



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

January 2020

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 2R: Poetry and Prose Texts and Imaginative
Writing

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January 2020

Publications Code 4EA1_02R_2001_PEF

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Introduction

This report will provide exemplification of students' work, together with tips and comments, for Paper 2R of the International GCSE Specification A in English Language. This was the second January examination of the new 'A' specification in IGCSE 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...' and 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 poem from the Anthology in the examination, and that most had studied it before. Some students had been taught the context of and background to the poem.

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. Examiners were impressed by:

- evidence that many students had understood the content of and ideas in the poem
- the successful use of the bullet points within the question
- completion of the questions in the paper and coverage of the assessment objectives

- the references to context in response to the poem
- 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 awareness of the range of ideas in the poem
- failed to reference the question, with students simply writing all they knew about the poem
- followed a rigid structure in their responses, with a stanza by stanza 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
- lacked accurate spelling and secure control of punctuation and grammar.

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

Question 1

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 students tended to either explain what was being said in the poem. They were able to show some understanding of some parts of the poem, but the understanding was uneven. There was often limited selection and interpretation of information and ideas: for example, students at this borderline often did not move past the accident.

Students at the Grade 4 borderline were at least able to identify some of the key ideas in the poem, although at this borderline grade there was often an imbalance

where the focus was on identifying basic/valid ideas and information from the poem rather than being appropriate, apt or persuasive for the higher levels. For example, students at this borderline grade often had not considered more than broad ideas. There was a lack of 'drilling down' into the poem to examine the more nuanced ideas considered by students achieving higher marks.

Students at borderline Grade 7 were more direct in approach, as they were able to select the relevant ideas from the poem in a detailed but succinct manner. Students at this borderline at least covered the full poem, and offered detailed comment including foreshadowing and the contrast between setting and events in the poem creating strong 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 students opportunities to achieve across the range.

At the lowest levels students often made reference to language and structure as a brief add-on at the end of the answer. Students here 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 – students here were good at finding both language and structure features, but not as confident at explaining them. The responses were much more at a descriptive level, with limited and underdeveloped evidence.

Students at the Grade 4 borderline were at least commenting on both language and structure. At this borderline grade students were commenting on and explaining language and structure, with appropriate and relevant references. Students at Grade 4 border were able to pick out features in the text, but often there was little developed explanation of the effect of these features. The majority at the borderline grade were able to comment clearly on, for example, repetition, personification, exclamations. Some explanations at this borderline grade were non-specific: 'The writer uses language and structure to engage the reader.'

Students at the Grade 7 borderline were commenting on both language and structure consistently, confidently and succinctly. At this borderline grade students 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 recognised the creation of tension in the ending 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, showing a perceptive understanding of the viewpoint of the poet and the effect of details selected on the readers.

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, students 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.

Some interesting student responses were:

- One student felt that the word 'supper' had religious connotation, linking to the 'last supper' of Jesus.
- 'The boy was big enough to know everything, to understand what happened to him, to understand this accident. But inside his heart he was still a little boy.'
- 'Their lack of sympathy, their sympathy and the ability of crying were killed by life.'

Example 1

In is open the writer has presented a story or a accident in ~~said~~, it has told about a young boy is trying to use a ~~supper~~ but sadly he got cut by the ~~supper~~ and he cut his hand off, and when his sister saw it they call the doctor, the doctor ~~are~~ ~~need~~ need to cut his hand off, for his ~~good~~ but the boy ~~is~~ ~~trying~~ to stop the doctor, but at the end the doctor still cut his hand off.

In is open the writer has described the boy very childlike ~~at the~~ ~~for~~ ~~example~~; Since he was old enough to know, big boy doing a man's work. In is line it has show that the boy is very young but he's trying to be a man and he want to show to himself that he is a man. And another example is what the boy has said

to his sister: "Don't let him cut my hand off the doctor, when he comes. Don't let him

sister!" It shows that his quite childish and he really needs his sister's help in his daily life.

In this poem the writer has used some very daily language, and the story has been told in a fast speed at the end but the opening of this poem are very ~~slow~~ come very meet and the middle part are very vivid. So the structure of this story is slow to fast.

Examiner Comments:

This answer achieves a mark of 5 in Level 1. There is 'basic understanding of the text', Level 1. Selection and interpretation of information/ideas/ perspectives is limited. There is basic identification and little understanding of the language and/or structure used by writers to achieve effects (reference to structure at the end and possibly vivid language). The use of references is limited. The response does not quite border on 'some' understanding so a mark of 5 in Level 1 reflects this.

Example 2

The writer used the word "snarled" and "rattled" to describe how the saw was turned on. It described how the motor and the blade were spinning. This is a type of ~~metaphor~~ ^{personification} to describe the saw. The accident is shown to take place in a yard. This can be concluded from the following quotation:

"The buzz saw snarled and rattled in the yard." (Line 1)

The writer directly tells the reader where the accident took place. It can also be seen from the passage that the saw was used to cut wood. The writer described it as making dust and dropping stove-length sticks of wood.

In this passage or poem, the boy was shown to have been using the saw to do his work. This can be ~~shown~~ ^{seen} from the quotation:

"That a boy counts so much when saved from work."

This shows that the boy was using the saw and was cutting wood. The saw, as described by the writer, leaped out at the boy's head. This is a form of the figure of speech - personification, as the writer gives the saw, which is an inanimate object, the action of leaping. The saw was described as meeting the boy's hand. This simply means cutting through the boy's hand.

After the accident, the boy was described to react to his ~~cut off~~ ^{hand} cut off with a rueful laugh. This ~~possibly~~ ^{possibly} ~~may~~ ^{mean} means that the boy was ~~shocked~~ ^{shocked} or was in shock to see his hand cut. This incident happened at the exact moment ~~that~~ where his sister was

calling their family for supper. This can be proven from the following quotation:

"At ~~the~~ ^{the} word, ~~as if~~ ^{he saw, as} to prove if to prove
as if to prove what supper meant, leaped
out at the boy's hand."

The boy was seen to not realize that his hand was already ^{gone}. This was shown when the boy asked his sister to not let the doctor cut his hand off. The boy was ^{then} said to puff his lips out and ~~lay~~ ^{laid}. This is how the writer ~~show~~ shows the readers the boy has passed away. To emphasize this, the writer also added that when ~~the~~ his family listened at his heart to look for a pulse, they did not hear any. This can be seen from the following quotation:

"They listened at his heart, little - less - nothing!
- and that ended it."

This quotation also shows that the boy's heart rate did not instantly stop. Instead, it lowered gradually until it has stopped. Lastly, the writer showed ~~the~~ ^{the} morning of his family while at the same time emphasizing ^{an more} the boy's death, as shown in the last two lines of the poem.

Examiner Comments:

This response meets the first bullet in Level 2 – there is some understanding of the text (there is not a sense that this is sound, so for this it does not border on Level 3). The second bullet point is met in Level 2 also, as the selection and interpretation is valid but not developed. The third bullet point is more on the border of Level 1/2 as there is a lack of evidence that the student has more than basic/little understanding of language and structure. The selection of references is valid, but not developed. Level 2 is securely met, but this does not border on Level 3. A mark of 11 is achieved.

Example 3

In the text, the writer presented the accident as a tragic accident that was encountered by the boy. This is evident from line which said "His sister stood beside them in her apron to tell them 'supper'." Shows the ~~beginning of the incident~~ event that ~~started~~ ^{started} the accident where the sister distracted the boy by saying "supper supper", knowing more that the boy has been bored from his work that he has been doing for almost a day. Furthermore, the author described the moment when the accident happened in which the boy's hand was injured from the machine when it accidentally cuts the boy's hand. This is evident in the phrase "As if to know how ~~supper~~ knew what supper meant, leaped out at the boy's hand". ~~is~~ The phrase shows the start of the incident or the begin ~~ing~~. Immediately after the boy's sister said "supper". Furthermore, the author then continued with ~~the~~ ~~tone~~ by the phrase "But the hand!" showing ~~that~~ an expression on how serious/terrible the condition his hand is at. Furthermore, Frost continues with "The boy's first outcry was a rueful laugh" showing on how much pain the boy felt once the machine had cut off his hand. Moreover, Frost continues with phrase "As he ~~from~~ swung toward them holding up the hand." showing ~~how~~ the desperation of the boy in order to be able to recover his injuries. ~~Furthermore~~ Furthermore, ~~they~~ Frost continues with "but as half as if to keep the life from spilling." showing ~~on~~ that the injury he encounter is ~~in deep possibility of causing~~

bringing his life on the line or which means he may be dead from this injury he encounter. Moreover, the phrase "He saw all spoiled" shows ~~on the~~ that as a result of the saw accident, his blood kept on spilling / he continuously loses his blood since then. Furthermore, Frost continues with the phrase "The doctor ... was gone already" shows that when the doctor came to ~~visit~~ treat the boy, he was already in terrible condition. Moreover, using the phrase "The doctor put him in the dark of ether" showing that the boy was kept in ~~an isolated~~ unconscious state but then it didn't worked and the boy soon died, this is evident in the phrase "He lay and puffed ... listened at his heart. Little-less-nothing!"

The author described the boy in the story as a boy who has a cold relations with ~~their~~ the parents. This can be proved in phrase "To please the boy giving him the half hour" showing on how ~~fast~~ Frost ~~loved that~~ ~~at~~ feel bad about the boy ~~having~~ at a young age having to do some adult's work and working all day from the morning until the sun sets. Furthermore, Frost also uses the phrase "That a boy counts so much when saved from work" which shows that the boy is being considered as a property by their parents in which he can be used for doing the adult's work, and being forced to work all day doing the same

job which means the boy ~~felt~~ felt a high level of boredom from his daily job. ~~Moreover~~ Moreover, he ~~use~~ ~~first~~ Frost uses the phrase "Doing a man's work, though at a child's heart." Shows how ~~the~~ the boy became a victim of child labour which is done by his own parents. ~~Finally~~, ~~the phrase~~ Finally, the last phrase "And they, since they were not the one dead, turned to their affairs" ~~shows on how~~ really showed the relations of the boy with the parents ~~and~~ and the sister in which after the boy died no one cares and the parents and his sister get back to their own matters with no grief or sadness.

Examiner Comments:

The response meets the first bullet point in Level 2/3. There is some sound understanding of the poem demonstrated throughout. The second bullet point is met in Level 3 as the selection and interpretation of information, ideas, perspectives is mostly appropriate and relevant to the points being made. For AO2 there is some (Level 2) clear (Level 3) understanding of how language is used, although this is more implied than clearly explained. This bullet is more borderline Level 2/3 as some points are not so securely explained. The selection of references is mostly appropriate and relevant to the points being made. The answer is a secure Level 3, given that there are some areas where Level 2 is evident alongside some real attempts to explain. A mark of 15 in Level 3 is achieved.

Example 4

'Out, out-' is a poem by Robert Frost. A well known poet in his time. The poem describes a terrible accident that could have been prevented if the boy were not so young. Frost conveys his feelings of anger and disbelief through many techniques.

The poem opens with "The buzz saw snarled and rattled", the saw being personified can lead us to believe that it had a mind of its own. This is furthered in the next line "and dropped stove-length sticks of wood", it seems as though the saw is dropping the sticks of wood. The mention of "sweet-scented stuff" is an alliteration that can help us create an image. The next line "five mountain ranges... under the sun set" ~~can~~ ^{will} help create a crisp picture in our mind ^{of the setting.} The imagery can also juxtapose

the 'snarling, rattling' of the buzz saw. We can almost see this juxtaposition preparing us for something more dreadful.

Frost then says "and nothing happened: day was all but done", this

fore-shadowing creates an ominous feeling in the reader. "I wish they might have said", dreads Frost, as the phrase can convey the writers regret and deepen the suspense in the reader. The ~~boy~~^{worker} is first mentioned as, "a boy counts so much when saved from work"; we can get a sense of the time at which the poem is set as a boy is handling the saw and working. The time period can be estimated to be around the mid-twentieth century as the boys "sister stood beside them in her apron". As only the boy and the sister are present, it makes you wonder why 'the sister stood beside them'. This ominous fore shadowing can show that the saw is present as a character and thinks on its own.

When the sister calls for supper, the saw "as if to prove saws knew what supper meant* leaped", we can see a hint of sarcasm in this phrase as the writer tries to dull the events about to unfold. There is great personification in the next few lines as the saw

"seemed to leap" from the boy's hand. The writer also says "rather refused the meeting" which shows that the saw has as much life as the boy, but the saw has nothing to lose.

"But the hand!" Frost ~~ex~~ exclaims, the boy's hand was lost, proving that he is an ~~more~~ ^{alive} ~~living~~ character. ~~and~~ the

② "The boy's first outcry was a rueful laugh", the light irony between the events and the boy's reaction can help create ~~an~~ the same intense shock the boy feels. The boy "swung toward them", which ~~shows~~ ^{tell us} that the saw is still a character, "Then the boy saw all - since he was old enough to know, big boy", this phrase conveys many emotions. The short lived life, the belief that the boy is a "big boy" and the slight regret as the poet mentions "Doing a man's work though a child at heart",

it's almost as though the boy came to terms with the fact that he shouldn't have been working at such a young age.

The boy's desperate pleas, "Don't

let him cut my hand off... Don't let him sister", can help intensify the regret and longing for everything to restore itself. "The doctor put him in the dark of ether," the use of the word "dark", can foreshadow something even worse happening. "And-then..." creates suspense. "the wether at his pulse took fright", this phrase introduces the shocking possibility of death. "They listened at his heart. Little-less-nothing", the last of the phrase "Little-less-nothing" follows the rule of three and can help us see the meagre life of the boy leaving gradually. "And they, since they were not the ones dead, turned to their affairs." This powerful closing line can really convey Frost's anger and heighten the society's ignorance. It can also refer to the "them" that we previously believed to be the saw. Comparing the society to the saw can really show that though one is alive, both are equally ignorant.

Examiner Comments:

This response is a good example of one that takes some reading and re-reading to agree a mark. There is achievement of Level 3 - this is evident from the first page. There is sound understanding of the text, and the selection and interpretation of information, ideas and the poet's perspective is appropriate and relevant to the points being made. There is clear understanding and explanation of language and structure and how these are used by Frost to achieve effects, including use of

vocabulary and sentence structure. The selection of references is appropriate and relevant to the points being made. In this case, we would look to see if there is achievement of Level 4.

On balance, we felt that there was enough personal interpretation of the poem to just show that the student had some sustained understanding. There were also some promising 'glimmers' of exploration, for example the sense of 'ominous foreshadowing' and some of the references in the second to last page. However, there were also some areas where the explanation could be clearer or more detailed. Therefore, a mark just at the lower end of Level 4 was achieved, 20.

Example 5

"Out, Out -" the poem by Robert Frost talks about a boy. A ~~the~~ boy that met with an accident. Frost is very descriptive when he talks about the setting. He makes the mountain ranges seem alienated from the little boy. He is so close yet so far away and does not have the time ^{of day} to lift his eyes to look at the "sunset far into Vermont". The writer refers to him as a "boy". This makes him seem young, innocent and rather ~~naive~~ naive as most children are.

The writer talks about the accident like a meeting of two characters. The saw and the boy.

The saw is presented as a ~~the~~ separate character. This is shown when he says "~~the saw, as if to prove,~~
~~and~~ the saw "leaped out at the boy's hand".

This gives the saw a human quality. The saw is personified. ~~to make the~~ The writer ~~is~~ talks about this ~~as~~ as a "meeting" that neither refused. This could go to show how ~~out of control~~ the boy could not control the saw. The meeting of the hand

and the saw is described in great detail. The writer shows the boy's devastation by the short line "But the hand!": This makes the ~~incident~~ ^{incident} seem grave and shocking. The writer builds on this

~~It~~ 'shocked mood by saying "rueful laugh". In my opinion the word laugh here could be used to show the boy's innocence. Or it could simply be a ~~of~~ laugh coming from the depths of pain. The writer uses the words "to keep the life from spilling". This in itself shows the severity of the situation. It could also be used to show desperation. ~~to~~ that the boy feels as his arm has been cut ~~off~~.

The poet describes the boy in a very interesting manner. "to please the boy by giving him a half hour that a boy counts so much when saved from work." This goes to show how much value he holds for 30 ~~min~~ short minutes. This could ~~go on to~~ show that he is hard-working. ~~and~~ However it shows that he is in need of money, ~~as~~ ^{as} he is still a ~~little~~ boy, and needs to work for his family instead of enjoying the view that spreads out in front of him.

The writer ~~of~~ progresses to say "the boy's first outcry". This again shows the reader how young he is. ~~as when babies are born they~~ This could be a reference to a ~~perhaps~~ baby's first cry. It could mean that life starts with ~~the~~ a first cry and ~~is~~ in that moment

he feels like a child. A helpless little child begging for attention. The writer builds a desperate mood after that by saying things like "to keep the life from spilling" and "Don't let him cut ~~off~~ my hand off". There is a very ~~important~~ important line ~~here~~ ~~the~~ in the poem. That line is: "big boy, doing a man's work, though a child at heart". This is important because it shows the reader that this boy has his innocence but doesn't have much choice but to do a man's work. It shows the readers that he ~~is small and~~ ~~still~~ still holds simple emotions in his heart. It also shows the reader that despite him being a child he is not oblivious to the cruelty of the world. The poem goes on as the writer says "They listened at his heart." and "little-lets - nothing!". It ~~shows~~ brings to light how small a life is and how quickly it can end. How it ~~is~~ just fades to nothing.

~~When the poem ends the last lines are~~

The last line is "And they, since they were not ~~at~~ the one dead, turned to their affairs". This shows that the world moves on. It shows the ~~too~~ horror of indifference while ~~referring~~

referring to a boy's life. It shows that the world doesn't stop for things like ~~this~~^{this}. It makes the boy's life seem ~~wasted~~^{small} and wasted. It is an honest truth of how the world works captured ~~beautifully~~ beautifully by Frost.

The writer uses language and structure to ~~show~~ ~~describe~~ ~~emphasise~~ emphasise the ~~effect~~ ~~of simple words~~ emotions portrayed in the poem. The writer uses personification when he says the saw "leaped". ~~The writer~~ He also uses rhetoric when he says "snarled and rattled". This also ~~can~~ creates a foreshadow and ~~makes the~~ feeds the readers curiosity. The writer further creates a character of the saw by ~~saying~~ saying that ~~some and the saw~~ "neither refused the meeting". The writer puts a one word sentence: "so" to build suspense and doubt on the readers minds. "Dark of ether" could be to show the colour or the shadow it creates over the boy's life. "Little - less - nothing", is used to show ~~the~~ the gradual absence of a life. It moves the reader as the reader empathises with ~~the~~ the boy. However Frost breaks this mood by ~~saying~~ saying talking on an indifferent tone and saying "And they, since they were not the one dead, turned to their

'affairs': ✓

In conclusion Frost plays with the ~~see~~ readers feelings throughout the poem. ~~what~~ He creates emotions of desperation, anticipation and loss but ends on an indifferent note showing the readers the ~~is~~ cruelty of the world. He makes the reader empathise with the boy until his last line. Overall he ~~does a~~ does an impeccable job of describing the scenery, the accident and the boy. This poem is brutally honest ~~just like the world is~~ while showing in portraying the world and its detachments.

Examiner Comments:

As with the previous response, this answer shows how important it is to read and re-read responses to ensure that there is a real reflection of what has been achieved. This piece when read aloud reads as a confident and sophisticated response to the poem, which is personal and offers some interesting insights into it. We started at a mark of 28, but then on re-reading felt that all of Level 5 was met. The rushing at the end in terms of language and structure did not negate the positives achieved. It is also an example of where the student has integrated their analysis of language and structure throughout without having to feature-spot techniques.

Writing

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 writing 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 these 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 'pedestrian' 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:

- 'Achieving a balance between answers that were rather short, thus preventing full development and those which filled page after page, with very little control, proved difficult for some.'
- 'Many students attempted a range of vocabulary, not always used correctly.'
- 'Students often used repetitive sentence structures e.g. one where almost all the sentences began with 'And'.'
- 'Most used paragraphs and if there were no obvious paragraphs, shape was applied by identifying structural devices/ time sequences.'

Question 2: Write about a time when you, or someone you know, did something by mistake.

Examiners noted a wide range of responses being offered which allowed the full range of marks to be applied, since all students were able to access the concept of doing something by mistake. Ideas included making a mistake in a football game, playing video games instead of studying, in examinations and with parents. The title also allowed exploration of relationships, with some extended narratives dealing with mistaken identity and the consequences of this. In some instances, the mistake was not explained clearly and in one, the word was never used. On the other hand, most answers emphasised the mistake e.g. 'an unforgettable, irreversible and unrecoverable mistake'.

Example 1

The Best I have ever made.

2014, May, 10th I ^{mistake} still rember
it is a big day for my sister, It is her 18th
years old ~~bit~~ birthday, but I can't go
and attend her birthday party, beca I have
3 reasons that I can't ~~attend~~ attend. Reason
One I'm ~~takeing~~ having a British out door camp
at that time so I can't go. Reason two
me and my sister had a relay bad
relationship at that time so I can't go.
Reason three I don't want to.

So, I didn't attend her birthday party
didn't say happ birthday to her, I ~~also~~
even rember that day is her birthday, so

I didn't do any thing but I ~~had~~ had
buy a new book named "Happy Birthday"
Online not because is my sister's Birthday
but just because I like to read and
my friend say a said that book are
very funny and I am a big fern of
~~buy~~ buying things online so I ~~buy~~ ~~buy~~
it! ~~buy~~

every time I buy things online I will
let the ~~poster~~ seller to writ a my

name on the post box so other people will not open it but is time I forgot! So my sister open that post box and saw that book and she thought it is her birthday gift from me and it is a big! big! big! mistake. So she call me and she said "Hi~ Veronica, which is my sister if you still remember me your sister Amy, Uh~ I just want to say thank you for your gift which is really lovely and I really like it, so thank you!" and I say "Oh~ that is great Uh~ The camp will finish on Sunday so I will be at home at Sunday 5:00 o'clock hope I can see you!" And my sister reply "oh~ oh~ great great I miss you" and I say "me-eme too, see you" I cut the call at that moment I feel happy and sad, I am happy is because I have 5 week didn't speak to my sister, & I am sad is because I ~~should~~ should not give her is gift take to her, should love my family. But just because of is lovely mistake

me and my sister's relationship has getting better and better.

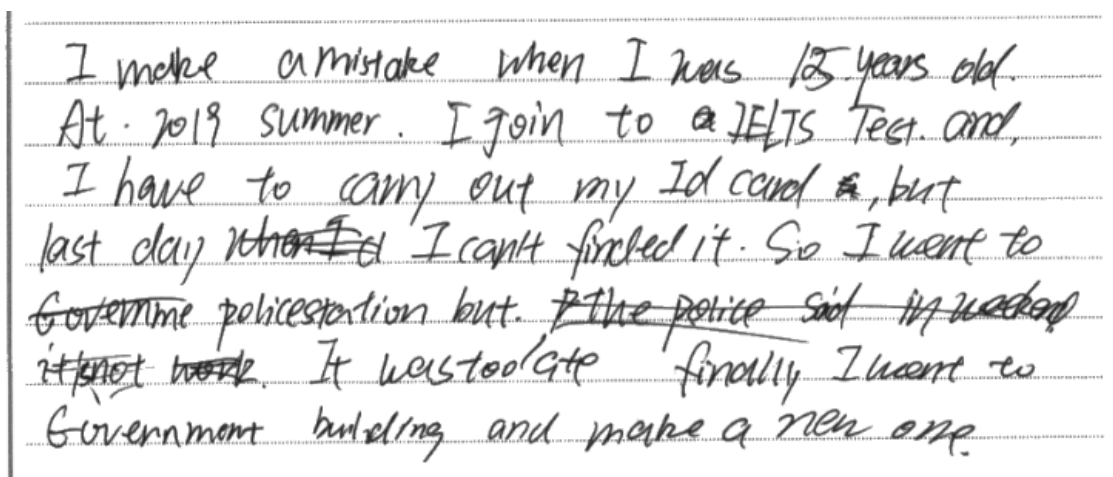
Examiner Comments:

This response achieves marks of 7+4 (11 in total). For writing it is important to consider the mark scheme descriptors in terms of the average student. Perceptive, subtle and sophisticated does not have to mean worthy of publishing!

In this response there is evidence of Level 2 achievement in AO4, and there are elements that just border on Level 3 (there is a lack of clarity in how the ideas are expressed, but they are fairly clear in places). The response communicates in a broadly appropriate way (with some bits lacking clarity). There is some grasp of the purpose although not always of the intended reader. There is straightforward use of form, tone and register (Level 2), and an attempt to create appropriate voice (not successfully done).

For AO5 the student expresses and orders information and ideas (just about). There is use of two paragraphs although not a range of structural and grammatical features (Level 1/2). In terms of vocabulary the student does meet Level 2 as there is use of some correctly spelt vocabulary. In terms of punctuation it is used with basic control (Level 1), although there is an attempt to use a range, and the sentence structures are quite repetitive although there is something of a range in the use of speech. Using 'best fit', this meets the top of Level 2 for AO5.

Example 2



I make a mistake when I was 17 years old.
At 2019 summer. I join to a IELTS Test and,
I have to carry out my Id card, but
last day ~~when I~~ I can't find it. So I went to
~~Government~~ police station but. ~~the police said in~~
~~it was not~~ It was too late finally I went to
Government building and make a new one.

Examiner Comments:

This is a very brief response. These can be quite hard to assess as there is often a lack of evidence to support a mark.

AO4 is met in Level 1. Communication is at a basic level, and quite limited in clarity. There is basic awareness of the purpose of the writing but limited awareness of the intended reader. There is little awareness of form, tone and register. The

response does not border on Level 2 as there is not enough evidence to support this. A mark of 2 is achieved.

For AO5 all of the bullet points in Level 1 are met. The student expresses information and ideas, with limited use of structural and grammatical features. The vocabulary is basic (in spite of the correct spelling of government). Given the brevity the student uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. Again, a mark of 2 is achieved.

Question 3: Write a story with the title 'The Promise'.

Students presented a range of material, for example promises made by parents if studying led to examination success, missing a family holiday in Japan in order to study and was promised a pair of shoes, which turned out to be the wrong size. Parents made promises and could not afford to fulfil them, leading to disappointment. Often, a child was required to promise to look after siblings if the father died. Often students wrote about romantic relationships and how promises could result in clashes with friends/parents. Some answers had unexpected results/endings, for example 'I still think about how I killed a person just because I promised to keep them safe', and 'I obtained a promise but lost my grandfather.'

Example 1

Blood.
Red, ~~crimson~~ liquid spilled out at a faster rate from my side. I touched it. My eyes widened with horror ~~as~~ ^{now} ~~my~~ ~~fi~~ ~~seeing~~ looking at the blood ~~is~~ on my fingertips. It slowly engulfed my ~~is~~ hand as the blood seeped out of my sight as if it ~~was~~ had gained freedom after years of ~~so~~ desperately seeking for.
~~I~~ I was soon distracted by the screeching of car ~~and~~ and burning of tyres soon filled ~~to~~ my nostrils. ~~My heart dropped~~ ~~as~~ "They are still following me". ~~I~~ I sprung into action as I dashed ~~into~~ ~~to~~ the right and then to the left. The street was

gloomy with ~~at~~ only one street light ~~at~~ that flicked.

I ran ~~to~~ as ~~to~~ my legs throbbed. ~~and~~ Pain
I couldn't feel the pain yet. But why? ~~It~~

I suddenly came to half as ~~the~~ I saw a familiar fence that hovered over me. I ~~so~~ scooted by body up, lifting ~~to~~ my weight and jumped over the fence. My legs hit the ~~surface~~ ~~hard~~ hard surface and I fell ~~to~~ upon ~~the~~ my bloody side. ~~the~~ ~~As~~ As pain shot my side, a cry of agony erupted from my mouth but ~~it~~ it was soon muffled

muffled ~~by~~ as I covered ~~to~~ my ~~hand~~ ~~to~~ mouth with my hand. ~~I~~ ~~remember~~ My vision was starting to get blurry but I blinked to stay away. I knew it is now or never. I tied ~~to~~ my black hoodie around my wound to subsidize the blood. ~~It~~

I didn't know when I got shot until I saw blood erupting from my side. ~~I~~ I stood up and ~~to~~ flung ~~to~~ to action. I ran ~~unt~~ ~~to~~ the like in a marathon race across the neverending field. ~~As~~ ~~so~~ I ran into darkness, ~~so~~ ~~begging~~ ~~begging~~ begging ~~into~~ it to embrace but it would never obey.

~~Dark~~ Darkness. "

The only place where you can cry. The only ~~place~~ ^{person} place that keeps your secrets and help you to hide away from the ~~to~~ world. ~~that~~ The only place that will

embrace and sooth. It is the only place where ~~if~~ you are alone and no one ~~se~~ hurts you.

But this darkness is ~~exit~~ devil!

~~My~~ My heart was pounding hard ~~g~~ against ~~my~~ chest chest and as life was draining out of it.

~~Another~~ A ear piercing ~~so~~ ear-deafening ~~was~~ sound ~~was~~ ~~was~~ ~~the~~ echoed in the empty field.

~~The~~ They are shooting! Another shot was heard. ~~I knew~~ I cannot stop.

~~I was~~ Suddenly ~~a~~ ~~st~~ a strong gripped me from my waist and ~~for~~ I ~~at~~ ~~at~~ abruptly came to a hold. The strong ~~st~~ "arms ~~to~~ scooped me and pulled me back against a hard wall. I ~~at~~ ~~at~~ wiggled my ~~arm~~ legs and screamed ~~to~~ ~~to~~ to the person to leave me. Tears ~~poor~~ pooled my eyes and soon trickled down my pale skin.

After dashing my legs for about an hour which ~~at~~ I knew were few ~~at~~ minutes, I stopped ~~at~~ ~~at~~ as I choked ~~because~~ I was on my breath. My ~~breath~~ breathe were slow ~~but~~ and ~~a~~ ~~my~~ black dots began to invade ~~by~~ my eyes. ~~to~~ Energy ~~was~~ ~~at~~ drained and I weakly slumped against the hard chest. I let the darkness embrace me!

~~to~~ I heard a ~~screa~~ loud scream. ~~But~~ but as I layed my small, bear foot on the cold floor the scream disappeared. I knew who it was.

Mummy!

~~At~~ It was mummy. I ~~opened my~~ Fear consumed me as I trembled. ~~I~~ Holding my teddy I walked towards the door. I placed my ~~to~~ small, flesh hands on the ~~door knob~~ ~~knob~~ "nob with attempt to open it but I heard another scream. This time it was ~~a~~ ~~to~~ filled with agony and horror. ~~I~~ I ~~stump~~ stumbled a foot ~~back~~. A few tears ~~started~~ streamed through ~~the~~ ~~in~~ the green eyes. Once the scream disappeared, I gathered the courage and opened the door. ~~I~~ but regretted it soon.

~~At~~ ~~At~~ Mummy sprawled lifelessly on the ~~a~~ ~~floor~~ ~~as~~ as a pool of blood flowed below her beautiful blond hairs. ~~the~~ Her green eyes, Those green eyes like mine were slowly drooping as life ~~to~~ her soul betrayed her. A whimper escaped ~~her~~ her mouth. ~~Soon~~ ~~as~~ ~~I~~ ~~to~~ ~~in~~ Soon she noticed ~~me~~ my presence and ~~desperated~~ desperately called me. "Anna", "Anna", "Anna..."

~~Too~~ ~~off~~ ~~e~~ I ran towards her taking long strides and hugged her tightly as if holding her from leaving. I lifted my eyes to look at her ~~pale face~~ ~~that~~ bloody face, that ~~a~~ I admired the most. "Take ~~my~~ ~~re~~" "I... It was ~~y~~-your fat-~~ther~~ who ~~k~~-killed ~~m~~-me, ~~Promise~~ ~~y~~ ~~to~~ Take my revenge". she managed to say. ~~I~~ Her eyes ~~flung~~ ~~wild~~ ~~open~~ as life had drifted from her

body- She lied lifelss.

Mummy !)

I promised to myself that I would take revenge.

~~With this~~ I My eyes flung open as if new energy had ~~filled~~ filled me. ~~I~~ I tried get sitting

up against the wet grass. ~~I~~ I winced as ~~pain~~ in pain. ~~I~~ My head thrapped. ~~and~~ I rubbed my temple as if it could subside the pain and heart ache.

~~I~~ I took in a long breathe, and grasped for air.

Once my vision was clear, I looked around to see an old man's back against my sight.

~~The way he mo' I is instantly knew i'~~

The way ~~he~~ he grinned, and ~~the way he~~ ^{his} ~~big~~ ~~to~~ six foot five inch ~~have~~ dominated, ~~and~~ as he shoved his hands into the pocket.

I reached for my gun ~~in~~ ~~in~~ in my pocket and holded it pointing to him. Determined I shooted him.

Examiner Comments:

This response meets all of Level 3 for AO4 and achieves 12. The response communicates clearly (once read a few times with the understanding of flashback), with a clear sense of purpose and understanding of the intended reader. The use of form, tone and register is at least appropriate. Given Level 3 is met, we look to see if there is evidence of Level 4. There is a sense that the student is quite successful in creating a story which has some tension and mystery, so there is some achievement of the first bullet point of Level 4. The response does not move higher since there is some difficulty in establishing clarity.

For AO5 Level 3 is partly met. Appropriate information and ideas are connected and developed (just about) and structural and grammatical features and paragraphing make the meaning clear.

There is some varied vocabulary (*familiar, hovered, embrace, betrayed*) but spelling is quite often misspelt (there is balance of Level 3 and Level 1/2 here). There is some varied punctuation used, although not always accurately, and sentence structures are adapted as appropriate. 'Best-fit' is the middle of Level 3, a mark of 6.

Example 2

The Promise

Six months ago, I was younger. I was happy, and I was excited, and I was in love. Six ~~was~~ months ago, I was a fool.

I was a fool for you.

Six months ago, we were talking. Every day, I'll be done with school and the first thing I would check is my phone - and if there were any messages you left on it.

I would unlock my phone and ~~the~~ see nothing, so I'll scroll through Instagram for half an hour and wait. I would wait for you. Often times, I'll see ~~of~~ someone on Instagram like you. The same ~~has~~ dark brown hair that's nearly black, gently styled back so it perfectly frames your face. ~~the~~

Or the same plain white tee shirt ~~on top~~ layered with that denim ~~is~~ jacket of yours that made you look tall. And cute.

Or maybe the same smile that you give me when we pass by in the hallways, or when I look ~~back~~ behind my seat to see you in yours.

Every single time I see those things, I can only think of you.

Ding!

A new message from Aria.

My heart skipped a beat - the way it always does when your name pops up anywhere. I opened it, and it read - "hey".

Of course. Classic.

"hey you too", I ~~was~~ texted back.

"Are you free this Friday?", he asked.

OH MY GOD. My heart jumped, and this wide ~~off~~ smile plastered itself onto my lips. If you're a girl, you'd know what this means. Aria's asking me out!

"uhm, yeah, I think I am". My thumbs were doing that little happy dance above my phone's keyboard.

"see u in the mall? after school?"

"okay". Not okay. I am definitely way more than just okay. I am floating.

And so the conversation went on and on. It was a date, or at least it would be one on Friday, the 23rd of April. I was super excited, like any other girl would've been if her crush asked

her out.

That same day, six months ago, we made a promise.

You, of all people, understood that I was insecure. I was let down by my ex-boyfriend, and some friendships of mine were falling apart. I was constantly anxious from my family relations because of my divorced parents, but you knew all of that.

You also understood that I wanted to be with you, even if it was just as friends. ~~to~~ You understood the way I think and the way I act, and I have grown to understand you too.

You didn't feel loved by your parents who would always compare you to your big sister. You didn't think you were good enough for them. You also felt disappointed ~~for~~ by your ex-girlfriend, who broke up with you after a long two years together.

We understood that we were different, and that ~~me~~ we would always be different.

"but even if we're different, I want you to promise me something" texted Arca.

"promise you what?"

"that ~~even~~ if anything happens, and I mean anything, you'll still talk to me."

That's the sweetest thing about him — he always makes these small promises with me. It's so pure and precious, and I guess that's why I always

liked him.

"promise", I said, ~~seas~~ sealing it.

Yes, it's been six months since we made that promise, but look at where we're at now.

That Friday, you ~~want~~ cancelled our date because you "didn't feel like going". I told you it was not cool of you to do that.

From there, I didn't talk to you too much, because after everything, I was so hurt ~~from~~ by your unfulfilled promise.

But that's okay, I told myself. We're ~~gonna be~~ going to be fine. We're still going to keep talking and keep joking around in class, and we'll still be friends no matter what, right?

But, that wasn't the case. I didn't know we could fall apart just like that, ~~be~~ because after that, you tore me apart.

You completely shut me off. You didn't text me, and you didn't talk to me at school. Weeks went by, and you never replied to any of my texts. We see each other at school, but you act like I'm invisible.

You talk behind my back, and you tore apart all the trust that we had.

~~Whenever~~ One day, I passed by you in the

hallway next to class. My heart still pounded at the sight of you, so I smiled. I hoped you'll talk to me, after all, we were alone.

But you didn't.

You shielded your eyes from me with your hands, walked right past me standing tall, like I wasn't there. Like I was never there.

And so, ~~my~~ my heart stopped. ~~It stop~~

It stopped pounding for you, and my stomach stopped feeling the butterflies. Instead my heart ached, and my head pounds every time I see you now.

It hurts to see us like this.

It's been six months since I loved you.

It's been six months since you promised me.

You promised to stand by me no matter what, so what happened, Aria? Tell me why you avoid me, or why you ~~at~~ never talked to me again. Tell me why you act like I'm invisible, or why you can't bare to even look at me. Tell me why you had to break me like that.

Tell me everything.

It's been six months since we made that stupid promise, the one you crafted and shattered the same way you did to me.

So, tell me, Aria, in these six months, did you ever regret making that promise?

Did you regret knowing me?

Examiner Comments:

This is an example of a response where consideration needs to be given as to the audience and writer. Given that the student is potentially a young person and their audience is potentially young people, the ideas presented here are very relevant and poignant to them. The response meets Level 5 fully. Communication is perceptive and subtle – while the idea is quite a simple one, the way it is presented and used is perceptive and the subtlety is in its simplicity. The writing is sharply focused on purpose and the intended reader. While we may not feel that the form, tone and register is sophisticated, the mark scheme requires sophisticated use of these, and this definitely has this.

For AO5, again, the student meets all of Level 5. Again, while the ideas are not complex, they are manipulated in a complex way. The student does use a range of structural and grammatical features to support coherence and cohesion (repeated sentence structures or words which are used with subtlety for effect, for example). While it may be evident that there is a lack of 'extensive' vocabulary, the vocabulary that is used is used strategically for the audience, and rare spelling errors do not detract from overall meaning. The writing is punctuated with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. Marks of 18+12 are achieved.

Question 4: Look at the images provided. Write a story that ends 'I'm glad I decided to help'.

This question was attempted by only 20 students and therefore there is little to comment on overall. In some instances, ambitious choices were made but expression was poor. In some cases, students wrote the essay as a straightforward argument about why we should help others.

Example 1

It's a ~~bring~~ bright Sunday morning. I wake up, freshen up and head for breakfast. There's no school today and I am excited to enjoy my day until...

I go to my living room and open up 'BBC news' and the first I ~~see~~ saw made me feel a ~~lot~~ pain - emotional pain. "Australia ~~is~~ burning!" is ~~not~~ what I saw. This intrigued me to know even more on what was happening. I look up on the internet and found out over a billion lives have been lost in Australia due to bushfires.

I saw strongly hurt emotionally and ~~can't~~ couldn't think of what to do. I wanted to help! But I didn't know how. But then my mind sparked. "I've got an idea!". As I spoke I opened up my laptop and ~~started~~ ^{began} to contact all my friends. ~~and~~ I decided to collect donations from my local area with the help of my friends and provide help to Australia. I wanted to help, even if it wasn't much.

Me and my friends gather ~~at~~ my house. We created a huge poster portraying all the ominous and dire situations taking place in Australia and we ~~made~~ ^{made} a ~~huge~~ ^{two} big donation boxes. One to collect money and the other to ~~collect~~ collect other helpful donations.

We bring out our bicycles and skateboards and decided to head out. The first bit of donation was all our ^{pocket} money. I was happy by the fact that my friends ~~do~~ didn't hesitate to give up their ~~potholes~~ pocket money at all. All with my pocket money I gave up whatever I could to the donation box.

The whole day we were roaming our city asking for donations. We went to houses, malls, shops, streets and various other places. Most of the people were readily happy to help but there were those who ~~we~~ had their own problems and couldn't help us. But the fact that majority of people decided to help, made me extremely triumphant and happy.

We ~~collected~~ collected a lot of donations. More than we ever expected. The sort out the different

donations, and put them in different boxes.

The next day I request my father to drop me to the ~~nearest~~ nearest courier office. He was amazed by my deed and effort and decided to donate double the pocket money I had. ~~to~~ ~~to~~ Australia.

After a few days have passed I was called by the Australian Authorities, and ~~I~~ was thanked by them for my help. I dedicated it to all people of my city and ^{my} friends and "I'm glad I decided to help".

Examiner Comments:

While Level 3 is not fully met for AO4, there is clear communication and a clear sense of purpose and the intended audience. The response does not border on Level 4 or reach the top of Level 3 since the tone can be a little straightforward in places. A mark of 10 is achieved.

For AO5 there is full achievement of Level 3. The student develops and connects appropriate (and current) information and ideas, and structural and grammatical features and paragraphing make the meaning clear. There is varied vocabulary, for example *intrigued*, *portraying*, *roaming*, although spelling is not always accurate. The student uses accurate and (quite) varied punctuation (ellipsis, speech marks, exclamation marks). They also adapt sentence structures as appropriate, for example short sentences. A mark of 7 is achieved, total marks 17.

Example 2

The Flood Relief Program

My voluntary work at one of the community service centres was a great success. Everything was alright, until the moment when one of my co-volunteers received a call from the Kerala Government officials to help the people with the flood relief.

I had no clue about the first aid and the basic steps to help ~~rescue~~ people in floods. We had a one-day training session about how to help the people escape from the areas that were prone to floods.

I had joined the team which was working on collecting and distributing some basic necessities such as food, clean water and clothes to the rescued people.

Many people from across the state had sent those basic materials to our organisation's central office. At a quick pace, all of us sorted those materials into different boxes to be packed and transported easily to Kerala.

The news televisions were running live,

telecasting the interviews of the rescued people and the images of the flooded areas in Kerala. ~~the~~ The floods had demolished all the paddy fields and coconut groves across Kerala. Many bridges have broken, ~~leading to~~ which lead to the overflow of the slushy river water into villages. Residents alongside the sea-shores had lost their houses, priced possessions and families. It was dreadful for most of us to experience these harsh situations in reality.

Destruction of bridges, lead to roads being queued up with traffic. Nearly after a travel of about eight hours, we had reached Idukki - a place which was more prone to floods in Kerala. Rescued people in that place were kept in schools and hospitals.

Our first work was to move around the place and help people escape from the flood prone zone. I helped a family to move out of their house and safely brought them to the rescue centre nearby. We

had saved nearly about two hundred people by being a part of this voluntary program. Food items such as milk, bread, and biscuits were distributed to the people in the rescue centre. Many sets of clothes were sorted according to various sizes to be given to the villagers.

All of us began ~~had~~ to help with the manual work. This was necessary to clear away all the broken roads and demolished buildings. Heavy vehicles like cranes were brought to this area to clear the pathway. People in rescue centres joined us in the work. This helped us bring back the city to normal life-style in a few days.

These ten days had given an experience for a life time. Working with unknown people and at an unknown place was difficult but the fact that we had saved about two hundred people greatly impressed me. As a voluntary team, I feel we have given our best effort to help and support those in need. Working in places prone to floods is not an easy job and I am glad I decided to help.

Examiner Comments:

The marks achieved here are 24 in total, 15+9. This is a response which meets all of Level 4 for AO4. The response communicates successfully and has a secure realisation of purpose and the intended reader. While there is some sense of being quite straightforward, there is quite effective use of form, tone and register.

For AO5 Level 4 is met in the main. The student manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text (not always accurately, however). There is quite a wide, selective vocabulary (for example *prone, distributing, destruction*) with some spelling errors (Level 3/4). The third bullet point in the mark scheme is met more in Level 3, as there is a lack of range of punctuation and sentence structures used (there are repeated statements used which impacts on the piece, preventing it moving higher into the top level).

Summary

Based on their performance on the paper, students 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 in the text is a short poem consider what the key points are linked to the question you are being asked.
- Make you are covering the whole poem 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 poem you have studied. The selection needs to be relevant to the question you are being asked, in this case strong emotions.
- 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 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 the character of the soldier.
- 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 the best 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 very start.
- 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.

