



Examiners' Report
Principal Examiner Feedback

January 2019

Pearson Edexcel International GCSE
In English Language A (4EA1)

Paper 02R: Poetry and Prose Texts and
Imaginative Writing

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Introduction

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

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.

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 extract 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, students 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 extract. 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 poem from the Anthology in the examination, and that most had studied it before. Some candidates had been taught the context of and background to the poem.

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 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 candidates 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 candidates 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 candidates 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, candidates at this borderline often did not move past the soldier being disabled after the war.

Candidates 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, candidates at this borderline grade often had not considered more than broad ideas such as the soldier in the poem being sad, lonely and depressed. There was a lack of 'drilling down' into the poem to examine the more nuanced ideas considered by candidates achieving higher marks.

Candidates 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. Candidates at this borderline at least covered the full poem, and offered detailed comment including the contrast between past and present and the psychological shift in the soldier.

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, but did not demonstrate the skill or understanding to discuss their use. 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.

Candidates at the Grade 4 borderline were at least commenting on both language and structure. At this borderline grade candidates were commenting on and explaining language and structure, with appropriate and relevant references. Candidates 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, simile, exclamation, repetition, rhetorical questions. Some explanations at this borderline grade were non-specific: 'The writer uses language and structure to engage the reader.'

Candidates at the Grade 7 borderline were commenting on both language and structure consistently, confidently and succinctly. At this borderline grade candidates were

exploring and analysing language and structure, with detailed and discriminating references. The majority at the borderline grade were able to explore less obvious features such as tone and symbolism 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 how this element reflected the character of the soldier and the impact of war on him physically and psychologically.

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.

Example 1

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

(30) Q01 12

In this extract the writer Wilfred Owen talks about a soldier who has lost his legs during the war. He also shows how the soldier had to live at the mercy of others, and how much he regrets for joining the army.

"legless, sown short at elbow" This ~~shows~~ creates pity for the soldier in the readers mind.

"Voices of boys rang saddening like a hymn" Even the sound of joy and fun used to sound to him as a 'hymn'. This reflects how much frustrated he was, by his life.

We find
in the second stanza that ~~waiter~~^{the} soldier recalls his past when he was a 'whale'. He regrets as now he won't be able to feel the 'slim waist', 'warm stable hands' of girls. "Touch him like some queer disease" Here we find the use of simile which emphasises how badly bad he feels thinking about all these

"One time he liked He didn't have to beg" Here the writer ~~talks~~ talks about the time when he used to be proud of the injuries he used to get from playing football.

"He thought of hints for young recruits" This depicts, how much the soldier cared about his appearances, pride. He didn't even think once about the consequences of joining the army, ~~he~~ which show that

"Some cheered him inquired about his soul"

The writer compare the time when the poor people used to cheer him up when he used to win a match but, now after returning from ~~the~~ the war and being heavily injured there was ~~no~~ ~~one~~ ~~to~~ ~~cheer~~ ~~him~~ ~~up~~ ~~exp~~ except only one person

" . . . who brought fruits Thanked him; and then

inquired about his soul"

"How cold and late it is!" The writer makes use of exclamation mark, which shows that the soldier can't bare the pain any longer and want

The writer ends the extract with a repeated rhetorical question "why don't they come And put him into bed? why don't they come?" This shows that he wants himself to be taken away from everyone and everything around him.

Examiner Comments:

This answer achieves a mark of 12 in Level 2. Responses at Level 2 tend to be characterised by being 'underdeveloped', as this one is. The introduction demonstrates some understanding of the poem: the soldier has lost his legs, lives life 'at the mercy of others' and has regrets about joining the army. There is a valid selection of an example to identify that the reader feels pity, but this lacks any explanation in terms of how this is created (comment - Level 2).

There are ideas selected and interpreted which show some understanding of the poem throughout: recalling the past, regret, caring about appearance, pride, lacking a sense of consequence, comparing past and present, extreme emotion. In some cases these are underdeveloped, for example his pride at being injured in a football match in the past.

The candidate shows some understanding of and comment on language and structure, and is trying, in places, to explain this. For example, they try to explain the idea of the soldier's frustration with his present life with the reference to the example 'saddening like a hymn', but it is not very clear. The candidate is trying to do something with language here.

There is comment on simile 'which emphasises how bad he feels'. While this is understood, it is not explained. This is the same with the example used to comment on how the soldier 'cared about his appearances', and the examples of how people treated him before and after, although showing understanding of the ideas, does not link to language and structure. At the end the response shows some awareness of how structure is being used - exclamation, repetition, rhetorical question - and there is some comment

on these: 'This shows that he wants himself to be taken away from everyone and everything around him'.

The response meets the first bullet of Level 2 as there is some understanding of the poem. There is valid selection and interpretation of ideas, meeting this bullet fully in Level 2. There is a sense that there is some understanding of language, structure and effect, with comment, so this Level 2 achievement. The selection of references is valid, but not developed. Given the meeting of the bullet points in Level 2, the response meets the top of Level 2. There is a lack of explanation to move into Level 3.

Example 2

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

(30) Q01 17

Wilfred Owen ~~st~~ presents the character of the soldier using many techniques, emotive words, rhyming scheme etc ~~to~~ which makes the readers feel the pain and atmosphere the ~~to~~ soldier ^{had} faced.

Owen starts up with a pitiful and emotive line "waiting for dark" which ~~st~~ makes the readers understand how hopeless he was feeling sitting ~~of~~ on wheeled chair and ~~whi whi~~ with this line the writer ~~contrast~~ contrast the 'dark' with 'death', As we can understand that the soldier has no hope to live and waiting for his death.

~~The~~ ~~writ~~

As the writer continues, he uses alliteration "ghastly suit of grey", "girls glanced", "lifetime lapsed" which basically portrays the soldiers hopelessness due to a single wrong ~~decs~~ decision, joining the army and ~~too~~ the disaster happened in a short span of time. ^{In a} short time how his life turned.

As he moves ~~af~~ further he uses couple of emotive words "legless", "sewn short" ~~at elbow~~ which sympathises. ~~The readers~~ Makes the readers understand the pain.

Owen also uses simile ~~to~~ "saddening like a hymn", "All of them touch... queer disease", first one contrasts with the joyful voice of the youth ~~a~~ with him being sitted silently with no hope to live. Second one proves how he was treated even after being a soldier. It also shows how his life changed from the past.

Further he uses personification "Sleep had mothered them from him" which builds a dramatic bearingness and waiting for death.

As he moves on, Owen uses emotive sentence for contrasting "blood-smear down his leg" this shows the soldiers thoughts of being proud while being injured in a football match but not after getting injured from war, ~~he~~ where he should be.

Owen again brings up contrast to show why he felt a difference in both of his work "some cheered him... cheer goal" this show that when he was at football match, so many cheered him but now when he is injured from war, only few had welcomed him back. A huge difference from the past.

The writer Wilfred Owen ends the poem with repetition "why don't they come", this shows his impatience towards life and ~~he not himself~~ ~~he~~ not having any will to live further. This creates a huge impact on the readers as it remained as a ~~cliff~~ cliffhanger.

The writer uses 7 stanzas as a structure and also has a rhyme ~~st~~ scheme of 'a,b,a,c,b,c' which gives a rhythm to this poem.

By these techniques Owen quite successfully describes and shares soldiers personal thoughts and feeling in it's ~~ob~~ tone depth.

Examiner Comments:

This answer begins with a clear focus on the question and a clear introduction, and shows that they have an awareness of the poem in the comment on the pain and atmosphere the soldier had faced'. It achieves a mark of 17 in Level 3.

The reference to the 'pityful [sic] and emotive line' shows a relevant understanding and example, and links to the idea of the soldier's feelings of hopelessness. The candidate explains the idea of contrast between dark and death in terms of lack of hope and waiting for death, which are appropriate and relevant ideas, showing sound understanding of the poem (Level 3). There is some understanding of alliteration and relevant examples given,

although the candidate's explanation is not fully secure or convincing in the way it is linked - 'which basically portrays the soldier's hopelessness due to a single wrong decision'. There is, however, sound understanding of the poem and the idea that there was a single wrong decision, a disaster, a short span of time changed his life.

There is some relevant explanation of the use of emotive words in that it creates sympathy and helps readers understand the pain. At the top of the third page the response explains language further and explains more confidently (Level 3): use of similes are linked to ideas and effect, and the sense of contrast and change as a theme in the poem. The attempt to explain personification is not fully convincing but there is some evidence of understanding in the sense of 'waiting for death'. There is clear understanding of the different ways the soldier viewed injury before and after the war, with reference to an emotive sentence and a sense of pride before the tragedy. There is focus on contrast again in terms of the reactions of others before and after the war to him, with a relevant example (Level 3). The section of repetition shows clear understanding and explanation of structure (Level 3), linked to the soldier's impatience and lack of will to live (again, showing sound understanding of the poem for Level 3). The penultimate paragraph comments on the form of the poem, but this does not add much to the explanation or evidence of understanding, and there is a clear conclusion.

This response meets the first bullet in Level 3, with sound understanding of the poem, evidences across the full text. The second bullet point in Level 3 is met with appropriate and relevant selection and interpretation of information and ideas. There is some clear understanding and explanation of language and structure with appropriate references to meet Level 3, although in some cases there is not such a convincing understanding. AO1 is more securely into Level 3 than AO2. References are appropriate and relevant. Given the lack of some secure understanding of language and structure, 'best fit' places this at the higher end of Level 3, but not bordering on Level 4.

Example 3

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

(30) Q01 22

This poem describes the psychological shift of a soldier after^g cruel war. The poet deftly uses comparisons and ~~stated~~ languages to vividly express the soldier's emotions.

The opening is a negative image = '... wheeled... waiting for dark'. The alliterative 'w' emphasizes the soldier's despair of life and his future. The poet also gives a description of surroundings: 'voices... like a hymn'. The simile that compares the pleasure to a song played on funerals, highlights ~~the~~ his sorrow.

Owen continues setting the 'Town' in the past, by showing the girls. For examples, 'girls glanced... dim'. When the soldier is complete, the girls would like to hang out with him. And the atmosphere at that time is full of joys. But 'Now he will... subtle hands', because 'an... queer disease'. The simile 'like a queer disease' cruelly denotes the girls disdain the ~~soldier~~ soldier currently, due to his terrible physical condition. I feel so sympathetic to him; he has already lost a leg. The girls' attitudes may ^{sadden} ~~make~~ him more.

Besides the 'girls', 'an artist' appears to accent the soldier's fabulous past. 'There was... face' signifies ~~that~~ ~~or~~ he is nice-looking. While 'he is old' and 'he... here' now, I think the adjective 'old' contrasts with 'youth' and indicates he is mentally mature in the present.

His naiveness is ~~also~~ also represented by 'one time... his leg'. He may think the 'blood-smear' is super cool, which is a sense of ~~the~~ irony. Because he does not even have a 'thigh'. I ~~do~~ think he has regrets on his past decisions as well; his reasons to join are honestly ridiculous, such as 'to please his Meg', and 'Someone said... a god in kilts'. The metaphor 'a god' actually accentuates the fact that he feels proud of his ~~to~~ handsome appearance. He His pride and love for 'the giddy kilts' ~~have~~ have urged him to join.

'~~Smiling~~ Smiling they ... years' where the word 'smiling' expresses they do not take the soldier's sign-up seriously. In addition, the soldier seems not afraid at all - 'no fears of Fear came yet'. The capitalized letter 'F' underlines his heroism and so-called bravery. I genuinely dislike his ~~unthought~~ mindlessness. Until now, there are merely superficial things in ~~him~~ his mind: 'jewelled ~~the~~ kilts For ... salutes; ... arrears'. His shadow thought could be a reason for the tragedy happened to him. More unfortunately, ~~the~~ others encourage his behavior; 'he was ... cheers'.

However, a special person shows up, 'only a solemn man', 'inquired about his soul'. The soldier appreciates the ~~man~~ conversation with the man, because of the italics 'Thanked him'. The ~~solid~~ soldier may just realize the real care and cheer are supposed to ^{be} sent from a difficulty.

In the last stanza, Owen brings the readers back to the beginning 'in institutes'. He obviously gives up his life because his attitude is '~~no~~ whatever'. He will 'do ... wise' and 'take ... may dole'. I think most people feel the same way as I do: he is so pathetic! There is a ^{even} more mortifying situation - 'how the women's ... whole'. The 'women' do not attempt to cover their dislike on the ~~m~~ soldier. Undoubtedly, their straightforward and brutal ~~sig~~ reactions are a torment for the soldier. The poet uses the repetition ~~f~~ of rhetorical questions 'why don't they come?' to reveal the soldier's embarrassment.

Overall, Owen suggests the change of others' attitudes towards the soldier when soldier loses a leg, and thoroughly presents ^{this} ~~his~~ character to readers.

Examiner Comments:

This response starts out with a sense of ideas which is promising, 'describes the psychological shift of a soldier after a cruel war'. There is clear focus on 'comparisons' and emotions in the introduction. The answer meets Level 4 and achieves a mark of 22.

The reference to negative images and alliteration for emphasis demonstrating despair about life and the future and sorrow shows clear explanation and there is sense of moving towards exploring how language is used. The top of the second page shows some fairly detailed comments on ideas, covering the past equating to being complete, a joyful atmosphere in the past, cruelty of the present, disdain, pity, sadness. There is a personal sense of feeling sympathy because of the attitudes of the girls to him. In this section there is evidence of some detail (could be more thorough) – Level 4. The comments on the artist show the contrast between old and young and past and present, with evidence of quite thorough understanding of the significance of the adjective use. The point about ‘mentally mature in the present’ is not fully clear, but there is an implicit sense that he is not old in age terms, but is in what he has witnessed and experienced.

Level 4 achievement is more secure in the section on naïvety and irony of the past feelings of being ‘super cool’, and the regrets at his ridiculous reasoning for joining the war – there is detailed selection of ideas here. The top of the next page sustains this understanding (Level 4) with the sense that the metaphor ‘accentuates’ his pride in his appearance. Comments on ‘smiling’ show a slight misunderstanding in terms of the poem but this does not detract from the sustained focus on the poem, and there is a thorough explanation of heroism, ‘so-called bravery’, shallow thought and mindless superficiality. This section shows some glimmers of perception, which with more detail could have moved the answer higher. The personal comment ‘I genuinely dislike his mindlessness’ is supported and is persuasive.

As with the comment on ‘smiling’ there is some confusion about ‘Thanked him’ but the candidate does try to explain their interpretation of this in some detail. The top of the final page is also a little confusing in reference to ‘the beginning in institutes’, but there is understanding of the cyclical nature of the poem, and how the soldier has given up on his life. The reactions of the women are explored in terms of the impact on the soldier, although the repeated question is not fully understood (although the candidate interprets it personally as the soldier asking why the women don’t come).

This response meets the first bullet fully in Level 4, with sustained understanding of the poem overall. Even with some bits of confusion, there is a sense that the candidate is interpreting some sections in their own way and they do support this with reference. The second bullet point in Level 4 is also met with appropriate and detailed selection of ideas and perspectives which, overall, fully supports the points being made. There is clear understanding and explanation of a range of language and structure features (Level 3) and some thorough understanding and elements which are starting to explore language (Level 3/4) with appropriate references which fully supports points being made to meet Level 3/4. The AO1 bullets are met in Level 4 fully with some areas bordering on Level 5 if they had been explored further. The bullet for AO2 is met in Level 3/4 and the final bullet in Level 4, so a mark towards in the top end of Level 4 is appropriate.

In parts there is a lack of depth, detail and security in understanding to move more to the top of Level 4.

Example 4

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

(30) Q01 27

This poetry is about a tragedy happened on a soldier who loses his limbs. After losing his limbs, his life is surrounded by gloom and desperation.

Then sentence 'Voices of boys rang like a hymn.' The image of children who are playing should be full of vitality. But the writer utilizes 'sadden' to accentuate he ~~is~~ can no longer experience the vigorous life. He is lonely and desperate. Then the sentence 'Till gathering ... from him' in the first stanza uses the ~~technique~~ technique of personification in order to highlight he is cared by no one. His life is careless and hopeless and he is not cherished by anyone. *The word 'mothered' personify these children are full of care which contrasts with the writer

In the second stanza, the sentence 'Now he will ... hands;'; underscore the desperate life which is opposite to the enjoyment he has before the war. He thinks he will not be loved by anyone and all his life will be filled with loneliness. Before the war, the girls love playing with him because he looks smart and handsome. However, people

~~In the third stanza, he is old now treat him as~~ 'All of them touch ... queer disease.' That portrays all the girls feel disgusted with his appearance recently. He loses all his charm.

In the third stanza, before the brutal war, 'there was ... false' despite he is really welcomed by others due to his well-appearance. Nevertheless, ^{right now} 'he is old; his back will never brave'. The word 'old' doesn't mean the increasing of age. After tolerating these torment, his mental is totally damaged. Because of the war torture him, he ~~is~~ no longer looks young. There is an implicit meaning of 'to colour' in the sentence 'He's lost ... here.'. The colour ~~means~~ stands for the motivation and ~~motability~~ vitality towards life. Due to the fact that he loses his limbs, he can no longer experience the beautiful life. Then, the word 'hot rail' ironically stands for the brutal war which can contrast with the dangerous condition of war. After that, 'leap of purple' describes the blood spirt out which highlight the horrible physical condition of the writer. The purple blood is a symbol for extreme damage.

In the fourth stanza, the writer decides to join the army in a naive age. He thinks the 'blood-smeared' after the football match stands for a sense of masculinity. It contrast with his situation how ironically. At that time, others say 'he'd look a good ... Giddy jinks;'. He has no ~~a~~ patriotic spirit of joining the war. He just want to show off and please others and make a naive choice. He can not regret anymore.

In the fifth stanza, he ~~thinks~~^{thought} of 'jewelled hits ... pay arrears'

He just care about how smart and cool he will be in the suit. He didn't think about the death and cruel of the war. The word 'German and Austria's' stands for violence and merciless operation; however, the writer doesn't make the mature decision. The ~~was~~ phrase 'smart Galries' uses alliteration which can underline the writer's expectation is superficial and he doesn't consider the serious condition of war. At last, the sentence 'And soon ... cheers.' echoes with the sentence 'Some cheered him ... fruits'. The greeting before and after the war is totally different. These two treatments are contradicted, he is not treasured by people after the war because he loses his limbs. Only one people greet him home, this accentuates one more time about his careless treatment by others.

In the last stanza, 'he will spend ... initiatives' ~~depts~~ expresses the writer is trapped there and no longer has his own liberation as before. He thinks others ~~also~~ always show a pity on him which may break his dignity. He thinks they give him a sense of humiliation. The writer then changes the word 'girls' to 'women' which means a passing of time. These women 'passed from him to ... were whole' which ~~is~~ contrasts with his recent physical condition. These women treat him as air and eliminate him from their lives. Then, the sentence 'how cold and late it is!' uses the ~~also~~ exclamation mark to accentuate his rage emotion because of this treatment. He resents them ~~due to the~~ stemming from he is treated as a prince before the war. The ~~is~~ repetition of 'why don't they come?' underline he is ~~desirable~~ desirable with a good treatment and ~~be~~ cared by others.

Examiner Comments:

This is an example of a response which improves as it goes on. The opening section here shows the sense of gloom and desperation in the poem, and then moves quickly into looking at language in the image of the voices of boys. This image is explored with thorough reference to ideas in the poem – vitality of youth contrasting with loneliness and desperation. The bottom of the first page also covers ideas of carelessness, hopelessness, not being cared for. There is a lot packed into this first page.

The second stanza example is used to fully support the thorough sense of ideas in the poem of desperation which contrasts with past enjoyment, and the sense of disgust that is felt by the girls. The next section shows thorough and detailed exploration of language linked to the impact of the war, the connotation of how he is old in a sense of mentality but not in age and the implicit meaning of the colour images and symbols.

The next section packs in apt selection of ideas: naïvety, masculinity, irony, patriotism, regret. While these could have a little more detail, there is sense that the candidate has picked them to persuade the reader of their views. The section which begins 'In the fifth stanza' shows Level 5 achievement and really moves the answer forward. There is perceptive understanding and analysis of language and structure here, and how these are used by the poet to show 'violence and merciless operation' in war, and the soldier's superficial expectation, contradictory treatment before and after the war and how the careless treatment of others is accentuated.

At the bottom of the third page there are, again, a detailed range of ideas are presented – the feeling of being trapped, lacking freedom, lack of dignity, humiliation and the passing of time. The final comment on how structure is used to show 'rage emotion' and to accentuate his feelings shows some perceptive analysis.

This response is placed in the middle of Level 5. It shows some perceptive understanding of the poem, with some apt and persuasive selection of ideas and information which clarifies the points made. For AO2 there is thorough understanding and exploration of language and structure and how these are used by the poet to achieve effects (Level 4), and this is occasionally perceptive (Level 5). Responses securely in Level 5 are generally characterised by use of discriminating references – where candidates really think about which examples they will give to illustrate their points. This candidate does this in the main. While there is more they could have done this does build to achieve Level 5, although is not an example of full achievement of the level. It achieves 27 marks in total.

Writing

At the lowest grade boundary candidates 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 candidates 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

candidates hardly wrote anything, offering a basic response, or the sentences did not make sense at all.

At the Grade 4 borderline 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. At this borderline level candidates 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 candidates down. In some cases the stories lacked development to move higher into the mark scheme for AO4. At this borderline grade the use of vocabulary and syntax tended to be appropriate but repetitive and at times limited to vague simile/metaphor, use of short sentences, questions and exclamations for effect. The level of AO6 at this borderline was appropriate but overall formulaic, where it appeared that candidates 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 candidates 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 candidates 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 candidates 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 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.

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 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 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 candidates knew how to write an imaginative piece, however there were some that produced responses that were more like an essay. Examiners noted that candidates 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:

- 'where candidates achieved lower levels this was due to poor expression or lack of sentence construction.'
- 'For Question 2, responses varied from personal views on feeling lonely or narratives about a lonely person. Some responses were about a person who became isolated due to their actions.'
- 'More evidence of candidates using a variety of sentences, including those with subordinate clauses, than June 2018.'
- 'Fewer candidates used 'run on' sentences and/or no sentences at all'
- 'Fewer responses with no paragraphing at all'
- 'Significant minority of candidates still writing in a 'straightforward' way with little attempt to craft the language or create effects'
- 'Candidates seemed quite engaged with the 'loneliness' question and able to relate this to their own experiences.'

Question 2: Write about a time when you, or someone you know, felt lonely.

Examiners noted a wide range of responses being offered which allowed the full range of marks to be applied, since all candidates were able to access the concept of being lonely.

Example 1

Chosen question number:

Question 2

Question 3

Question 4

B_A04 11

B_A05 7

Me and Silence!

Final match, (football), I ran towards victory ~~but~~ with a glorious chance to ~~set~~ score the win goal but ...!

I was tackled badly by one of the defenders. I fell over ~~rolling~~ with ~~no~~ ~~such~~ disgusting pain in my knee! Turning back and face with bone ~~it~~ shattered within. I ~~set~~ pulled ~~as~~ some grass like tighter pulling ~~it~~ flesh out of a ~~para~~ target! Next...

I woke up in hospital in the very ~~ex~~ next day after my operation. Two days I was tested and then discharged.

And now I can't move! I can't play! Now I'm resting in peace on my bed with a window of hope beside it.

Morning to night, I'm mostly alone. First few days had lots of calls and visitors by my family and friends but soon I became isolated. Before, every morning birds use to come and sit ~~on~~ beside my window as if they wanted to say 'hi' to me but now they don't come either. Why they don't come now?

~~I try~~

My body lying with the slightest movement possible, I stair to the window for some noise, so change to entertain me but all I see is ~~morning~~ morning turning afternoon and afternoon turning evening and night. Oh god please make me better!

A movie or two, but still I feel lonely. I miss the crowd, miss those joyful cheer by many but now a slight wind makes my hope stage.

But I still had 4 friends,
4 walls of my room, with
whom I talked like a mad
person. They were silent
always. I asked them many
time ...

Why don't you all talk?

I tell them my stories and
experience and they listen
with silence and ~~no~~ without
complaining!

And yet I'm still waiting to
^{take} my first step again like I
took when I was a baby.

Will I recover?

Will I be able to play again?

Examiner Comments:

This is an example of a 'solid' response and it achieves marks of 11+7 (18 in total). The opening is impacted on by the narrator feeling they have to specify '(football)', but there is a descriptive opening of the 'glorious chance to score the win goal'. This description continues in the 'disgusting pain' and the 'bone shattered', and the use of the simile, 'like tiger pulling flesh out of a target!' The ideas are being connected – the football match and the narrator's ability, the tackle, the pain and the hospital awakening. The writer takes inspiration from the poem, with the sense of being alone, although it is not made clear why friends and family have left the narrator alone. The birds coming to say 'hi', while a bit of a cliché, does create a sense of being abandoned by everyone. The 'morning turning afternoon and afternoon turning evening and night' is quite an effective image. There is some crafting in the pleading exclamation to God, and the

repetition of what is missed. The narrator personifies the walls, and there is some irony (intentional or not) in how the walls do not complain.

For AO4 the candidate meets all of the bullets in Level 3, with clear (and bordering on successful) communication and appropriate (and sometimes bordering on effective) use of form, tone and register. There is a clear sense of purpose (feeling lonely) and the audience in the crafting of the piece. It is not secure enough to move into Level 4.

For AO5 the candidate connects and develops appropriate information and ideas. Structural and grammatical features and paragraphing make the meaning clear, meeting both parts of the first bullet in Level 3. The writer uses a varied vocabulary (defenders, shattered, discharged, isolated, experience, complaining) and spells words containing irregular patterns correctly. Punctuation is accurate and varied, and the writer adapts sentence structures as appropriate.

This response is a good Level 3 answer. It lacks the successful, effective approach needed for Level 4, but is clear and sound overall. AO5 is not wide or selective to meet Level 4, but is accurate and varied.

Example 2

Chosen question number:	Question 2 <input checked="" type="checkbox"/>	Question 3 <input checked="" type="checkbox"/>	Question 4 <input checked="" type="checkbox"/>	B_AO4	16
				B_AO5	8

As I was always active and a very social person, the thought that someone out there so close to me could have such a sparkling contrast with me.

I was an athletic boy with buffed up body so ~~in~~ most of the time I was the centre of all attention. The world 'introvert' ~~is~~ didn't even almost exist in my dictionary until one day my cousin showed up.

He was an average kid with a constant active imagination. I'd be lying if I said I felt a good vibe with him. He was in my eyes not normal. A short boy with basic athletic skills and doesn't hit the gym every morning wasn't really my type of everyday go-to friend. But even though I had to hangout with him as my mom said that he shouldn't feel like far from home.

He always wanted me to take to places where there were less people which always used to slightly irritate me as I feel like I am in the middle of the desert with no energy going ~~around~~ ~~on~~ around me. One day I got an invitation to a party few blocks down ~~for~~ from my house which I thought would be a good idea to ~~find~~ finally make my cousin show what the land of the living feels like.

His first response was a straight no but after a lot of forcing he finally agreed. As we got to the party it felt like the room was on fire. There were ~~chips~~ snacks, ~~peop~~ people, snacks and drinks everywhere. The music was so loud that could even ~~must~~ muffle a Godzilla scream. These all made my so really hyped and I even forget that I ~~bring~~ brought my cousin with me. But thankfully it was soon before I realized that ~~my~~ my cousin went missing. As I went to grab some chips I wondered my cousin would be hungry ~~as I turned~~ but it was too late as he was long gone. After a fring search through the ~~hoard~~ of hoard of people I finally got a glance of him sitting in the balcony all alone. This really tipped me off these kinda hype parties happen almost once in a life time and he deliberately isn't being a ~~part~~ part of it. I confronted him saying "you really need to hit the dance floor instead of being a weirdo and stargazing". ~~This Me~~

saying this enraged him ~~which~~ was good as I got to realize there are people who feel not ~~a~~ in a part of a group, feeling lonely even though they are not alone, always looking away from the ~~gr~~ crowd. He told me with a stern face that "It all easy for you to be in a place like live concert, a place always surrounded by people but not for me". I realized he had an issue with being around peep people so we both headed

home ~~to~~ for both of ~~our~~ our's sake. ☹

The next day I asked ~~his~~ ~~mom~~ told everything about the party to ~~her~~ his mom and she explained me the situation. She said the he is suffering from a self image problem, that he is afraid to have ~~bad~~ people thinking bad about ~~him~~ him that's why he is always shy and keeps away from crowds. She also added that she brought him here so that he is can get out of his bubble and start so

get out of his bubble and start socializing but now that he still hasn't ~~gotten out~~ burst out of the bubble his mother was worried again will he ever be normal again. I reassured her that I will take care of everything and see what I can do.

I went to him and apologized and thought to first understand his situation. I offered him to hangout in the beach and play volleyball or go hiking in the forest. He chose to go to the forest.

The forest was dense and has no wild animals except for some deers and foxes. The forest also had a lot of strings in case someone got lost. It was on Sunday afternoon and the sun was shimmering through the leaves. As we were hiking I asked him why does he stay away from people. He replied "Because I like to be left alone. It's always so peaceful. My mom thinks I got an issue and trust me I don't, I stay alone just because it really beautiful. Maybe you'd also know it. if you once took a break from the crowd?" His reply made me really curious and I kept asking

how do you ~~have~~ have fun, what does it feel like and many more. He ~~said~~ said that I should look into 'being lonely' from a different perspective, to look 'being lonely' as not an issue but rather as a way of having fun. ~~the~~ Hearing ~~at~~ there also gave ~~me~~ me a sudden urge to feel ~~to~~ being alone. Then my cousin suggested ^{to go to} a place where the sunset can be seen. I knew just the place. Just at the other edge of the forest there was a tall tree we could climb on the tree and gaze the sunset from the branches.

The sunset was magical and, followed by it came an enchanting twilight which made the moment ~~totally~~ totally memorable. By ~~was~~ viewing all these amazing ~~scenery~~ scenery I went ~~through~~ through a mental shift. I never thought that there is a beautiful experience out there ~~just~~ by that can be achieved just by being ~~on~~ alone. I ~~it~~ was glad to ~~know~~ that I had an amazing lonely ~~person~~ person so close to me.

Examiner Comments:

For AO4 this candidate meets all of the bullets in Level 4. They communicate successfully, have a secure realisation of purpose and audience and effective use of form, tone and register. In terms of the level of communication the candidate does attempt to be subtle in their approach and their focus on the individual and the cousin in the story, which is credited with a mark at the bottom of Level 5. It lacks sophistication but is very sustained and successful, with a quirky ending showing the feeling of the narrator understanding the loneliness of his cousin and how he has learnt from this.

For AO5 the candidate is not as successful – it is important to remember that the levels are not always going to be the same across the two AOs. Ideas are connected and developed, and structural and grammatical features and paragraphing make the meaning clear. There is no secure evidence of these being managed cohesively and deliberately. The candidate uses a varied vocabulary (and it is quite selective in terms of the potential audience of young people with the use of colloquialism), so 'best-fit' is just into Level 4. The candidate uses accurate (not really varied) punctuation, adapting sentence structures as appropriate. There are some potentially complex ideas being managed, but in terms of the other bullet points there is more Level 3/4 achievement. For AO5 therefore this response meets the bottom of Level 4 using 'best-fit'. Marks of 16+8, 24 in total are applied.

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

This question was attempted by only 14 candidates and therefore there is little to comment on overall. It was felt that perhaps the other titles allowed candidates to use the poem as inspiration, therefore these were more widely tackled.

Question 4: Look at the images provided. Write a story that begins 'They found a diary...'

The question discriminated well, producing quite a variety of answers. Responses ranged from finding personal diaries, diaries that transported the protagonist to another time zone, either into the past or future, or some historical diaries such as a diary found about the French Revolution.

Example 1

Chosen question number: **Question 2** **Question 3** **Question 4**

B_AO4 4

B_AO5 4

They found a diary in a group of very old books. It is a really old but still exquisite book and the diary describes a story happened on one person.

Once, a little girl in American found that her had some amazing abilities. The first one is her could fly also, her can ~~control~~ control other things to fly. The reason is that there is a ~~kit~~ ~~the~~ chicken in the world with ~~the~~ the magic power that can make things fly. And fortunately the girl found that and the magic power transfer to her.

The diary also includes other super abilities in the ~~world~~ world. For example, a witch can make a toy or a lifeless thing become to real life, and ~~tiger~~ tiger can make one person in to two person and one is full of kindness, the other one is evil. The rabbit can make a person run very very fast even over the sound wave.

In conclusion, the diary may be not truth. But I think the person who written that diary is really imaginable.

Examiner Comments:

This brief response is more than basic and limited, achieving marks of 4+4. The response communicates in a broadly appropriate way. There is some grasp of the purpose, if a little quirky in the sense of a magical diary that has super abilities. There is some awareness of the requirements of the intended reader, with touches like 'had some amazing abilities' and 'even over the sound waves'. The form, tone and register are fairly basic. For AO4, therefore, the response meets Level 1 fully and just moves into Level 2, with a mark of 4.

For AO5 the candidate expresses (and orders to an extent) information and ideas. They do use paragraphs but not really a range of structural and grammatical features. There

is some correctly spelt vocabulary, for example abilities, lifeless, conclusion, kindness. This answer uses punctuation with some control, creating a more of a range of sentence structures, including coordination. A mark of 4 credits this.

Example 2

Chosen question number: Question 2 Question 3 Question 4

B_A05 8

This writing is based on Image 1 of question 4.

Diary of Dust

They found a diary from the attic. Dusty, brown thick ~~bo~~ diary with a lock, a tiny lock of metal. The key? Funny, the key was missing. We ~~broke the key~~ with opened the ~~key~~ lock with my hair pin.

One, two... ~~sixty~~ sixty seven, sixty ~~eighty~~ eight eight, sixty nine... one after other, Ali kept on turning the pages but all were blank. Long term silence at our attic. Strange. 'why is this boot diary even locked if all are ~~a~~ blank page?' - Ali ~~enq~~ inquired with much suspicion.

Simultaneously I said with ~~sur~~ much surprise "Look Ali, there is a mark ~~inside~~ in ~~be~~ there, in the diary ~~etc~~ I mean". ~~the~~ ~~fun~~. And for a while, we wondered, why is the mark ~~nip~~ shaped so oddly. ~~er~~ Right that moment, the attic at ones went noisy. ~~#~~ ^{Both} of us screaming our opinions. "Maybe

its for writing in the diary". "Hey pretty sure that's not even working", "maybe someone left it by mistake", "maybe its for copying in the exam hall" and many more comments.

We tried writing on the book, but nothing happened. Ink came out - despite the cartridge is shown full. I thought, it must have dried. Then Ali, tried drawing. Yes! Yes! it worked! How?? strange! 'mysterious!'

We draw shapes: nothing happened. But when I drew a flower and by mistake sneezed on it, something happened. The same flower just came out popping from the 'magical diary'. I could actually touch with finger tips. How amazing was this.

Now that me and Ali came to know the 'dark secret' of this diary, we knew what to do exactly. I only had to use my artistic gift intelligence to make our tummy happy! If you know what I mean! Ali grabbed me the pictures of latest Mac Donalds burger arrival picture from internet. Yes we have done that illegal work honestly. I sketched the burgers. Literally sketched them on the 'magical diary'.

Continuing to fulfil our wicked desires, we ~~partied~~
partied on our own — Pepsi, Coca-Cola, MacDonalds,
Shwarma express, nachos, Starbucks cold coffee and two
packets of Dominos Pizza. ~~But~~

Busy planning what to do crime to commit next,
we forgot to settle the trash the packets and
cups. While here came my mom, sniffing extra ~~cheer~~
cheese smell from her bedroom. "What? How did
you order them? Home delivery?" — we both were
left speechless and just pointed at the 'magical
diary' from the attic dusts.....

Examiner Comments:

The candidate creates an appropriate story with clear form, and the story moves clearly from finding the diary to the magic it possesses. The marks achieved are 12+8. The sense of purpose and audience is clear, and it becomes quite successful and more secure as it moves on. Despite confusing syntax there is some quite successful ideas — the blank pages which only respond to drawing, and which create 'real' things when 'sneezed' on (!) The two young people talking at once is quite effective, and there are successful touches, although there is some confusion and lack of clarity, (for example do you have to sneeze every time?) and what 'illegal work honestly' means.

For AO4 the candidate communicates in a clear way and has some success (Level 3/4). There is a clear sense of purpose in the main (although the ideas are slightly far-fetched!) and audience. The strongest of the bullets is the third, where there is quite effective use of form, tone and register (Level 3/4). It does everything required for Level 3, and the effective tone just moves it into L4 with 12 marks.

For AO5 the candidate again meets Level 3 fully — they develop and connect appropriate information and ideas and structural and grammatical features and paragraphing make the meaning clear (overall). The candidate tries hard to vary punctuation and sentences, for example exclamations and questions. There is evidence of a wide vocabulary spelt correctly, for example simultaneously, cartridge, mysterious, speechless, so the answer just moves into Level 4 for AO5.

Summary

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

- Ensure you have studied the poetry and prose texts in the Anthology fully and use the examination time to remind yourself of the text, not re-read it.
- Even 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.