



Examiners' Report

June 2022

International GCSE English Language A 4EA1 02R

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Introduction

This report will provide exemplification of candidates' work, together with tips and comments, for Paper 2 (R) of the Pearson Edexcel International GCSE Specification A in English Language. This was the summer 2022 series of the 'A' specification in IGCSE English Language 9-1, the regional variation of the paper.

The specification 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). Candidates 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.

The focus of this component is:

Section A – Poetry and Prose Texts: study and analyse selections from a range of fictional poetry and prose texts.

Candidates 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 prose extract or poem in the examination.

The specification identifies that candidates:

'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, candidates should develop the skills of inference and analysis.'

Candidates 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. Candidates 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 candidates to consider language and structure.

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

Candidates are advised to allocate 45 minutes to Section B. There are three writing tasks, to some extent linked by theme to the reading prose extract or poem. Candidates 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 1 follows the format ‘Write about a time when you, or someone you know...’, Question 2 follows the format ‘Write a story with the title...’ and Question 3 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 candidates were all able to respond to the prose extract from the Anthology in the examination, and that most had studied it before.

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

It was also clear that candidates 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 candidates 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.

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

The responses of candidates had some positive features. Examiners were impressed by:

- evidence that many candidates had understood and engaged with the content of and ideas in the extract
- the successful, integrated use of the bullet points within the question,
- coverage of the assessment objectives required for this paper
- the range of ideas and creativity for AO4
- the attempt to vary vocabulary, punctuation and sentence structure for AO5
- writing that showed at least appropriate tone, style and register for audience and purpose.

Less successful responses:

- demonstrated a lack of knowledge of the extract and/or lack of awareness of the ideas in the extract relevant to the question
- failed to reference the question, with candidates simply writing something about the extract, particularly the opening
- rigidly followed the bullet points in the question so that language and structure points were almost an 'add-on' at the end
- 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 the prose extract or paraphrasing of it for Question 1
- failed to support points using appropriate textual evidence or used over-long quotations
- lacked organisation in their writing
- lacked accurate spelling and secure control of punctuation and grammar.

It was clear that candidates had been able to find at least some information about how the writer was creating interest for the reader and could comment on language and structural features. Imaginative writing was often interesting, engaging and enthusiastic and had a clear sense of purpose and audience in the voice and ideas used. Overall, examiners were very impressed with the performance of candidates and with the range of responses they saw. As Principal Examiner for this paper and Chief Examiner for the specification, it was a privilege to read such accomplished work and to see the engagement, interest and significant hard work in the responses candidates had completed.

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. Overall, candidates engaged with parts of the prose extract. The bullet points were followed by the vast majority of candidates and helped them to focus on the question.

There were some lengthy responses to the question, perhaps as the extract is lengthy and candidates felt they needed to cover a lot of it – this is where there needs to be discrimination in the selection of ideas and information relevant to the question.

At the very basic level candidates tended to comment very broadly on what was being said in the prose text, especially the opening and some key ideas. They were able to show some understanding of the extract, but the understanding and focus on which ideas were most relevant in creating interest was uneven. There was often limited selection and interpretation of information and ideas from across the whole extract. Less successful responses tended to use the bullet points as headings and then had sections of the extract copied out, with limited comment. This tended to lead to rather fragmented and repetitive responses that could make it difficult to discern 'clear understanding' and above.

Some less successful responses were unclear in their knowledge of the extract, almost tackling it paragraph by paragraph, including a great deal of information as they went through. Unfortunately, this method almost always meant that they ran out of time, thus missing the significant issues of the writer's 'thoughts' of strangling her younger sister and the conversation with her father at the end of the story. Some also wrote with no reference to the mental issues faced by the writer or the insomnia. A significant number of answers never got as far as the conversation with the father nor developed important points such as the midnight walks or the relationship with her sister. This meant that the first two bullets were not addressed fully.

One examiner commented on coverage of the story:

'Those who reached the later stages of the story were affected by the threat of strangulation. They found the idea shocking and exciting at the same time. What made it more interesting was the juxtaposition that she loved her sister 'more than anybody in the whole world'. This triggered speculation about the lack of love and intimacy between the writer and her parents. She was seen as isolated, lonely and troubled.'

Mid-level responses were at least able to identify some of the key areas of the extract which would create interest, although there was often an imbalance where the focus was on identifying basic/valid ideas and information (for example the context of the extract, with points and references coming from the earlier part of the text) rather than being appropriate, apt or persuasive for the higher levels. For example, candidates achieving the mid-level often had not considered more than broad ideas. There was a lack of 'drilling down' into the extract to examine the more nuanced ideas that were considered by candidates achieving higher marks, for example the symbolic significance of the night and snow being a covering to hide reality. Many responses were only able to show some understanding because they did not focus enough on the writer's methods or point of view, or on the reader's reaction to the ideas they wrote about.

More astute responses explored the negativity of the term 'growth'. Many noted the metaphorical effect of 'a cloud around the word'. They speculated on the lack of honesty or the lack of intimacy between mother and daughter, in that the cancer was not discussed, with 'It's all over now' being an inadequate response to the situation. The best responses connected the writer's tumour, insomnia, and worrying thoughts about her sister to show a perceptive understanding.

One examiner noted:

'The idea of alienation and isolation were often the points made and were made well. What was not often made as well were the narrator's sense of fun and the child-like perspective of the narrator which obviously had an effect on the way she dealt with and responded to the things which happened to her.'

The successful answers not only had a comprehensive view of the story but were able to comment perceptively about the underlying views of the narrator that her mental health issues were addressed in a low-key way and this was different to how similar issues would be addressed today, the view that a low key approach may well have been central to her mental survival. Better responses also highlighted the effect of the father's intervention on the writer's attitude, and how it helped to ease her mind, which allowed her to sleep again.

Some typical ideas were insomnia, mental health, isolation, childhood and reflection, for example:

- 'focus on her insomnia, the removal of a mysterious growth from her body and her relationship with her family and its members...'
- '...presenting a mentally unstable and generally unreliable narrator exploring the effects of neglect on a young girl's mental health'
- '...presents the isolation of the main character as well as her experiences with mental illness and the significance of family in that struggle'

- ‘...the themes of insomnia, childhood, nostalgia and the effects of sleepless nights are presented’
- ‘...lack of mental health support at the time as well as how the mental illness affected her life and how it slowly took control of her and twisted her thoughts’

Some candidates commented on the 'demons', which were linked to evil or had religious connotations, as well as to the mental health issues which were seen by some as a major thread in the story. Those candidates who organised their time in order to cover the meeting and conversation between the writer and her father mentioned how little the writer says/showed awareness of the mingling of direct and indirect speech/admired the way the father dealt with the situation sympathetically and commented on the simplicity of his reactions. This was sometimes linked with the father's punishments, the contrast being emphasised, for example: 'The dichotomy of her father, a man who had beaten her but also somehow understands what she is feeling.'

Examiners felt that the 'spitting incident' captured the interest of the candidates, even though it was only a threat. It highlighted the sense of isolation which existed; there was jealousy in the idea that her sister had her own friends and games.

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 made reference to language and structure as a brief add-on at the end of the answer. Candidates here often identified and named devices, for example simile and short sentences, but did not demonstrate the skill or understanding to discuss their use and did not link these to the question. At this level responses were characterised by writing without any explanations – candidates 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. A number of candidates structured their essay around techniques, and these were mostly underdeveloped responses. They were not focused upon the first two bullet points in the mark scheme (AO1) sufficiently and points tended to be random.

Mid-level responses were commenting on and explaining language and structure, with appropriate and relevant references. These responses often demonstrated the ability to be able to pick out features, but often there was little developed explanation of the effect of these features. The majority were able to comment clearly on, for example, simile/metaphor, short sentences, repetition, variation in punctuation and single line paragraphs. Some explanations were non-specific and unrelated to the question: 'The writer uses language and structure to engage the reader.' Many commented on the idea of the 'turkey's egg' referring to it as a simile or metaphor. Many also referenced the simile 'like a visitor' (in my own house) and explored the sense that she did not belong at home. Occasionally there was an imbalance between coverage of AO1 and AO2, where responses were only able to show some understanding because they did not focus enough on the writer's techniques or point of view, or on the reader's reaction to the ideas they wrote about.

The best responses were making points about both language and structure consistently, confidently and succinctly. These responses were exploring and analysing language and structure, with detailed and discriminating references. At the higher levels candidates were able to explore less obvious features, such as the tone, the narrator's role in the story and symbolism. The examples of language and structure used in the best responses were much more considered and selected, showing a perceptive understanding of techniques and the effect of details selected on the readers. The best responses connected the writer's tumour, insomnia, and worrying thoughts about her sister to show a perceptive understanding.

There were a few interesting points made on structure noted this series. Many candidates were extremely efficient at identifying technical terms, such as ellipsis, and the most successful responses linked these closely with the points being made, with reference to why these devices were effective. The use of one sentence paragraphs was a popular choice, particularly 'I was not myself'. Many responses considered the use of short sentences and repetition with varying degrees of success.

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 candidates 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 *Night*?

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 attract the reader by using first person perspective. Throughout the story, the narrator appear as the main character.

The ~~stra~~ storyteller is now the main character so this makes the story more realistic to the reader. Every emotion and thoughts is ~~per~~ transparent for the reader to see it, like every events in the character's life is ~~be~~ a conversation between the reader and the narrator. This helps the reader to feel more comfortable and ~~interest~~ interest by the story.

The ~~event~~ events that she describing are so ~~un~~ unpredictable. For example ^{it} a growth with "the size of a turkey's egg!" ~~the~~ or ~~big~~ ^{the} reason that she can not falls asleep. These make the reader wants to find out what will happen next.

The writer ~~is~~ ~~interest~~ the reader has successfully interest the reader. She is able to ~~do~~ do this by using

one sentence paragraph. For evidence, "Absurds!" or "He said, "Well" etc; This shows her unstable in mental health and she was under ~~standing~~ on her ~~her~~ mind, which makes she can not falls a sleep and can not ~~des~~ describe's fluently. This strikes in to reader's emotion and the want ^{to be} of sympathize with the character that attract their attention.



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Examiner Comments

This answer opens with focus on the question, and the identification of first person (language). This is referenced quite a lot – 'the narrator appears as the main character', 'The storyteller is now the main character'. There is some attempt to reference effect – it creates a realistic sense, and it is a conversation with the reader. There is selection of a couple of events – the growth, the reasons for the insomnia. There is also the identification of the short one sentence paragraph. The reference to unstable mental health is not really connected to the examples – does the candidate mean that short sentences show instability?

There is evidence of some basic understanding of the text (Level 1/2), and there is some selection and interpretation of information which is valid (the growth and the insomnia). There is basic identification of language and structure, but we are not always convinced that there is much understanding of the features of first person and a single sentence paragraph. There are some valid references. Given the bullet points of Level 1 are met and there are touched of 'some understanding' (Level 2), the 'best-fit' for this response is just into Level 2 with a mark of 7.

The writer has reader interest at the start of Night with a story about her childhood where she had to go through a series of life threatening events. Her first danger was when she had a burst appendix and had to be rushed to the hospital in the middle of a blizzard: "When the pain in my side struck, ... and a blizzard had to be blowing, ... the neighbour's team had to be brought into action to take me to the hospital." She was in such a dire situation where she had to endure pain while trying to get to the hospital through a storm. The writer uses hyperbole to express how much she had to go through even though it was a small trip but felt like a long adventure: "A trip of no more than a mile and a half but an adventure all the same". In addition she discovered a cancer cell had been growing in her the size of a turkey's egg: "As growth, my mother said, the size of a turkey's egg." The story presented the writer as a naive child to peak the reader's interest.

To cope with the ^{fact} ~~news~~ of that she could have died of cancer at an early age has taken a toll on her and because of it she develops insomnia and starts having dark thoughts. The following event the writer describes herself like a stranger, visitor to her family. "It is who is now trying to find herself again." "It seems that the mysterious turkey egg must have given me some invalid status, so that I could spend part of the time wandering about like a visitor." How how she seems to be a different person and fighting her inner thoughts at night ~~it seems~~ has turned into the main way the writer describes later events.

The writer used many short paragraphs to talk to herself, it is like she is trying to ^{fight with} ~~advise~~ herself, ~~not~~ with ^{her} inner thoughts: "So who do you think you are, then?" "Think again?" etc. This attracts the reader's attention.



Life-threatening events are identified early on, supported by relevant events and references. There is some implicit understanding of the text evident, for example 'She was in a dire situation.' The candidate identifies hyperbole as a language feature, which is valid, and gives a valid reference. There is some evidence of understanding in the ideas of the adventure and the 'weak' child, but these could be more developed and on the first page the response is a touch narrative. On the second page the ideas of insomnia and dark thoughts are valid, but not developed, and the idea of being a stranger and 'trying to find herself again' in an interesting one that could have moved the response higher in the mark scheme had it been developed further. This could also be said for the idea of fighting her inner thoughts at night. There is a reference to short paragraphs (sentences?) at the end which is not developed.

There is 'some understanding of the text' here, Level 2. The selection and interpretation of information is valid, but not always developed or linked to the question – some ideas are quite interesting. Language and structure are identified, and there is evidence of fairly basic understanding and an attempt to link to effect. The references are valid, but not developed.

The candidate meets the first two bullet points from the mark scheme in Level 2, although more connection to the question is needed. The third bullet point is met in Level 1 and does move into Level 2 with some comment. The final bullet point is met in Level 2 – references are valid, but not developed. A mark at the higher end of Level 2 is appropriate, and 10 is awarded.



This is a short response, with small handwriting – we are reminded that length is not always a sign of quality.

The writer attempts to interest the reader by presenting the narrator's inner conflict. The narrator has problem falling asleep and started to say random words that she didn't even understand. "but I was not myself". The short, powerful single sentence paragraph appalls the reader as it shows that the narrator may have gone into madness and makes the reader wonder what crazy things that she might do during the night. This is reinforced by the rhetorical question "So who do you think you are, then?", which reflects that the narrator isn't sure of her identity and highlights the severe inner conflict within the narrator. This seduces the readers to worry about the exacerbating mental state of the narrator and to anticipate what the character might do later. The writer wants us

to appreciate the chaotic ~~over~~ mental state of the narrator and to make us ~~at~~ ~~ponder~~ worry about the narrator's unstable ~~mind~~ mind. Another proof is the short sentence "Think again!". This illustrates that the narrator is unable to think logically and had to stop her wild thoughts by reminding herself to 'think again'. It highlights that the narrator is struggling with her own thoughts and is not in control of her own brain. Therefore, readers may feel sympathetic about her situation and also interested in the consequence of her dreadful state.

The writer attempts to interest the reader by using detailed description of the narrator's action. "I went down the rungs of the ladder... without making any noise at all.". The detailed description of narrator leaving the house shows the carefulness of her because she doesn't want any body else to notice. This reflects that the narrator wants to keep her actions in secrecy which makes the readers ~~use~~ wonder why she is doing this in secret. Readers may wonder why she is being so careful and secret in her own house, and why she is afraid of attention. Furthermore, "I went back into the house, where there was suddenly darkness everywhere.". ~~illustrates~~ The

word 'darkness' illustrates that the narrator is suddenly back to the state which she does everything in secret because the word connotes secrecy. This makes the reader wonder why she wants to be unseen in her home and what secrets she may be hiding in the house.



The response opens with a clear focus on the question, identifying the narrator's 'inner conflict' and problem with insomnia. There is a reference to structure, specifically 'short, powerful single sentence paragraphs', with a point about the reader's response to these. The idea of the narrator's 'possible madness' is continued through the reference to rhetorical questions, indicating the narrator 'isn't sure of her identity'. The effect on the reader is considered in some detail, with a focus on 'worry'. A further structural point concerns the short sentence 'Think again!', highlighting the narrator's struggle to think logically, causing the reader to sympathise and consider 'the consequences of her dreadful state'.

The reference to 'detailed description' introduces quite a vague language point based on the narrator's actions in leaving the house at night. However, this leads to a more effective subsequent idea of keeping 'her actions in secrecy', making the reader wonder why this is. The well-developed point about secrecy concludes with a reference to 'darkness'.

The answer shows sound understanding – with the proviso that this is of certain parts of the text. The first bullet point is met in Level 3. The selection of information and ideas, which is bullet point two, is less successful. The answer includes ideas about insomnia, leaving the house at night and secrecy but there is no mention of important details such as the 'growth', which is hinted at as a possible reason for the narrator's mental instability, and no discussion of the relationship with her sister and father, so the selection is valid but not developed. There is a clear explanation of how language and structure is used, fulfilling the third bullet point, but the main strength of this third bullet point is a strong focus on the effect on the reader, sustained throughout the answer. The references are valid and relevant to the points being made. The answer does not move higher in Level 3 for the reasons outlined above.

In the extract 'Night', the writer uses many punctual techniques and language techniques to interest the reader and ~~describe~~ present the story.

Firstly, the narrator of the story presents their journey in first person point of view. ~~This makes it a~~ By using 'I' the narrator takes us through her journey as if she was talking to us, keeping us hooked in the extract that more so feels like a one-to-one conversation. She continues to describe herself as someone who has bad sleeping habits and ~~is~~ feels like an outcast ~~to~~ due to her personality. She says in the text, 'I had begun to have trouble getting to sleep', this quote gives us an idea that the narrator might've been facing some ~~neurological~~ ^{psychological} issues such as insomnia. Further, she says 'I was not myself. I had been hearing that said of people'

now and then'. The ~~port~~ narrator displays to us how people in her life interpreted her by telling her she was 'not herself'. This gives readers an indication that, ~~the na~~ since those people had met her, the narrator might actually be struggling from inner conflict without realising it. Her lack of sleep may have affected her both physically and mentally. This interests readers into becoming curious to what actually goes around in the girl's head.

Furthermore, the writer makes use of many language techniques and structural techniques throughout the text. We can see that they included many short paragraphs in between the 'normal length' paragraphs. One line paragraphs, such as 'I was not myself', give the sentence paragraph a more serious tone. The writer was most likely concerned about her health and wanted to show readers that she was serious about being worried of what people around her said about her. ~~This~~ gives another example is 'Absurd'; ~~at~~ This is a one word paragraph and such short sentences, one line paragraphs give more importance to them. ~~These~~ They are structured in this way to make them eye-catching and hold more importance than other details mentioned to show the writer's true feelings in a more on-the-point way. Using multiple short sentences throughout the extract also conveys to us that the narrator is emphasizing more on those said points, ~~so~~ this gives readers a better emphasis and view on her.

thoughts

Moreover, to interest readers, the writer includes many odd scenarios that would not be considered 'normal' to most people. She describes her inner intrusive thoughts, when sleeping with her little sister, with quotes such as 'in control of her', 'suffocation'; She describes that when her sister would play with her she wanted to suffocate the kid. This makes us want to dig in deep into the extract as thoughts such as this aren't familiar to have around people you love. It interests readers into wondering if she the narrator was sane or not. She further describes her relationship with her sister as 'unsettled' which further increases suspense. It leaves readers wondering ~~later~~ did she hate her sister? Would she hurt the little kid? Why was she having such intrusive thoughts? Her The narrator's unstable relationship with her sibling ~~gives~~ makes readers want to sympathize for the little sister as they worry for the narrator.

Later on, the writer narrator describes her ~~yet~~ struggles with insomnia. She uses a ^{exaggeration} ~~metaphor~~ stating 'The demon got hold of me again'. Even though there weren't any demon present the reason to ^{relate} ~~describe~~ her struggles to as if demons had held her captive symbolizes ~~to~~ that she was going through a very rough time. The word 'demon' may symbolize that she had felt scared staying up at night as

demons are associated with 'scary' and 'dark'. It could also symbolize to us that these trouble only returned to her at night, thus, ~~when the demons~~ with the ^{belief} ~~saying~~ that demons come out after sunset.

Towards the end, we are presented a scene where the narrator describes a conversation she had with her father. She first describes her relationship with her father as 'not close' but a little awkward. Then she continues to display herself opening up to her dad of her struggles during the night and her intrusive thoughts; however, she states 'I meant to back off but I kept talking'. This gives us readers a brief view that the writer may not have been too comfortable opening up to ~~pep~~ others and may have a hard time being vulnerable. It may also have been more difficult for her as she had an awkward relationship with her father. This makes readers want to sympathize with the teenager and ~~it~~ be eager to want to support her as her vulnerability makes readers feel sadness but pity at the same time. However, the extract ends with good note and the writer saying 'from then on I could sleep'. This fills readers with relief and gives them hope that the narrator may have a brighter future ahead. Her The reader's thorough description of events interests readers as it gives them a thorough understanding of her emotions and doesn't leave a vague, confused feeling behind as we read.

In conclusion, the narrator describes her thoughts and feelings through structural writing and includes a full conversation in the extract to interest readers into what intrusive thoughts live in her mind.



This response starts out with clear understanding and explanation, and then moves more into exploration as it goes.

The response shows sustained understanding of the extract, and there is a real attempt to respond to the question and material. There are a number of ideas examined – insomnia, feeling like an outcast due to her personality, psychological issues, other people's reactions to her, worry/concern, intrusive thoughts, sanity, the relationship with her sister and her father. The focus on the question is sustained throughout the response. Some key areas are not explored, but the selection and interpretation of information and idea is appropriate and quite detailed.

For AO2 there is definite clear understanding and explanation of language and structure and how these are used by writers to achieve effects. There are some touches of quite thorough understanding and exploration, especially the reference to 'demon'. The selection of references is appropriate and is relevant to the points being made. Bullet point 1 of the mark scheme is met in Level 4. Selection and interpretation of information is appropriate, detailed and fully supports the points being made, and the second bullet point is also mainly met in Level 4, although we need more thorough coverage. AO2 is definitely met in Level 3, and there are some points that show exploration (Level 3/4). The references are quite detailed, but not always, so a mixture of Level 3 and 4 is achieved here. On balance, and using the 'best-fit' principle, a mark of 22 in the middle of Level 4 is awarded.

- The story begins with the title 'Night', which creates sense of mystery in the reader as most bad things happen at night and most secrets are also told at night.
- The writer uses pathetic fallacy 'snowstorm' which indicates that every thing bad happens during catastrophic events, it further intrigues the reader.
- If we learn that the writer is in a rural area which is shown when she says that they have a stable for horses and that horses were used during storms, which cannot be found in urban areas.
- The use of the verb 'rationing' ^{alludes to} ~~signifies~~ that world war ^{two} ~~is~~ ^{what} ~~is~~ ^{signifies} the hardships faced by the writer as she grew up in the 1940's or 1930's and ^{that} due to war she suffers from multiple familial problems.
- The writer thinks of ~~the~~ her going to the hospital as an 'adventure', which creates a sense of naivety and ~~to~~ emphasizes that she is just a child.

during this time.

- The use of the conversational tone 'So' further engages the reader and makes ^{her} ~~the~~ ^{have a feeling} ~~think~~ that the visitor is sitting right in front of them and telling them her story.
- ~~The writer~~ ^{The writer} has pain 'struck' her which surprises the readers and makes ~~her~~ ^{them} wonder how bad her injuries are ^{which} ~~and~~ ^{note} then feel compassion for the character.
- The use of the simile 'snow sitting on a counter' creates ^a calm tone which may be the writer trying to calm the reader down and tell them that nothing has happened to her and that she is okay.
- The narrator is depicted as in most of the story she wonders what others are thinking or why are they doing what their doing, which symbolizes that she lacks communication skills.
- The use of anaphora and non-specific nouns 'it', 'thing' and 'growth' create tension and ~~reader~~ ^{further} interests the reader and it is also used to instill fear in the mind of the reader.
- The writer uses humor ~~to~~ ^{to} make the reader feel as though they are the ones who have experienced this rather than only the writer and to make her story more fun.
- The writer uses alliteration 'rather with me' for shadows that something bad is about to happen to her other than her 'burst appendix'.
- The narrator grew up in poverty, ~~she was~~ ^{she was} 'small room', ^{'could not accommodate'} ~~'small room'~~. The writer uses this in order to make the reader feel more compassion and to tell the readers that despite being poor people can find happiness.
- The repetition of 'her own' ~~it~~ ^{it} shows the complex relationship and creates a sense of loneliness in the readers mind regarding the narrator.

- The writer has a complex relationship with her sister. Other than the sisterly bonding she also acts as a 'counsellor' for her and listens her problems. This makes the readers ^{reflect} ~~think~~ about their siblings and their relationship with them.
- The use of the self-deprecating tone 'uselessness' and 'strangeness', creates sadness in the reader. The writer also uses this to emphasize the way ^{disabled} people used to be treated especially children by not having any friends.
- The writer feels that the people around her ^{struggled} offer her the surgery. She ~~has the~~ ^{feels as though} her own home is alien to her. She feels a sense of otherness with her own family. The writer also feels distant from her family after getting her freedom after becoming an adult and reflecting. 'The freedom' and 'The strangeness'.
- The personification instils fear in the reader by ~~use~~ as the writer makes them think of a demon taking hold of her and whispering bad thoughts into her mind. This is shown in 'Something was taking hold of me' and 'to fight it off'. This is further emphasized through the non-specific noun 'Something' and 'it'.
- The thought the writer has is of strangling her sister and committing fratricide. Something illegal everywhere since the beginning of humans. Something we as readers would never even think about.
- This is seen through the near juxtaposition between 'strangle' and 'loved'. This confuses the reader and thinks that she is ^{having these thoughts} ~~going insane~~ due to her insomnia.
- The writer lives everything to depths thought 'The things to do was to get up . . . noise at all' from taking over and her being punished for it by both the law and her family. This thought may also be a result of the isolated place she lives in 'far from town'.

- The writer uses the ~~childish~~ ^{lowly} imagery / colouring imagery through the repetition of 'Absurd'. She is trying to remove the thought ⁱⁿ of her mind during the day as she only has them during the night ~~to~~ ^{due} to her insomnia: 'troubles returned with the night'.
- The writer thinks that she is the most lazy person in the house. She is just reflecting how we as readers do when we just sit around instead of doing work 'her business'.
- The use of the hypophora 'Who was it? Nobody but my father.' quickly releases the tension that was being built up before ^{which} ~~she~~ gives comfort to the readers and ~~also~~ interests them even further.
- Due to the writer's detachment with her family members, she feels awkward ^{and scared} ~~while~~ when she tells her father her intentions to strangle her sister.
- The writer creates suspense and anticipation and builds upon the tension through the use of the dialog and ~~the~~ verb 'sleeping' which her father asks her.
- She uses very short sentences while speaking to her father, which shows the power her father has over her as being the head of the household, which is true in most houses even now and even in our own houses.
- The use of monosyllables ~~and the~~ when talking with her father emphasize the idea that she knows that she will spill her intentions to her father as his silence is inviting.
- The writer is very scared after she tells her father her intentions and believes that she has done irreparable damage and now will get punished.
- The ~~writer~~ ^{father} uses a dismissive tone which is taken by and used by the

Never mind. . . .
narrator at the end of the story and the pathetic fallacy 'breaking
morning signifies I have seen a new beginning for her now because of her father's
needs.



ResultsPlus
Examiner Comments

This is an unusual response, which repays careful consideration. In terms of approach, the answer works through a lengthy series of what appear to be bullet points, a technique which has both advantages and disadvantages. It is important to recognise and accept that candidates have different ways of presenting material. The writing is difficult to read and seems fragmented at times, but it does repay at the least a second reading, when many positives can be identified.

The answer begins with a fairly unusual approach by considering the significance of the title 'Night', which creates a sense of mystery, tension and secrecy. The tension is continued with the pathetic fallacy of 'snowstorm', a 'cataclysmic' event which intrigues the reader. The use of background detail about the rural area, the war and 'familial problems' provides a context of the time and of the writer's childhood, while the 'conversational tone' indicates she is talking direct to the reader.

By the end of the second page in the answer, the bullet points have covered a considerable range of material, have introduced language and structural points, often with perceptive comment and have kept as a focus the effects on the reader. A disadvantage with the approach adopted is the lack of depth in some of the points and their rather random nature, as shown by the brief reference to humour towards the bottom of the second page. Here, the humour is not identified, nor is the significance of making her story 'more fun' explored at all.



On the other hand, the writer's relationship with her sister is important, while the 'self-deprecatory' tone is a perceptive point that is explored in some depth. 'People view her differently after her surgery', while she feels 'her own house is alien to her'. The idea that she feels a 'sense of otherness with her own family' is perceptive. Additionally, there is further persuasion in the references to language when introducing the idea of 'demons' and the thought of 'fratricide', which is 'illegal everywhere since the beginning of humans'. This is a thought the writer does not want.

There is sustained and sometimes perceptive understanding of the text. At times, the selection of material seems random, as in the point mentioned earlier about humour, but sometimes the material is significant, as in the idea that her father's silence invites her 'to spill her intentions' although she did not intend to do so. This inconsistency and the fact that strong ideas are often not developed fully explains why the mark is not near the top of Level 5. Meeting all the criteria for Level 4 and then having moments of perception, enables the award of a mark just into Level 5.



Ensure your handwriting is clear – examiners will reward what they can read, but it is much easier to make sure you achieve marks by keeping your writing tidy.

Question 2

This was the least popular of the writing responses and examiners noted a range of responses to this question being offered. Many candidates were able to offer ideas about a time that they or someone else was away from school, for a variety of reasons.

These answers often appeared to be based on truth and fact, with excitement conveyed about legitimately being out of school for whatever reason. Possible reasons included

- a holiday abroad with family
- illness or a planned operation in hospital
- a sudden event like a death or an accident
- bullying which necessitated changing schools.

There were several examples where time off school was initially met with pleasure and excitement but subsequently this turned to regret and problems for reasons such as missing work and getting behind, feeling isolated and worried, friends stopped visiting or contacting them on social media or they felt ostracised.

The responses were presented as first or third person narrative, showing a sense of realism and often moments of humour. The majority of responses attempted to engage the reader but at the lower end of the mark scheme responses were a little formulaic, simply saying when/why they were away from school. This tended to make the writing rather mechanical and did not enable scope for descriptive writing. Most responses, however, showed crafting of the story and added touches of description.

Plan

- introduction of who i am
- Who took some time off from school
- Why they took some time away from school
- The class mates get to know ~~that~~ why
- Turns out that was not the reason and it was all false and it was a prank.

Hi! my name is lisa and I am in High school this is my senior year. I have two best friend that are my best friend since ~~we~~ we where kids. our parent are best friends so we get along preeet well. It was a ~~but~~ beautiful sunny morning the birds chirped and simged and when i opened my bedroom window I could smell the nature and I knew was going to be a good day like always. right now i a technically getting ready for school it is technically 7:05 am right now

my school starts at 8am so I still have time.

→ school time ←

I am technically in class right now and I came to ~~fig~~ find out that my one friend her name is Sara, she did not come to school today.

~~Sara~~ Hanna: "hey are you ok?"

lisa: "oh... yes I am ok don't worry".

~~Sara~~ Hanna: "Are you ~~that~~ sure?"

lisa: "yaya yea I am fine don't worry"

Was ~~again~~ again I was thinking as to why Sara did not come to school. She must have been sick or something... but still she would have told me that she is not coming to school today you guys must be wondering and telling me "lisa why are you so worried she must have forgotten to tell you." And yes maybe.

→ two days later ←

It's been two days and I had no contact with Sara and I am starting to get worried. This has never happened to my other friend. Her name is Hanna. Also, I don't know anything and I don't know what to do. I tried calling her, texting her but nobody answered.

Hanna: Did you try to find out about Sara, what happened to her?

Me: "I have ~~no~~ no idea. I tried texting her and calling her but she did not answer."

Hanna: "huh... ~~it's~~ weird..."

Me: "Yea I know."

→ The next day ←

Today it was weird because today Sara has come to school and she looked so panicked. We all tried to calm her ~~to~~ down but she would get even more panicked.

After so much consoling she finally told us everything.

→ I hrou ago ←.

Me: "it's ok stop crying and tell use what happend".

Sara: "I decided to go for a hiking adianture and i though it would be fun but..."

Me: But what sara??.

Sara: But.... ~~It~~ IT WAS A PRAK!.

Me: what?.

Sara: This WAS ALL A PRANK!.

After all the thing she told me from how Hanna was also in on the pranks and all ~~the~~ of my class mates ~~the~~ were also in on the Pranks.

she is an amazing actor I will give her that (laughing). Can't believe I fell for her pranks I should have known. Anyways! So yea these ~~are~~ is my story and this happend I think a week's ago. And yes my friends are pranksters.



ResultsPlus
Examiner Comments

The candidate communicates in a broadly appropriate way. There is an opening, some basic development and a conclusion – a friend not turning up to school, the worry about her, not hearing from here, and the return to school and discovery that it was a prank. The candidate therefore shows some grasp of the purpose and of the intended reader. The use of form, tone and register is quite basic, but some touches of description (like the beautiful sunny morning, the thoughts about why Sara might be absent, Sara's panic and the need to console her) move it to being more straightforward.

In this response there is evidence of full Level 2 achievement in AO4. AO5 is also securely into Level 2. The candidate definitely expresses and orders information and ideas, and there is an attempt to paragraph and use a range of structural and grammatical features (the subheadings, for example). There is some correctly spelt vocabulary, for example *friends*, *forgotten*, *panicked*, *consoling*. There is a lack of control of punctuation, so the third bullet point is met in Level 1: uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. Given there is some quite varied vocabulary (Level 3), but these touches of Level 1 control, a mark at the top of Level 2 is 'best-fit'.

Question 3

Examiners again read a range of responses, with more candidates responding to this question than Question 2. Examiners felt here that the stories were often fast-moving and sometimes violent, with candidates taking the need to escape as being from something negative. They included such things as:

- kidnapping
- prison
- terrorists
- female oppression
- human trafficking.

Examiners also saw responses which were very imaginative, where the escapee turned out to be an animal, with a twist which was very well-disguised. Overall it was felt that the question allowed candidates freedom and the opportunity to employ descriptive techniques and create atmosphere, with very successful examples such as:

- 'Criminal guilt is one thing, moral guilt is another.'
- 'It doesn't matter who shoots the gun, but it matters who pays for the bullet.'
- 'The place reeked of despair and broken dreams.'
- 'The death was a quiet one, a small ripple in the water, seemingly insignificant.'

There were some responses where the ideas were too ambitious for the time the candidate had, so the endings were either inconclusive or did not make sense. Stories were mostly appropriate in use of register and tone went and some of the more successful responses achieved top marks and allowed, as one examiner noted 'talented students to produce really delightful, accomplished and creative work.'

Exposition:- Introduction of the girl and setting using ~~emotive~~ ^{violent} language

Rising action:- The girl was approached by a group of teenagers ^{she discovers her powers.} & metaphor.

Climax:- ~~The~~ The young girl loses conscience and is captured. hyperbole.

Falling action:- She was forced to kill people. Rhetorical questions and short sentences.

Resolution:- she escaped by the help of a girl with the same superpowers. metaphors.

A Lucky Escape.

In a world full of horror, dread and terror, ~~lives~~ ^{lives} ~~the~~ a young girl that was exposed to the absolute hell on earth. A young innocent girl^e had been exposed to murder, and violence.

Emma, a sixteen-year old who lives in a village. ~~that~~ ^{it} was more like a ghost-village. She lives with her parents in a ~~small~~ tiny house at the end of the village. She had a happy life ~~but~~ ^{with} ~~not any more~~ her family away from the violence of horror of the outside.

On a sunny day, Emma was walking home from school. She was excited to see her mother. On her way, a ~~group of~~ gang of teenagers approached her in order to rob her. Emma was terrified and fear slithered on her skin. She was thinking to herself "I hope I can get home safely... I hope they all leave me alone." As she said that to herself the group leave her immediately.

Astonished. ~~Surpr~~ Shocked. Emma looked around her as she was in a state of denial of what happened, however she felt powerful and worthy as she was capable of super powers. As she continued her walk home she felt that someone was following her and before she could think of anything... ~~Ever~~

Emma felt as though a large rock & fell on her head and she lost conscience.

"Welcome!" The old man said.

Many thoughts were jumping in her head. She couldn't comprehend & what happened to her.

"I know you, I've seen you before" Emma

thought to herself

"Oh My God!" It's you." Emma was shouting from the top of her lungs.

He was the mastermind of the violence that penetrated through the village. He was ~~an~~ absolute demon that had a mask on.

"Yes, that's me and you are here to help me get what I want. I saw that you ~~had~~ have superpowers that can get me everything I want".

Hallucination... That's what Emma thought at first she wanted a bucket of cold water thrown on at her to realise the enormity of what's ~~happening~~ going on.

Emma, the young girl who had always dreamed of a perfect life was being captured in order to help a demon murder millions of people. She was scared of what was about to happen ~~A sense~~ next. Will she kill her family? Will she be a part of this murderous plan?

As the old man took Emma to tell her what to do exactly. He revealed to her that her parents are held hostages as well and if she doesn't follow his word orders they will be dead.
DEAD.

What was terrifying is the fact that Emma could not use her powers against him.

"I hope you die!"

"I hope you die!" Emma kept relentlessly repeatedly repeating this sentence but it was as though the man was a huge rock blocking her way.

The sky was dim and it looked like a storm was on its way. The feeling of unease captulated Emma.

"You have to wish that I can get control over everyone in this village, do you understand?"

The voice of the man made Emma's ears bleed as she couldn't take in what was happening. She didn't want to listen to him but her parents were the world to her and she wouldn't be able to survive

without them.

"Yes, yes I do. But nothing is going to happen to my parents right?" Emma's hesitant voice was barely heard.

As she was about to give in to the orders, a young girl appears in front of her.

"I hope you ~~are~~ ^{disappear} and never come back again" the girl's voice was like a bell ringing everywhere.

The ~~the~~ man disappeared. He was gone. Emma was free.

"What? How?" Emma was in a state of denial.

"Yes, that's real. We have the same powers. But now lets escape because everyone is coming after you". The girl said while being out of breath.

The authorities were after Emma Emma as if she was a prey that ~~damaged~~ destroyed the village.

She never felt the same anymore. Her ~~far~~ parent and her went to live in a beautiful city outside her country. They lived in peace and she felt on top of the clouds.

It was a truly a lucky escape for her.



This is a secure example of Level 3 achievement for AO4. There is a reasonably effective opening, with an attempt at the creation of tension, while the second paragraph introduces the character and situation. The idea of Emma's superpowers is suggested during what might have been a confrontation with 'a gang of teenagers'; her success at dismissing the gang is short-lived when a demon captures her, having recognised those superpowers. However, it is a second teenage girl who rescues the situation, causing the man/demon to disappear. The sustained narrative communicates clearly, with a sense of purpose and appropriate tone, confirming that the response should be placed in Level 3. There are less convincing moments. Why is the girl who helped Emma 'out of breath'? Why is Emma pursued by the 'authorities', when to all intents and purposes she has rescued the village from a 'murderous plan'? A mark of 10 recognises both the strengths and weaknesses of the writing, with more emphasis on the former.

For AO5 the candidate manages appropriate information and ideas, for deliberate effect. The candidate uses structural and grammatical features and paragraphing for clarity, such as the use of ellipsis eg 'Hallucination.....', single word sentences eg 'Astonished. Shocked.' and short paragraphs to create tension eg 'The man disappeared. He was gone. Emma was free.' There is accurate spelling of a fairly wide, selective vocabulary, such as *slithered*, *comprehend*, *hallucination*, *enormity* and *murderous*. There are errors, but there is sufficient evidence of wide, selective vocabulary to move AO5 just into Level 4, with a mark of 8.

A lucky escape

A couple years ago, I had gone to India to visit my cousins and family. My cousins and I had a ~~strong~~ deeply intense passion for football and would play every second of the day.

One night we all sneaked out of the house at 1am and decided to walk to the park across the street. The night was bright and lively, and we went and we walked there with much enthusiasm. It was a risky thing to do, really, sneaking out of the house at 1am. All of my cousins seemed thrilled at our achievement however, my throat seemed to be stuck in a knot. I felt something terrible would happen.

My thoughts enthralled me, they gnawed at my brains. I wanted to go back to my sweet, little house. Where everything seemed so much calmer.

~~I ignored~~ I pushed the thoughts away though, and played with a masked ~~excite~~ fear instilled within me. After an hour, one of my cousins yelled that she needed to use the bathroom and left towards the east side of park. Till then, we fooled around and practiced trick shots

with the football. I want to home I thought.

BAM.

I looked and saw a tiny spark on one of the electricity wires, that hung right above our heads. I felt the adrenaline pumping through my veins, someone had hit the wire with the football. In I ran.

However, due to my blind panic I missed my ~~aim~~ ~~at~~ a tree and struck my head right on to it.

~~SILENCE~~. ~~something~~

A foul smell reached my nose. It was strong, dizzying.

Meat. That's what I smelt, burnt meat. The tree had caught fire ~~and I was left right and so~~ and so had I. Searing, hot pain.

Everyone had left, they must've thought I had gone back home. My right arm and leg were screaming. ~~I was~~ My lungs were screaming, I coughed and gasped.

Help, I thought.

~~When it was later~~. The next morning, I woke up in a hospital bed. The neighbors had seen me and ~~called~~

an ambulance. The firefighters had come and cut down the tree.

My finger.

~~It was~~ But my finger, ~~was~~ ~~black~~ only half of it was left. The doctors informed that had the neighbors not seen me within the next couple minutes I could've been dead. They had saved me.

They said the other burns would leave scars however, it would eventually recover. They told me that I should be grateful to even be alive.

~~It was~~ The next couple months were of great difficulty, the loss of my finger was a constant reminder that I could've been dead and that my cousin had abandoned me.

My burns had left a baby, pink skin. It felt like I like I was reborn. This incident had taught to not take unnecessary risks and to always listen to your gut.

I survived, it was my lucky escape.



This response has a clear opening with some appropriate descriptive detail – the ‘deeply intense passion’ and ‘every second of the day’. The sneaking out of the house is quite effectively described, building on this clear opening, for example ‘we walked there with much enthusiasm’. The sense of foreboding is quite effectively created: ‘my throat seemed to be stuck in a knot’. There is some evidence where quite extensive vocabulary is used, for example ‘enthralled’, but it is not used strategically. The images are effective in creating a sense of fear and danger and are very graphic: ‘A foul smell reached my nose’. The aftermath of the incident is clearly and quite effectively crafted. For AO4, the response meets all of Level 3, and there are elements that are successful and effective. A mark of 13 at the lower end of Level 4 is appropriate here.

For AO5 the candidate again meets Level 3. The ideas are developed and connected, but not fully ‘managed’. There is, however, some wide and selective vocabulary, and there are not many spelling errors. There are some lapses in control, but the sentence structures are managed well for deliberate effect, for example the single sentence paragraphs and short sentences used for effect.

Question 4

Many candidates used Image 1, but not many used Image 2 – although it is not a requirement of the question to do so. Image 1 inspired candidates to think of a house/mansion/castle/cathedral/family estate and use this as a basis for a visit with friends, when various unforeseen and unpleasant events occurred.

The responses were often narrative, although many had an element of description. Image 1 triggered all kinds of supernatural stories and haunted houses used as a basis for dares, for example.

One very successful response crafted the reader's response by saying:

'Many things happen in the dark shadows of night, the shadows a mask, a costume, a tool for sinners like me.'

The least successful responses used content that was heavily reliant on cliché, which, although clear, was not pushing into effective/successful/perceptive. Candidates clearly engaged with the idea of something looking different, however in some cases the ideas were far too complex for a time-limited examination. In the less successful responses, the variation in vocabulary was not always in evidence and the opportunity to use interesting and unusual descriptive writing was not often taken. The tone and the register were appropriate, although the clarity of the content was not always there.

PLAN:- rent a house - problems - shifting- home

(: ; () -)

THE HOUSE

~~"Pay the~~ "PAY THE RENT OR LEAVE!"

That was the text message from the landlord. And, yes, I haven't paid the rent since the past four months and my landlord is going ^{to} murder and bury me in my own backyard.

I have to do something, quick

Working as a part-time waitress ^{in a restaurant} is not going to ~~pay~~ pay my bills. - think, Tolene, think

That is when I jumped in surprise as my phone rang and the name face of my work favorite person flashed on the screen. I picked it up and ^{sighed} said, "What?"

"Hola, older sister!"

"Why are you ~~so~~ so ecstatic today, Jack?"

"That is because I have a surprise for you. Guess what!"

"What? You finally brought yourself a new video game controller that your friend ~~broke~~ ~~by~~ aggressively broke?" I ~~snorted~~ teased him.

"Jeez, no. I ~~booked~~ got you... YOUR NEW HOME!!!"

"WHAT? You brought a house without even asking me!"

I was furious; I am the one suffering, atleast he gets

a foster home. I hung up the phone violently and silently screamed. How ~~that~~ much money did he spend? Did he use all of my salary? That is when I jumped again out of surprise as my phone buzzed with a text message from Jack: it was a photo of a villa. A villa that was two story ^{cute} ~~quite~~ fence and ^{enormous} big windows. Well...

~~Well...~~ I guess, it looked a lot better than the rented apartment I'm living ~~in right now~~ in at the moment. Maybe Jack isn't that bad after all.

But... what if it's unaffordable? I have to meet ~~with~~ him. ~~I'm really~~

Shockingly, the doorbell rang and I got up from my ^{mini bed} ~~messy office dining table~~ to open the door. Turns out, it was Jack in a total black look with some men and lots of carbon boxes.

"Hola again older sister!!!" he ^{exclaimed} ~~said~~ delightedly.

"What are you doing?"

"Time to move out!"

And then, after 30 minutes of arguing, I agreed. The movers took all my ~~stuff~~ stuff to my new house, ~~for~~ for which Jack won't tell me the cost of nor have I ^{seen} ~~seen~~ it yet.

It was almost ~~star~~ sunset when Jack took me to see my new home. ~~There were dark, loomy clouds in the sky as~~

The dark loomy clouds in the sky were ^{moving along} drifting ~~when~~

with us as my ~~bro~~ brother drove us on his bike to far away. The harsh wind blew in ~~to~~ my face and roared in my ears and I could feel droplets of rain fall on my helmet (the one that Jack forced ~~to~~ me to wear).

~~And so, by a miracle~~

And so, ~~miraculously~~ miraculously I survived Jack's reckless driving and the made up song of "Solene is the best!" as we reached a house.

Jack slowly stopped the bike and got off.

As soon as I ~~saw~~ glanced at the house, my heart stopped.

The rain had ~~severed~~ now that it was thundering aggressively and ^{purple} lightning flashed every second. There were a ton of black-winged gigantic bats circling the house in a flock, reminding ~~of~~ me of the horror movie I watched last night. The house... the house was massive and ~~battered~~ ^{battered}

I could see broken windows and dusty aisles right from the doorway. There was an enormous tree with no leaves or sign of life, save for the bats. ~~It was as if I had entered back into a movie and~~ The color of the house wasn't recognisable because of the ~~hor~~ ~~hor~~ immense darkness but I could distinguish the wet parts of the house drenched in rain and the extremely dirty parts.

This looked nothing like the photo Jack sent to me.

~~I~~ I cannot live here - foster care was better than this.

It looked so different at night.



This story starts with a short plan, which indicates where the candidate plans to use a range of punctuation.

It has an effective opening 'threat', the threat of being thrown out, and there is a humorous tone which is successfully created and sustained. In some places it is not fully clear if full stops are used, although they are implied. The ideas are well-organised to create effect – 'Think, Jolene, think' – but in some places also can be a little repetitive: 'That is when...' is repeated. The dialogue is effective at creating the relationship between siblings and creates a sense of their personalities. Some of the sentence structures fragment the writing a little, but they are still successful. The adverbs are used for deliberate effect. The description of the weather is effectively crafted to create a sense of foreboding in the journey to this house. The ending is not quite subtle as it moves to description of the image from the paper, perhaps considering that this must be covered (it is not required).

For AO4 all of the bullet points in Level 4 are met. It communicates successfully, with a secure sense of purpose and the intended reader. There is effective use of tone, style and register – the touches of humour are effective. It does not move into Level 5 as it is not quite subtle or sophisticated, but it is bordering on that.

In AO5 the response shows management of information and ideas, and structural and grammatical features, such as dialogue, are used deliberately. There is some wide, selective vocabulary, for example *ecstatic*, *unaffordable*, *distinguish*. There are some minor lapses in punctuation, but a range is used for clarity, and the sentence structures are managed for deliberate effect, for example the short sentences. All of the bullet points in Level 4 are achieved, and a mark of 10 is awarded.

"Broken Mirror"

the trek ~~to~~ through the woods was difficult ~~as~~ as I remembered. The constant chirping. The painty branches. The infamous ~~widow's creek~~ Widow's creek river. Nothing had changed about the woods since the last ten years. ~~the~~ Ten years wasted away in a prison cell. All because I killed my rat of a ~~brother~~ friend. The years had surprisingly been easy on me but as I had come to learn, it wasn't the same for the mansion. The Fritz mansion ~~was~~ ~~on~~ ~~the~~ ~~top~~ housed the most influential family in Chicago and I was proud of it. ~~the~~ Looking at it now, it had broken windows, ~~and~~ long vines and only 3 - no, nevermind - ~~the~~ standing statues as opposed to the original 10. I had to stifle back a tear when I realised that the standing statue was of me. It was almost as if it was telling me that it was just me left and the rest of the family had moved to a better place. ~~the~~ ~~the~~ ~~the~~ No-stop - think happy ~~the~~ thoughts. I didn't ~~the~~ come here to suffer. I came ^{here} for peace. Ignoring the statues, I went to the source of all my happiest thoughts: the play-

ground. Ironically, ~~it~~ it was still standing despite it being the weakest in terms of structure. There were signs of weathered damage but even then, it ~~stood~~ ^{stood}. Out of pure nostalgia, I reminisce about the 'good old days' as they say. I ~~remember~~ remember all of us together as siblings and friends. I remember the childlike innocence we all had - I even remember ~~the~~ Ethan after all he had done to us. I remembered him even after I mutilated him for selling us out. ~~Those thoughts however~~

Those thoughts however sent me back to the real-world and I realise I am close to collapse with my breath extinguished ~~momentarily~~ ^{for} a moment. I start to see my tears flow down but they are not tears of ~~the~~ nostalgia. They are tears of pain. Why?! Why?! Why am I in so much pain when I should be happy. My brain conjures up a memory to soothe me. A memory of my father. I remember seeing my father in deep thought, observing the mansion ~~intently~~. As he sensed my approach, he mentioned how the mansion looked ~~so~~ different at night and I asked him a question too: "Do you reminisce much about the past, Father?" He looked at me with such an intense gaze, almost like he was wondering on what to say. After 5 minutes, he finally ~~spoke~~ ^{spoke}.

"Son, the past is like a broken mirror. Try to pick

up pieces of it and you will only end up cutting yourself deeper. Even after you ~~get~~ ^{get} them, you can never truly piece them back together."

My body suddenly lurched backwards as I had an epiphany: I could never truly be together with my family again but they wouldn't want me to live in the past. They would want me to create my own happiness and create a family that could ^{even} surpass the legacy of the Fritz family. With that revelation in mind, I gaze at the mansion again and I picture something greater ~~the~~ than the Fritz mansion. ~~I smile to myself. My father~~

I smile to myself. My father was right. It really did look so different at night.

I feel my tears roll down again. Tears of joy. Tears of Happiness.



This is a competent, high-quality and compelling response which instantly makes the reader want to find out what happens next. The opening is effective, and the whole piece is perceptive and subtle – the suggestion is created of a ‘crime family’ and there is a subtle danger and threat throughout, coupled with tender moments of family love. The task is sharply focused on purpose and the expectations of the intended reader. There is sophisticated use of form, tone and register, with the very well-managed grappling with the love for family and the sense of being betrayed and losing everything. The use of the broken mirror motif at the end of the story is very effective and original. There is full achievement of Level 5 here for AO4.

For AO5 the candidate manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. An extensive vocabulary is used strategically here, and although there are spelling errors these do not detract from overall meaning. A range of techniques are employed with subtlety and sophistication, for example repetition, sentence starters and dialogue. 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. While it appears that there is a very long starting paragraph, this may be deliberate, showing stream of consciousness or reflecting the difficult journey to the Fritz mansion. AO5 does not have to be perfect to achieve the top mark within Level 5.

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For this part of the assessment, examiners felt that candidates were engaged and enthusiastic in their writing. It is worth noting that examiners always enjoy reading the writing responses, with one saying 'I read some wonderful answers in this series...I cannot remember ever giving so many full marks. One answer reduced me to tears, which is quite an achievement after all the marking I've done for various papers.'

The least successful responses were fairly basic, with straightforward use of tone, style and register and audience and purpose not always clear. At this level candidates tended to express but not always connect ideas and information, with limited use of structural and grammatical features and paragraphing. Pleasingly, there were few responses that only achieved Level 1 and where they did this was mostly because these candidates hardly wrote anything, offering a basic response, or the sentences did not make sense at all.

The majority of candidates 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. In the main candidates tended to connect, but not always develop, ideas and information, with some structural and grammatical features and paragraphing. In some cases, the writing lacked development to move higher into the mark scheme for AO4. For the majority of responses the use of vocabulary and syntax tended to be at least appropriate. Less successful responses used repetitive structures and language and at times limited devices to vague simile/metaphor, use of short sentences, questions and exclamations for effect.

In the best responses, candidates tended to have subtle use of tone, style and register, managing ideas and stylistic or rhetorical devices to suit audience and purpose. At the higher levels candidates tended to manage, but not always manipulate, ideas and information, with a range of structural and grammatical features and paragraphing. Responses at the highest levels had some creative ideas and conscious, successful crafting. The best responses 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 candidates to avoid thinking they need to write a whole novel or even short extract 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 candidates 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.

Varying sentence structure and punctuation were areas centres had focused 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 candidates 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 less successful answers were formulaic, showing 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. There was some excellent description and evidence of crafting at all levels. One examiner noted:

‘It is only the strongest responses that have a firm knowledge of how to hook, intrigue and lead their reader with them that obviously shine out in such assessments. Centres could consider how such skills can be fully embedded and developed as candidates build on the writing skills introduced to them in earlier years.’

In terms of register it was clear that the majority of the candidates knew how to write an imaginative piece. Examiners noted that lack of control could let candidates down and that control of language was also a problem at times.

Key issues for AO5 include:

- vocabulary that was unimaginative or that used what seemed to be a list of words given beforehand and not always appropriate
- tenses were often an issue
- paragraphing was sometimes a problem
- punctuation lacked variety
- limited range of punctuation and sentence construction.

Handwriting was an issue this series. Examiners will do their best to read responses, but cannot credit, for example the quality of vocabulary, if it cannot be read.

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.
- 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 how the writer attempts to interest 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 points about how the examples were 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 the writer creates strong feelings.
- 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 with 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. We are often incredibly impressed with your creativity and ability to write in such an imaginative way in the time given.
- Always respond to the questions set, not a question you have prepared – this does not often lead to effective responses
- Make sure handwriting is legible and clear.

Grade boundaries

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

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

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