to forecast tension and suspense.

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

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

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

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

As Arthur 'dwelt nostalgically' upon

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

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

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

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

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





This answer begins with a clear focus on the question, and there is evidence of sound understanding that the writer uses description, and clear comment that this has the effect 'to aid the reader in understanding the situation to better follow the story'.

Language features are mostly clearly explained, for example; similes, personification, onomatopoeia, but in some cases the candidate lists techniques without much explanation.

On the second page, the points are more securely explained, for example: 'house mirrors Arthur', 'Arthur's emotional turmoil' and 'unhinge Arthur's mind'. There is more developed points on the fear of the unknown and how it begins to unhinge the narrator's mind but then the candidate struggles to explain this effect, 'more relatable to the reader'.



This response is an example of a mid-Level 3, 'point, evidence, example' answer.

It meets the first bullet in Level 3, with sound understanding of the text, although this is not always secure and can be repetitive.

The second bullet point in Level 3 is mostly met with some appropriate and relevant selection and interpretation of information and ideas, although there can be some repetition and lack of development.

There is clear understanding and explanation of language and structure with appropriate references to meet Level 3 – AO2 is more securely into Level 3 than AO1.

Although uneven, 'best fit' places this at the middle of Level 3.

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

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

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

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

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

intriguing nature of the supernatural.

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

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

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

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

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

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

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

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

This answer starts by immediately focusing on the use of the supernatural, with the reference to 'suspension of disbelief', linked to the example of the wind and its effect of creating 'a tangible link from the supernatural to the natural'. This effect is thoroughly explored with plenty of detail in terms of the reader's response.

There is thoughtful organisation as the response moves to the use of the narrator's thoughts to convince readers. Sustained and thorough understanding continues with exploration of language, for example the understanding of how he questions himself about the ghost, going from not believing it to confirming he does believe it and the effect on the reader from that. Some points, for example the point about the relatability to the reader, are a little repetitive.

While the response meets Level 4 fully, there are touches of perception which shows some achievement of Level 5, particularly around the protagonist not being as you would expect, and the incessant nature of the wind.

Textual references fully support the points being made, are well-embedded, and show detailed exploration of how they achieve effects. Towards the end of the response, the effect is more explained, i.e. 'since they want to read on', but this does not detract from the level of detail and exploration evident.

The response meets all the bullet points in Level 4, and with a few touches of perception just moves into Level 5 at the bottom of this Level. Again, this is a response where 'best-fit' applies and it is useful to consider whether the higher level can be given. It would need to show more perceptive understanding throughout to be more securely in the level.

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

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



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

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

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

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

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

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

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

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

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

The candidate starts by offering a general introduction which is unnecessary, but does secure their answer to the question focus.

In the second paragraph the candidate shows exploration of language (Level 4): the simile to 'describe the house as being completely isolated and that the extreme weather had caused the destructive appearance of the house'.

There is also some explanation (Level 3) evident here, the personification used to create 'a further sense of horror for the reader'.

There is evidence of exploration of pathetic fallacy and its effect, (it is used to reflect the 'dark and scary atmosphere', and the contrast between childhood memories and reality is explored with appropriate references.

There is explanation of structure (the gradual build-up of tension, use of short sentences, listing) and some exploration (repetition of rhetorical questions, repetition) and this is linked to the effect on the reader.

Dialogue and metaphorical language are explained, as are descriptive actions. The final point on the ending shows exploration.

This is a sustained response which does move out of Level 3.

While there are some features of language and structure that are just explained (Level 3), there are parts that show exploration, moving this into Level 4. This response meets the first bullet fully in Level 4, with sustained understanding of the text.

The second bullet point is met more in Level 3, with appropriate and relevant selection and interpretation of information, ideas and perspectives.

There is clear and sometimes thorough understanding and explanation/exploration of a range of language and structure features with appropriate references to meet Level 3 and sometimes Level 4.

This is because there are a range of features covered and there are some places where these features are explored.

There is a lack of depth and detail to move more securely into the higher end of Level 4.

This is a response where 'best-fit' applies and it is useful to consider whether the higher level can be given.

## Question 2

At the lowest grade boundary students tended to offer a basic response. They always had straightforward use of tone, style and register, with audience and purpose not always clear. At this level students tended to express but not always connect ideas and information, with limited use of structural and grammatical features and paragraphing. There were few responses that only achieved Level 1 – this was mostly because these students hardly wrote anything, offering a basic response, or the sentences did not make sense at all.

At the Grade 4 borderline students tended to at least have straightforward and at best appropriate use of tone, style and register, selecting material and stylistic or rhetorical devices to suit audience and purpose. At this borderline level students tended to connect, but not always develop, ideas and information, with some structural and grammatical features and paragraphing. There was a tendency in the majority of responses marked at this borderline grade to set out a stronger description in the start of the story and then focus more on plot towards the end where planning had let the students down. In some cases the stories lacked development to move higher into the mark scheme for AO4. At this borderline grade the use of vocabulary and syntax tended to be appropriate but repetitive and at times limited to vague simile/metaphor, use of short sentences, questions and exclamations for effect. The level of AO6 at this borderline was appropriate but overall formulaic, where it appeared that students had been advised to include plenty of adjectives or similes in their writing and felt the need to include them at all times.

In the best responses students tended to at least have successful and at best touches of subtle use of tone, style and register, managing ideas and stylistic or rhetorical devices to suit audience and purpose. At this borderline level students tended to manage, but not always manipulate, ideas and information, with a range of structural and grammatical features and paragraphing. Responses at this level had some creative ideas, humour and withholding information to the end as a technique. The Grade 7 boundary tended to have some selective vocabulary used for specific effect rather than just to demonstrate knowledge of particular multi-syllabic words.

The assessment objectives for these tasks effectively discriminated the quality of responses. Advice to centres would be to encourage students to avoid thinking they need to write a whole novel or even short story in the time available – they need to have a clear organisation and direction in mind, and to perhaps not ‘over-season’ the pieces with vocabulary and syntax.

The main areas that discriminated the writing responses were:

- whether students could meet both parts of the first part of bullet one in the mark scheme for AO5 – for example they often expressed ideas to achieve in Level 2, but these ideas lacked the order for the second part of that bullet. In Level 3, they may have connected ideas but not developed them.
- the success of tone, style and register in AO4.
- the spelling of basic vocabulary in AO5.
- the accuracy of punctuation and use of varied punctuation in AO5.
- the use of a range of sentence structures for AO5.

Sentence structure was clearly an area centres had focussed on: varying the way sentences begin; more use of subordinate clauses to begin complex sentences; effective use of one-word sentences and one-sentence paragraphs to demonstrate conscious crafting. Some students attempted to use

ambitious vocabulary while some seemed to steer away from ambitious vocabulary in order to maintain accuracy. A key message to centres is to focus on crafting and organisation whatever the nature of the task. This was a common weakness running through all but the very best answers. The more straightforward answers showed a lack of organisation and often demonstrated a lack of planning and direction. Be ambitious in the structure, vocabulary and range of ideas and try to be creative and original.

In terms of register it was clear that the majority of the students knew how to write an imaginative piece, however there were some that produced responses that were more like an essay. Examiners noted that students need to manage their time better, as even responses that started off strong appeared unfinished or rushed at the end. Some comments from examiners include: 'Better responses included effective structural/language devices that were appropriate to the tone of the writing, included higher level vocabulary and wrote in an effective and original tone and register. There was also effective use of pathetic fallacy and dialogue to enhance the stories'. 'The titles of these questions clearly invited some lively storylines and many wrote from personal experiences for all three questions, which benefitted many of them. In general, students managed to communicate clearly in their responses.'

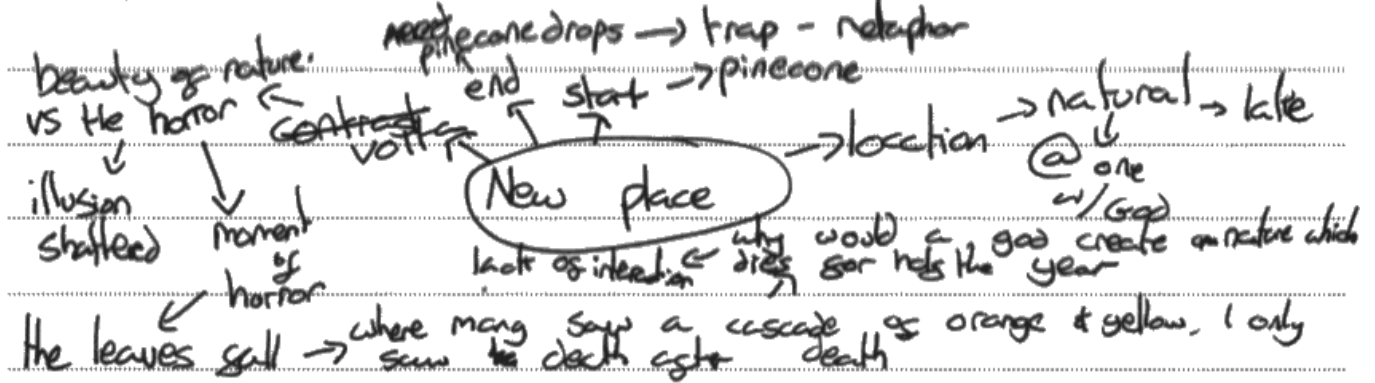
This was a question that examiners felt was 'A question that appealed to a range of students, especially those who felt more secure in narrating details of a trip taken'.

There were more actual places used as the subject matter than imagined ones, but there was a range, for example, a geographical location, such as New York, Dubai, or a resort in a place such as a theme park. There were even some football clubs. One examiner noted: 'A few powerful pieces: one that stays in my mind was the description of a visit to a refugee camp in Somalia'.

Examiners noted varied quality of responses being offered. More limited pieces focused on a much more basic account of a holiday or a journey without a sense of purpose or audience. Examiners did find that, even in very basic responses, there was often a sense of audience and purpose. Many of these responses were based on real trips taken, and in some cases were listing events that happened, i.e. waking up, having breakfast, getting on a plane.

The majority of students managed to go beyond Level 2.

Some students chose to turn the new place into a sinister location and developed their writing into a scary story which tended to work fairly well. Most students were able to explain what the new place was like and why they visited. Better responses gave a much more descriptive response implementing a lively tone and register. The odd student made their responses quite comical which worked well.



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

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



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

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

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

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

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

in which fear dominates <sup>his</sup> creation? Why would he create an environment so vicious and bitter that even those that call it home, fear it?

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

This is an interesting and engaging story and the opening grips the reader with a short sentence.

As this is an unusual response, it benefits from reading out loud.

There is successful communication of the experience at the lake, contrasted with the experience of the narrator's father, and the experiences of animals, and successful communication of the complex feelings the narrator has about God's creation of nature and death, hopelessness and fatigue.

There is effective use of form, tone and register, and there some sophisticated touches, for example in 'The air's taste was not one of God's beauty but one of fatigue and hopelessness', in spite of the unfinished word, and the questioning tone taken.

There is some subtlety of ideas which appear quite complex (religion, the form of the narrator – are they human, animal?)

For **AO4** the candidate meets all of the bullets in Level 4, with successful communication and effectiveness in the use of form, tone and register.

There is a secure sense of purpose (visiting a new place) and the audience. There are some 'glimmers' of Level 5, in the subtle and complex ideas, but in some cases ambition has limited the candidate moving higher as it is perhaps too complex to communicate in a perceptive way. The response sometimes overstretches and becomes a little repetitive (not for effect), for example the idea of being underwhelmed and the questioning of God.

For **AO5** the candidate manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text – for example the balanced crafting at the bottom of page 2– 'grey and leafless' (potential play on words with 'lifeless', 'stagnant and lifeless', the alliteration of 'deer dash'.

There is use of a wide, selective vocabulary, for example *quivering*, *inevitable*, *stagnating*, *depiction* but there are spelling errors.

The candidate positions punctuation for clarity, although perhaps not a broad range (speech marks, question marks) and there is some definite management of sentence structures for deliberate effect, for example the short sentence 'I was underwhelmed' and the complex sentence.

They meet all of the bullet points of Level 4, although the spelling and lack of range of punctuation meets 'best-fit' mid-Level 4.

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

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

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

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

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

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

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

Coke,

Orange Coke,

Fanta,

Blueberry Fanta,

Coconut and mango Soda from Africa,

Mint ~~and~~ flavoured Coke Coke from China.

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

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

This response starts with quite a lively tone and creates an effective image of the arrival in Atlanta.

Until the end of the piece, there is a secure realisation of purpose and audience. There are some effective descriptive touches: 'face pressed against the window', 'overpowering', 'worked tirelessly'.

The communication of the idea of the candidate visiting Atlanta for the first time is successful, and the tone is always appropriate and clear and sometimes effective (the section on *Coca-Cola* is more Level 3).

For **AO4** the candidate communicates successfully in the main (Level 3/Level 4). The candidate shows mostly secure grasp of the purpose and of the expectations of the intended reader (Level 3/4), and quite effective use of form, tone and register (Level 3/Level 4).

For **AO5** the candidate manages information and ideas, apart from the section on the visit to *Coca-Cola*.

There is a wide, selective vocabulary, with accurate spelling, for example: *immigration, suburbs, overbearing, sightseeing, overpowering, tirelessly*. Occasional errors do not detract from those which are correct.

A range of punctuation is used, and sentence structures are managed for deliberate effect, for example: 'Too tired to function properly, I headed straight to bed, excited for what the next day would bring'. In some cases the vocabulary is repetitive, and the management of ideas is lost slightly at the end, achieving securely into Level 4 for AO5, but not the top.



## Question 3

In this series this question proved the most popular.

Examiners felt that this question produced the most Level 4/5 responses, with many students writing very imaginatively with a metaphorical idea of a storm.

One examiner noted 'I really enjoyed reading all the different interpretations on this'. For example, there were many accounts of a tropical storm, storm at sea, a hurricane, something post-apocalyptic which rained down acid (allowing students to explore the effects of climate change). There were also examples of clever use of the storm as pathetic fallacy in some answers. For example, the storm as dementia, where a person/people was/were the storm ('Evon was the storm', a gang called The Storm), a horrific home atmosphere, a storm of grief, trying to cope with loss, or where the storm was inner depression.

Some students were obviously influenced by the extract and used incidents and vocabulary from that, not always effectively.

One interesting response thought creatively and used the calm before the storm. One examiner quoted "'Maybe today would be the beginning of the rainbow' - a lovely ending.'

## PLAN.

## THE STORM.

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

## THE STORM.

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

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

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

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

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

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

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

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

cars, the buses, the tiny satellites --- Everything.

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

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

The candidate indicates from their plan a clear organisation – with beginning, middle and end.

The response is an appropriate story with clear form, and the story moves clearly from the day starting out bright and positive, moving to clouds coming in and the storm arriving, to the (rather quick) passing of the storm. The sense of purpose and audience is clear, although the ideas may appear simplistic and a little too fast-paced to be secure.

For **AO4** the candidate communicates in a clear way (Level 3). There is a clear sense of purpose and audience. The strongest of the bullets is the third, where there is appropriate use of form, tone and register (Level 3), and the second page is stronger than the first. It does almost everything required for Level 3, but is not borderline Level 3/4 and therefore achieves 10 marks.

For **AO5** the candidate connects appropriate information and ideas, although these could be developed more (they start out being quite developed, but then move in a very fast-paced way which impacts on development).

Structural and grammatical features and paragraphing make the meaning clear. The candidate tries hard to vary and punctuate sentences and openings, for example: using repetition for effect.

The final paragraph of page 1 is typical of this response, with varied vocabulary (Level 3), employing techniques but ending in a spelling error which spoils the climax!

Likewise, control is not always secure, for example at the top of page 2. The response meets all of the bullets in Level 3, and just moves into Level 4 by meeting the third bullet – there is a range of punctuation for clarity, for example: ellipsis, question and exclamation mark, dashes, speech marks, and the management of sentence structures for deliberate effect, for example: 'Everyone froze. Nothing moved. No sound.'

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

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

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

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

\* I could smell it all around me but I knew it was unobtainable, protected by the salt it contained. It was intoxicating and for minutes I ~~tried to imagine it~~

10

by the salt it contained. It was intoxicating and for minutes I ~~tried to imagine it~~



P 5 7 1 8 7 A 0 1 0 1 6

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

I could do nothing but wait.

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

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

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

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

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

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

Darkness.



This candidate takes an unusual approach to the task, with the mystery of how the narrator came to be on the raft (we do not worry too much that the candidate says both raft and boat).

The opening is effective, and by the end there is a realisation that it is perceptive and subtle. It is important to remember that what a young person sees as subtle communication is not always what we might expect!

For **AO4** the task is sharply focused on purpose and the expectations of the intended reader, with the motif of the thirst and desire for water contrasted with the water 'turned into ammunition' and the use of personification of the wind.

For a young person, there is sophisticated use of form, tone and register, for example: 'Disappointment would have been an understatement for what I saw as I looked around', 'completely at odds with my insignificant raft'. There is full achievement of Level 5 – while it is not always fully sophisticated, this does not mean it cannot achieve full marks – we do not require perfection.

For **AO5** the candidate manipulates complex ideas (the motif of water used throughout) utilising a range of structural and grammatical features to support coherence and cohesion.

An extensive vocabulary is used strategically here, for example: *caressing*, *palate*, *parched*, *acclimatise*, *ammunition*, and rare spelling errors do not detract from overall meaning.

There are lots of techniques subtly employed, for example single line paragraph for effect, sentence starters, and the repetition of 'Darkness' at the beginning and end.

Punctuation is accurate and well-controlled to aid emphasis and precision, and a range of sentence structures is used accurately and selectively to achieve particular effects. AO5 does not have to be perfect to achieve the top mark of Level 5.

## **Question 4**

This question was the least attempted question.

Many students wrote about a bad situation that happened and then 'they just decided to get on with it' at the end.

Many of the students wrote a narrative which was usually about something negative, there were very few happy ideas.

Generally, the stories were clearly structured, and all students showed a good understanding of what they needed to do.

Better responses used a lot more description in their writing, setting the scene and creating an appropriate tone.

Many of the better responses had some kind of moral to their story. Only a few seemed to use the images as inspiration and several set their pieces in an examination or school work situation.

Image 1:

I'm writing about my Life Story ~~to~~ how it ~~begining~~ and how I will ~~as~~ decided my ~~future~~ <sup>future</sup> will be.

Firstly ~~my dream~~ I was always wish and dream to be a doctor to help people out even when I play with my friends I used to take a doctor ~~to~~ carectors, but over the time my ~~expiarence~~ <sup>in life</sup> ~~infaturnally~~ started to change and my dream life ~~standed~~ was just a dream. From a ~~two~~ <sup>seven</sup> years ago I went to another country and I ~~decided~~ to live there. I met so many ~~different~~ different people with different religist even the way they thinking it was abstrully ~~sa~~ different to me. but to be honest I like the way they thinking and know they prepering for thier <sup>that</sup> future from a young age. So that's was one of the reasons ~~who~~ <sup>that</sup> made me change ~~the~~ <sup>the</sup> way I was ~~thinking~~ thinkin. ~~It~~ even effected my expiarence in life and to think of an other ~~dream~~ job ~~to~~ in future.

I came to this contry when I was 16 years old and I went high school ~~for~~ <sup>in</sup> year 11 ~~which~~ which is the last year. In November, I was actually so late and my language was so weak. Everyone was prepering for thier exams and am nervous, while I was ~~setting~~ setting down with no idea what was going on. The first month I felt so bad because there wasn't any one to talk to and thinking how I will study all this to pass or ~~my~~ maybe

learn some english. other <sup>wise</sup> ~~ways~~ the teachers there was in every lesson with me and there was ~~two~~ two teachers are speaking my language to translate for me. The time was running after a couple of months before the exams my english started to be better than was before and I made a friends.

3P.

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

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

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

experience in life. I chose to be a ~~farmer~~ in ~~family~~  
~~family~~

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



It is difficult to see the connection here with the title, unless it is in broad terms and about making a decision about the future. The candidate explains coming to the country with limited English, studying for examinations and not getting the grades they needed, then making a decision about the future.

For **AO4** the candidate meets all of the bullet points in Level 2. Communication is broadly appropriate with some sense of the purpose and reader. The form, tone and register are straightforward. This is a response to read aloud, as you can hear that the communication is not always clear, but is broadly appropriate.

In **AO5** the candidate uses paragraphs mostly correctly and information is ordered at a basic level. There is some correctly spelt vocabulary, for example: teachers, speaking, translate, friends, finally, enough, but there are also some words that are indecipherable.

Punctuation is used with some control and there is an attempt to create a range of sentence structures including coordination and subordination (although sentences with subordination are not punctuated correctly). Again, all of the bullet points of Level 2 are met.

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

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

This is a brief response, and we start thinking of Level 1 in this case.

However, communication more than 'at a basic level, and limited in clarity' – the message of plans for the future and the background to this candidate is evident.

There is little awareness shown of the purpose of the writing and the intended reader. It is unclear how this links to 'I decided to get on with it', or how the reader is engaged. There is some, limited, awareness of form, tone and register. It does not use the images for this question, but this is not essential and they are just there for support.

The response meets Level 1 fully for AO4, since it borders on communicating in a broadly appropriate way. For **AO4**, therefore, the response meets Level 1 fully, with a mark of 3.

For **AO5** the candidate does express information and ideas, and there is limited use of structural and grammatical features (although there are two paragraphs). The candidate does meet the second bullet point in Level 2, as the response has some correctly spelt vocabulary, for example *accountant*, *examination*, *because*, *Everything*, *family*, although there are frequent errors. The third bullet point is met in Level 1, as there is punctuation used with basic control, and underdeveloped, often repetitive, sentence structures.

It is important that the errors do not negate the positives.





## Paper Summary

Based on their performance on the paper, candidates are offered the following advice:

- Ensure you have studied the poetry and prose texts in the Anthology fully and use the examination time to remind yourself of the text, not re-read it.
- Even if the text is a longer extract, consider the key points linked to the question you are being asked.
- Make sure you are covering the whole text from beginning to end in order to meet AO1 in the higher levels.
- Read the question carefully and make sure you are answering **this** question, not telling the examiner what you know about the text you have studied. The selection needs to be relevant to the question you are being asked, in this case 'interesting the reader'.
- For AO2 (language and structure), make sure you are offering ideas about how language and structure are used. Many of you were able to give examples, but sometimes you did not offer a comment about how the example was used.
- For AO2, try to cover points on both language and structure, commenting on the different techniques that have been used by the writer and how they link to the overall topic of the question, in this case how readers are interested.
- When you are writing, always think about your reader, what information and ideas you want to develop and how you want the reader to react at different parts of your writing; then choose effective words, phrases or techniques available to you to achieve those effects.
- Think carefully about how you will begin to write so that it is engaging for your reader from the beginning.
- As you begin to write, 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: spelling, punctuation and grammar
- In writing, focus on crafting and organisation whatever the nature of the task.
- Be ambitious in your structure, vocabulary and range of ideas and try to be creative and original.
- Use the number of marks available for each question as an indication of how long you should spend answering each question.

## Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>



