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In English Language A (4EA1)

Paper 01R: Non-fiction Texts and Transactional
Writing

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Introduction

January 2022 saw the third January series of the International GCSE English Language Specification 4EA1. This examination paper is Unit 1: Non-fiction and Transactional Writing which is sat by all candidates.

The paper is organised into two parts.

Section A, worth a total of 45 marks, tests reading skills and is based on an unseen passage and a text from the International GCSE English Anthology with a total word count across the two extracts of approximately 2000 words. In this series, the unseen extract was adapted from *How do you stop a rhino?* By Adrian Phillips, in which the writer describes his experience of visiting Chitwan national Park in Nepal. The Anthology text was From *The Explorer's Daughter* by Kari Herbert, in which the writer describes her experiences of watching a hunt for narwhal. Candidates are advised to spend about 1 hour and 30 minutes on this section.

Section B, also worth a total of 45 marks, offers candidates a choice of two transactional writing tasks. A particular form will always be specified and for this series the two tasks were to write a speech expressing views on the best qualities a person can have or to write a magazine article with the title 'Taking a risk'. Candidates are advised to spend about 45 minutes on this section.

This has been yet another year with many difficulties and challenges and examiners felt that candidates entered for this series should again be commended for their commitment to their studies and that the dedicated determination of teachers to ensure their students were well-prepared should also be recognised. The paper was well received with examiners commenting on how the unseen text matched well with the Anthology text, was accessible to students of all abilities and provided ample material for the comparison question. It was clear that many candidates engaged fully with both texts and responded with interest and enthusiasm.

There was evidence that candidates had been well-prepared for the examination, with most of them attempting every question, but they should be reminded to read all the printed instructions on the examination paper very carefully and follow them precisely.

Section A

Questions 1-3 are based on the unseen extract and are all assessed for **AO1**: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.

Question 1

This question, which tests the skills of selection and retrieval, is intended to serve as a straightforward way into the paper. There were five possible answers and the vast majority of candidates were able to select two apt words or phrases that describe what the writer can hear or feel.

The given line references for the question were 8-10 and nearly all candidates selected words and phrases from these lines; a few did give 'snort' as an answer, but this appears in line 5. It is important to remember that the given lines could come from anywhere in the passage.

A very few candidates simply copied out the whole of the given lines and could not be awarded any marks as no selection of relevant material had been made. A few candidates

offered explanations of the words/phrases selected but this is not a requirement of the question and time could be better spent on other questions.

Below is an answer that gained two marks:

Text One: How do you stop a rhino?

1 From lines 8–10, select **two** words or phrases that describe what the writer can hear or feel.

1 "cracks"

2 "my chest vibrates"

Question 2

This is a 4-mark question that requires candidates to interpret information, ideas and perspectives. For this examination they were asked to look at lines 19-31 and explain what we learn about the people and animals of Nepal's Chitwan national Park. Examiners noted that most candidates knew what was required and were able to identify the relevant information in the text. There was a good range of possible points that could be made and most candidates achieved full marks; in particular they picked up on the following points: Hemanta was very experienced; walking in the park can be dangerous; 14 villagers lost their lives after being attacked by animals and Ronaldo, the elephant, has killed 15 local people. Many candidates also made mention of the people's tolerant attitude.

Candidates need to follow the instruction '**In your own words**' and again in this series examiners did feel that a few candidates were struggling to do so. There were also a few who included some analysis of language and structure, an AO2 skill that cannot here be rewarded, and whilst some were still able to make a range of different points, others spent too long exploring just one or two ideas or became side-tracked into offering their own opinions or commenting on the ethics of hunting but in so doing often failed to make enough relevant points for full marks.

Examiners reported that the most successful approach employed by candidates was to make **at least four** clear and distinct points. However, it is important to remember that the question asks candidates to 'explain' and therefore, although it is not necessary to write at length, and points can be set out separately, it is not acceptable to simply list very brief points. The response should be written in full and complete sentences that clearly show understanding and secure interpretation. A few candidates did not achieve full marks because they provided an overview of the whole extract and did not focus on the question or the given line references.

Below is a focused response that makes clear and relevant points in own words and gained full marks.

2 Look again at lines 19–31.

In your own words, explain what we learn about the people and animals of Nepal's Chitwan National Park.

In Chitwan National Park (Nepal) we learn about our guide, how long he has been in the business. More importantly we are informed on the safety of the park. How none is truly safe from the wild animals. Then we learn about specific dangers in the park such as amounts of death by animals. Finally we learn of the culture between the people and animals, how people rather tolerate the animals than pick up weapons.

Question 3

This is the final AO1 question; it is worth 5 marks and, like Question 2, requires candidates to show their understanding of the text by selecting and interpreting ideas, information and perspectives. For this examination, they were asked to describe the encounter with the rhinoceros using lines 39-51.

In Question 3, candidates are told that they 'may support' their points 'with **brief** quotations' and many did so to good effect. Examiners reported that most candidates achieved at least 3 marks, with many achieving the full 5 marks. Points most commonly made were that the encounter happens at the end of the day, that the rhino stands and watches the men closely, that the rhino is very big, that Hemanta leads the men to try and hide behind a tree and that the rhino finally moves away after what seems like a very long time. Some candidates made general comments about how the men might have felt about the encounter stating that it was a 'scary' experience and whilst 'interpreting information' is an AO1 skill, such points must be supported by information supplied in the text, for example 'The men may have felt frightened because of the huge size of the rhino and its proximity'.

Successful candidates often worked methodically through the set section of the text identifying key points although a small minority referred to points from the paragraph following the set lines. Where candidates did not achieve the full five marks, it was sometimes because they repeated the same point more than once.

Many candidates adopted the very effective approach of making **at least five** clear points, sometimes set out separately on the page, written in full and complete sentences and supported by relevant brief quotations. Some expected long quotations with no comment to act as evidence of their own understanding but answers including overlong quotations very rarely gained full marks.

There is no need for comments on the language used in the quotations, but examiners noted, as with Question 2, that a few candidates spent time on analysis of language and structure, an AO2 requirement, for which again, they could not here be credited and which may have led to a disproportionate amount of time being spent on the question or to fewer than five rewardable points being made.

The best answers used a good balance of short quotation and some interpretation, paid attention to how many marks the question is worth and made at least five clear and discrete points.

Below is an example of a response that gained full marks.

3 From lines 39–51, describe the encounter with the rhinoceros.

You may support your points with **brief** quotations.

First we learn that the encounter with the rhinoceros occurs as the sun goes down; 'the sun is fading when we turn a corner and come face to face with it. We also learn that it seems like the encounter lasted for a long time; 'an eternity later'. Throughout the encounter Adrian Phillips and the rest of the men attempt to ~~be~~ stay hidden from the rhinoceros: 'Behind the tree, we wait'. Additionally it is clear that Hemanta is the one who remains in control over what decisions to make; Hemanta inches backwards' [...] and we do the same'. It's clear ~~that~~ they are all following his lead. Lastly the rhinoceros finally leaves without any harm occurring: 'continues across the path and into the undergrowth'.

Question 4

This question is on Text Two, the Anthology text, and is assessed for **AO2**: Understand and analyse how writers use linguistic and structural devices to achieve their effects. It is therefore a more challenging and discriminatory question and is worth 12 marks divided over five levels.

In this examination, candidates were asked how the writer, Kari Herbert, uses language and structure in 'The Explorer's Daughter' to create tension and suspense.

This piece contains a wide range of features of language and structure as exemplified in the mark scheme, but examiners were advised that these are just examples of possible points that could be made and instructed that they must reward any valid points that candidates make that are securely rooted in the text. There does not need to be an equal number of points on language and structure, but both should be addressed as, indeed, they were by nearly all candidates.

Examiners noted that most candidates responded very positively to the text and there was clear evidence of their understanding and engagement with both the text and the question. Many candidates spotted major features of the language of the text, such as the use of poetic description of the landscape at the start and contrasted this with the use of factual terminology later on.

Examiners commented that the majority of responses offered at the least some sound understanding of the text. At the lower levels, candidates tended to describe what happens, make general comments on the text and offer generic statements such as 'The writer uses suspension to reel in the reader to find out what happens'. Mid-level candidates tended to work through the text methodically, made a sound range of points and selected apt textual references for support, but often did not move on to analyse closely the impact or connotations of individual words and phrases or fully consider the effect of the structural features. Some candidates tended to spend too long on introductions that merely repeated the question and conclusions that simply repeated the points already made; the focus should be on making a range of relevant points, not simply reiteration. There is no requirement for any comparison with Text One in this question.

The most effective responses were able to comment on Herbert's descriptive skills and visual imagery, the build-up of anticipation and use of structural techniques e.g. the tricolon of infinitive verbs conveying skilfully the writer's conflicted feelings about the hunt. Candidates at this level engaged with the text with evident enthusiasm offering analysis of a range of features. One candidate demonstrated how to begin a response effectively presenting their thoughts before going on to explore the elements of the text to which they referred, as follows:

'In this extract from 'The Explorer's Daughter', Kari Herbert creates tension and suspense through her internal dilemma of the ethics of hunting narwhals in the Arctic. This is mainly achieved through her use of descriptive language, contrasted with factual information, as well as her use of different perspectives.'

Below [Example 1] is an example of a response achieving a mark at the top of level 3. The candidate makes a clear and well-explained point on the first page with good focus on the question. The second paragraph on structure is not as effective but the final paragraph with a return to language is very sound and supporting references are appropriate.

Example 1

- 4 How does the writer, Kari Herbert, use language and structure in **Text Two** to create tension and suspense?

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

(12)

~~Kari Herbert creates tension when she states~~
Kari Herbert creates tension and suspense in the text by using structure and language. The first example of this is "he was miles from land in a flimsy kayak". Herbert uses the ~~word~~^{noun} "miles" to express the danger which the hunter is in, being isolated and far with no one to save him. The adjective "flimsy" suggests that he is in an unstable boat. This might give the reader an idea of how much people struggle in the Thule, even with poor equipment and being alone, the hunter risked his life as he is in desperate need of resources, this creates empathy for the people of Thule, therefore building tension.

Herbert shows the ~~ext~~ desperation of the people of Thule to survive. This is evident when he states "Every hunter is on the water." The use of the short sentence suggests to the reader that the hunters reason for hunting narwhals is simple and the only way for survival. By ending it with a full stop, it ~~is~~ suggests that narwhals are the only source of vitamin C in the arctic due to the lack of biodiversity.

Herbert justifies the hunt in Thule ~~due~~ for survival. This is evident when she states "Hunting is an absolute necessity in Thule." The use of short sentence suggests that it is a fact if they are to survive in the Arctic. The noun "absolute" suggests the importance of the narwhal to the population. This puts in perspective the urge to catch a narwhal and creates suspense to see who is going to get it.

Below [Example 2] is a response that gained a mark in level 5. The candidate begins their answer in an assured and confident manner and immediately shows good understanding. This is a perceptive and focused response that analyses language and structural features; the selection of references is discriminating throughout and clarifies the points being made. Full marks were awarded.

Example 2

Remind yourself of the extract from *The Explorer's Daughter* (Text Two in the Extracts Booklet).

- 4 How does the writer, Kari Herbert, use language and structure in Text Two to create tension and suspense?
 → Paragraphs MAN v/s Navahals.
 → Cluttering

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

(12)

Herbert creates tension and suspense through the descriptions of ^{the} navahals ~~and~~ hunters. Herbert ~~uses lots of language to~~ personifies the navahals through the adverb 'methodically' making the navahals seem intelligent and aware of the situation about the commence, immediately contrasting the perceptions of animals being unaware of what is happening around them thus creating tension already. Furthermore, they are depicted in a 'glittering kingdom', the noun 'kingdom' making them seem of a high status and conveying kingship. This is reinforced when Herbert describes the 'evening light', 'tarnish butter-gold'. The colour gold has connotations of royalty and class, a typically a human trait as they see view themselves at the top of the animal kingdom. This juxtaposes the idea as the navahals are portrayed to be of a higher status than the humans. ~~and~~ On the other hand, the hunters are depicted to be 'dotted all around the fjord'. The verb dotted almost makes it seem as if the hunters are in position waiting

for action to attack, like in a war setting. This creates tension as both parties (man and narwhal) are aware of each other and their intentions. In addition, the use of complex sentences add to the built up suspense as it slows the ~~situation~~ situation down and conveys tranquility perhaps to indicate the calm before the storm. Through the use of the conjunction 'and' in 'man and whale', two juxtapositional ideas are connected together indicating the equality between the two. This makes one no greater than the other, contributing to the suspense and tension as this idea is unfamiliar to the reader who is used to ~~seeing~~ hearing about a "predators vs prey" situation where humans are always the hunters / predators.

Herbert creates tension and suspense through the use of personification in "in that split second my heart leapt for both hunter and narwhal". ~~The verb~~ 'leapt' personifying the heart indicates the degree of fright Herbert felt during the event and the ~~it~~ full stop at the end of the clause ~~to~~ does not leave the reader with more information as to what happens next, creating suspense for the reader. Also, the syndetic list 'my heart urged the narwhal to dine, to leave, to survive' creates more suspense as the verbs listed connote ~~to~~ ~~are~~ uncertainty.

as to 'dine' may result in either failure or success and to 'survive' suggests a life or death scenario. Again, this only has two outcomes.

Herbert's tone varies throughout the extract and changes between descriptive and informative and almost educational. She begins to use metaphors and descriptive language in the opening paragraph however switches to an almost informative, factual account of the narwhals and hunting tendencies. These changes in tone notably occur every ~~the~~ paragraph and may mirror her internal monologue over killing the narwhals as ~~an~~ from a human point of view, to protecting the narwhals from a moral point of view. These changes in tone ~~have~~ contribute to the suspended tension as they break away from the reality of the situation, creating a pause between the sections of Herbert's experience.

Question 5

This question provides the only assessment in the specification of **AO3**: Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.

This question is the most demanding of those in Section A and, with 22 marks distributed between five levels, carries almost half of the total marks available for reading so it is extremely important that candidates allow sufficient time for a developed response. Examiners were pleased to note that nearly all candidates attempted the question, but careful time-management is crucial for success in this examination and candidates should factor in time to plan with care the points that they wish to make in order to ensure that they have a wide and balanced range.

Examiners recognise the challenge of the question and it was pleasing to note that nearly all candidates achieved some degree of success with one examiner noting that 'this question was generally done well and candidates really seemed to have grasped the comparative nature of the question'. There was little evidence of planning, but candidates should be advised that a plan can be very helpful because it can aid them to move towards a more exploratory approach based on key elements of similarity or difference rather than producing an explanatory, chronological approach to the texts for example, a Level 2 response might

comment that *'both texts are about humans meeting wild animals'*, but a Level 4 response will use this fact as a succinct launchpad for a further point, e.g. that *'the writer of Text One shows how, the local people display tolerance of animals that pose a threat to them, whereas the writer of Text Two explains her moral 'dilemma' created by the hunting of the narwhal.'*

At the lower end, candidates tended to list techniques such as *'Both texts are first-person accounts'* or make obvious comparisons for example *'In both texts the animals described are very large'*. Often these responses became narrative, sometimes with greater emphasis on one text leading to a lack of balance. Candidates at this level were generally able to draw a few links between the writers' ideas and make some straightforward comments about language and/or structure. Some candidates copied out over-long quotations whilst a small minority used no supporting textual references; these answers tended to be more list-like and often went little further than mere identification. Examiners were pleased to note that fewer candidates in this series wasted time writing about the italicised introductions.

In the mid-range candidates tended to pick up on how both writers created a sense of danger and how both writers included facts so that readers were informed as well as entertained. These responses generally showed sound understanding and explained their points clearly.

The most successful responses focused almost immediately on comparing specific details of the extracts and looked at the writers' perspectives as well as their ideas and balanced their points, confidently interweaving thoughts on both texts with exemplification and exploration of ideas.

The most assured responses included astute analysis of language, purpose and tone. At this level responses often seemed to reflect genuine enjoyment in, and engagement with, both the texts and the task. The range of comparisons, depth of comment on both ideas and perspectives and the use of appropriate references were all discriminators.

One successful response offered the following strong final points: *'In conclusion, both writers end the text using structure strategically, however Text One continues building tension whilst Text two successfully concludes her argument with a confident, undoubtful statement. Additionally, it is also notable that both writers use the first-person narrative perspective to produce a highly emotional delivery.'*

There are different ways to approach this question, but examiners noted that the most successful responses made each point a valid and appropriate comparison with supporting references from both extracts; this led to the balance required for marks within Levels 4 and 5. Feedback from examiners suggested that use of references was still variable and might be a useful area for future focus. Some candidates use references within an almost entirely narrative response and offer no real comment, others select relevant quotations but then do little more than paraphrase them rather than offering any further explanation or expansion. More successful responses were able to select pertinent words within the lines being discussed, embed them effectively within their own sentences and, if looking at language features, offer some astute analysis.

Below [Example 1] is a response that gained a mark at the top of Level 3. The opening paragraph offers a range of brief points showing links between the texts. The candidate then moves on to make more developed points of comparisons supported by appropriate textual reference. There is some clear explanation and all the Level 3 criteria are met.

Example 1

- 5 Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

Text 1 is 'How do you stop a rhino?' written by Adrian Phillips. And text 2 is from 'The Explorer's Daughter' written by Kari Herbert. Both texts have an autobiographical nature. But text 1 is an extract of a autobiography, whereas text 2 is an article. Both texts also share their experiences about being around or visiting countries which have animals. Although text 1 describes their encounter with these animals and how dangerous the situation was from experiencing it first hand. In comparison to text 2 which describes hunting narwhals by watching the hunters, showing how they both have different perspectives.

The writers both discuss the description of the animals and also some key features about them. The Phillips describes more of what the rhino looks like. 'Ribs show like hoops in a wooden barrel'. This simile is used to give the reader vivid imagery as to what the rhino looks like and to emphasise just how large they are. Which is different to Herbert as she goes into more detail about the features of the narwhal. The phrase 'that hearing is particularly developed' shows us how intelligent the narwhal is and gives us facts into why it is so difficult for these hunters to catch these narwhals.

Text 1 and 2 both describe the setting that they are in. Text 1 discusses ~~the grass~~ what is in the Nepal Chitwan National park. The line '12ft tall grass' gives the reader a visual idea as to what the writer could see. The description ~~also~~ of the grass foreshadows danger as the grass is so tall they won't be able to see what is right in front of them. In comparison to text 2 which uses the metaphor 'the ~~glittering~~ glittering kingdom' to describe the ~~best~~ ~~best~~ ~~best~~ exceptional area and gives us a vivid idea as to what it looks like.

Both ~~writers~~ writers discuss the feelings of shock in the text. Text 1 In text 1 it is used to show how scared Phillips is. The ~~short~~ short sentence 'Heartbeats fill my head.' shows how frightened they are that they can hear their own ~~heart~~ heart as it is pumping so fast. In contrast to text 2 which shows their nervous for someone else. The phrase 'my heart leapt for both the hunter and narwhal' ~~it~~ indicates that she is concerned for both of them and it builds suspense. The difference between this shows how ~~the difference~~ their perspectives change their feelings.

Text 1 and text 2 are both different in the ~~the~~ way that they structure their ~~texts~~ extracts. Text 1 ~~builds up~~ builds up and then calms down it then builds up again and then calms down but ends on a build up. Where as text 2 gradually builds then calms back down again. ~~But~~ which shows how they both structured their texts differently to each other. But both texts go in chronological order of events.

Below [Example 2] is an example of a response that gained a mark near the top of Level 5. The response presents a varied and comprehensive range of points looking at purpose, language, structure, tone and perspective. At times the level of analysis is high as links and connections are drawn skilfully; references are discriminating.

Example 2

Question 5 is based on both Text One and Text Two from the Extracts Booklet.

- 5 Compare how the writers present their ideas and perspectives about their experiences.

PEA PEAR

- perspective
- language
- structure
- tone

Support your answer with detailed examples from both texts, including brief quotations.

(22)

Both texts are autobiographical accounts about an experience in a foreign country. Both aim to inform and entertain using their experiences however the writer in text one is personally involved in the action whilst the writer in text two is from an observer's perspective. Both are written in a

The writer in text one uses rhetorical techniques to describe the rhino, ^{creating} a beautiful image. For instance in "His body ~~is~~ is extraordinary; segmented, as though a sculptor has built him up from overlapping layers of clay", the metaphor creates a picturesque image for the audience and highlights how overawed the writer is. The use of the adjective "extraordinary" ^{portrays} ~~emphasises~~ how amazed the writer is and how much respect he has for the animal. ~~The~~ The use of the semi-colon also emphasises ~~his~~ his "response to the animal in a positive way" ~~done~~. Similarly, the writer in text two ^{also} uses rhetorical techniques to describe the animal creating an ethereal ~~scene~~ scene. However, the writer in text two describes a narwhal who ~~is~~ is being hunted whilst the writer in text one describes a ~~rhino~~ rhino who is being ~~not~~ watched. For instance, "the narwhal catching the light in a spectral play of colour", the poetic description illustrates an ~~image~~ image that can only be imagined due to how ~~very~~ much beauty the narwhal poses. The use of "spectral" ~~light~~ creates a magical scene making the reader feel overawed by the image. Overall, ~~the~~ both writers describe the animals in a positive tone using rhetorical techniques, however they describe two different animals and the narwhal in text two is getting hunted ~~not~~ not observed.

The writer in text one uses a ~~lot~~ lot of rhetorical questions to build his anxiety and concern, as well as the readers'. For instance, "Throw the stick and hope the rhino bounds off after it like a puppy?", the ~~ask~~ rhetorical questions are listed at the start of the text to highlight his nervousness and ~~anxious~~ anxious state in action. The ~~metaphor~~ analogy and reference to a "puppy" creates a ~~light~~ friendly and light-hearted tone ~~which~~ which ~~contrasts~~ contrasts the seriously concerning and dangerous situation he is in. The ~~informal~~ ^{informal} verb "throw" ~~is~~ further supports the contrast as it creates a ~~casual~~ casual atmosphere. On the contrary, the writer in text two uses a rhetorical question to create a confident tone. For instance, she addresses the counter argument to her judgement ~~the~~ ~~question~~ "How can you possibly eat seal?", the question strengthens her ~~argument~~ argument made at the end ~~of~~ of the text. The use of "you", ~~is~~ knowing it addresses people like herself who view hunting as a necessity, ~~is~~ emphasises her ~~confidence~~ confidence, ~~is~~ willing ~~to~~ to challenge any arguments made against her statement. Ultimately, ~~both~~ ~~texts~~ both texts use ~~the~~ rhetorical questions however it is listed in text one to demonstrate anxiety and doubt whilst ^{in text two} it is used ~~to~~ to highlight her the writer's confidence and determination.

The ~~writer~~ writer in text two ends the text proceeding ~~with~~ with action using structure and dialogue. ~~The~~ The text ends with "he halts, crouches and says: "Tiger!" " continuing ~~the~~ the drama and tension ~~to~~ to even till the end of ~~a~~ the text, creating a dramatic tone, suggesting that the danger is ~~is~~ reverending. The verbs "halts" and "crouches" ~~is~~ ^{demonstrates} ~~highlights~~ the ongoing action whilst the ~~dialogue~~ ^{use of} exclamation mark in the dialogue "Tiger!" ^{is text two} portrays the chaotic situation. The short ^{one-word} sentence ~~and~~ and the colon also conveys

the ~~breathless~~ and importance of every moment as the tension reaches the climax. Whereas, the writer in text two ends in a calm and collected tone ~~as a~~ ~~to~~ ~~say~~ but also using structure. The final ~~statement~~ statement "Hunting is still an absolute necessity in Thule" ~~concludes~~ ~~to~~ ends her text in a very convincing manner almost like a conclusion in a review. The short simple sentence ~~before~~ conveys her confident and defiant tone. The writer aims to ~~convince~~ ~~the~~ persuade the readers and change their point of view. ~~The~~ ~~clear~~ ~~that~~ ~~the~~ ~~writer~~ ~~is~~ ~~text~~ ~~two~~ The use of "absolute" ~~highlights~~ ~~the~~ ~~importance~~ implies how sure she is that she is right & supporting her ^{intended} tone. It is ~~clear~~ clear that ~~the~~ ~~writer~~ ~~in~~ ~~text~~ ~~two~~ is written from an observer's perspective as it ~~ends~~ ~~in~~ ^{concludes} in a calm and collected manner while text two is written from a perspective directly involved ~~in~~ in the action. ~~Both~~ ^{In concluding both} writers end the text using structure strategically, however text one continues building tension while text two successfully concludes her ~~an~~ argument with a ~~word~~ confident, undoubted statement. Additionally, it is also notable that both writers use the ~~first~~ first person narrative perspective to ~~do~~ produce a highly emotional delivery.

Section B

Candidates are required to answer just one writing task but it carries half of the total marks available for the paper and so they must ensure that they allow sufficient time to plan and organise their response.

There are two assessment objectives for writing.

AO4: Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences. (27 marks spread over five levels)

AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation. (18 marks spread over five levels)

Question 6

This question, asking candidates to write a speech expressing views on the best qualities that a person can have, was chosen by slightly more candidates and there were some effective and persuasive responses.

In a few instances the required form was not evident, but examiners noted that the vast majority of candidates were able to write in an appropriate format and many used features such as rhetorical questions, address to audience, rule of 3 to good effect. An awareness of

the conventions of the given form helps candidates to make appropriate language choices which will lead to apt register and tone.

Candidates covered a range of ideas: many used the quotation as a starting point with which to agree or disagree but others did not focus on the idea of a love for all living creatures and talked about other admirable qualities such as kindness, patience, tolerance. At the lower and mid-levels candidates tended to use the question's bullet points to give structure to their response. One examiner noted that a few responses took a list-like approach which was not very successful as ideas lacked development and impact.

More successful responses produced thoughtful speeches, effectively using personal experience or anecdote to supplement their points and addressing their audience in an engaging manner, sometimes using humour for deliberate effect.

Below is an example of a mid-Level 4 response. The candidate opens in an engaging way and communication is successful, especially in the penultimate paragraph. Ideas might initially seem a little narrow in scope, but they are well-managed and the way in which a message is shared with the audience is effective. There is quite a wide vocabulary and punctuation has been employed thoughtfully and to good effect.

The Perfect Person

When asked to do a speech on the best qualities I believe a person can have, I immediately began thinking, "Who is the most perfect person I know or have heard of?" I thought about my mum and I had asked multiple people their opinions, one being my ten year old brother's answer as "Cristiano Ronaldo," which made me laugh, but also realised that if I asked him this question again in ten years, or maybe five, his answer will (hopefully) be very different. As will mine. Right now, at the ripe age of ~~18~~ eighteen, the person with the most admirable qualities is my mum. I'm sure a lot of people can answer that question with the same answer as me, ~~but my mum~~ and is subject to opinion but my mum is my perfect person.

Sophisticated, smart, sappy, and so un-funny that she is funny are a few ways to describe my perfect person. When I say my mum loves everyone, I mean everyone. There isn't a person she meets that doesn't immediately take a liking towards her. Sometimes I watch her, and I watch how well spoken she is, and I think about how crazy she is for preferring to call someone rather through an email or a text, which is my preferred mode of communication. My mum doesn't have to say "I love you" to anyone, her actions do it for her. As I've grown up, I also noted my mum may love everyone, yet she still has time to love herself. Self-love is an important virtue to have, and maintain throughout life. Not once have I heard my mum say "I look fat" or "I can't do this, I can't do that", which I believe has had a great effect on her children. Negative self talk is not tolerated.

When writing this speech I thought about the notion that we are all accumulations of everyone's admirable qualities. It is through our experiences and interactions, and perhaps even characters that we steal little parts of each other from. I hope to steal my mum's ability to be so well-spoken, and perhaps tomorrow I'll meet someone that might have a little ounce of perfect in them that I might want to steal. Maybe tomorrow or one day, one of you may read a book and feel inspired by a quality a character possesses.

Today, I want you to go home, I want you to think "who is my perfect person? Why is it not me, and how can I change that?". Thank you for listening ladies and gentlemen.

Question 7

This task instructed candidates to write a magazine article with the title 'Taking a Risk'. Most candidates displayed at least a sound sense of purpose and communicated clearly though one examiner noted that, compared to Question 6 there 'seemed to be fewer attempts to engage the audience, maybe not realising that many of the writing features they could display in a speech could also be shown in a magazine article.' Other features appropriate to an article format might be use of heading, sub-heading or occasional bullet points.

Responses covered a range of risks with most candidates able to explain what a 'good' risk might be, for example taking a new job and warn against risks that could be seen as dangerous or unwise such as extreme sports or trusting strangers. Candidates sometimes adopted a persona, e.g. a successful entrepreneur and used real or imagined experience to warn or encourage their intended readership.

At the lower levels, as with Question 6, there was often no real sense of organisation, with errors in sentence structure and syntax that sometimes led to a lack of clarity and coherence. Making a plan often seemed to help candidates achieve a cohesive and well-ordered response.

Again, it was noticeable that less successful responses demonstrated limited awareness of form and audience with little to indicate that the response was a magazine article.

Taking a risk
Find out if it's worth it!

Have you ever wondered what your life might be like if you had taken that risk? Maybe you're stuck between two options for a crucial decision. Well, I'm here to tell you to take it. The risk!

My Risk-

Over the course of my life I have made many choices. My most integral, by far, was setting up my own technology business. Throughout my childhood, there was very little encouragement to chase your dreams. It was always "Go to the best university to get the best job!" or "You'll never amount to anything on your own." Yet here I am proving them wrong! A dream is all you need to be able to take a risk. Many will tell you that you will fail; my parents were never supportive of my ideas, they even chucked me out of the house at sixteen because I chose not to be a lawyer. It was never a smooth sail however I made it in the end.

Is it worth it?

Now, there may be times when taking risks just are not worth it. For example being disrespectful to a teacher or

professor. No matter how much you may dislike them that risk is not worth taking, trust me by taking it, I landed myself in detention for a month. They really have the power to make your life miserable. Yes standing up for yourself is important however weigh up the costs and benefits. Look at both sides; where would you rather be?

My Top Tips-

Number one: Place yourself in both outcomes. Which would you prefer?

Number two: Find the support you need. This could be: a friend, parents, teachers or simply just yourself.

Number three: Make your choice. This can be tricky even after looking at the advantages and disadvantages. Think about what is best for you.

Where Risks Got me Today -

By plunging into the unknown, I was able to spread my wings and truly learn about myself. If I had never taken that risk, I would not have learnt how creative and innovative I am.

If I had never taken that risk, I would not own a multi-million dollar technology company that sells products globally.

If I had never taken that risk, I would still be living ~~or~~ with my parents struggling to fulfill their expectations.

To take the risk or not? -
After reading this article I hope it provides clarity
on whether you should take that risk or not. If you are
still in doubt email me @globalsoftwareenquiries.com. In my
opinion it's best to: dream big; think about you; take
chances. Finally in the words of Nike, "Just do it"

Final comment on the writing questions:

To achieve the highest level in AO4 writing needs to be 'perceptive', 'subtle' and 'sophisticated' and there should be a clear focus on the appropriate form. For AO5, candidates should consider the ordering of their ideas, write in clear paragraphs and aim to link them effectively. There needs to be accuracy but also a 'strategic' use of an 'extensive vocabulary' and an assured and controlled use of a range of sentence structures 'to achieve particular effects'. Candidates should not avoid using an ambitious vocabulary because they fear making spelling errors but neither should they simply learn a list of words and use them in their writing with little regard for their meaning and aptness.

Those who achieved higher-level marks frequently opened their piece with an intriguing question, a powerful statement or a short sentence and proceeded to explore and develop their ideas with fluency, clarity and enthusiasm. Candidates are advised that colloquialisms such as 'gonna' and 'wanna' should really be avoided and only be employed in direct speech or for very specific and deliberate effect. They should also avoid writing solely in upper case as this does not allow them to demonstrate an awareness of the correct use of capital letters.

Candidates must ensure that they do not rush the writing task, allowing time both to plan and to proof-read as unforced errors in grammar and spelling can lead to lower marks. Examiners commented that where there was evidence of planning, this often led to a clear and effective structure and greater textual cohesion and accuracy

Concluding advice

Candidates should:

- be provided with plenty of opportunities to practise reading and responding to unseen passages under timed conditions
- be aware of the different assessment objectives to ensure that they focus their answers specifically on the different question requirements
- highlight the relevant lines for Questions 1-3 in the Extracts Booklet
- use the number of marks available for Questions 2 and 3 to suggest how many clear and discrete points they should make
- not spend time analysing language in answers to Questions 1, 2 or 3
- answer Question 2, as far as possible, in their own words and aim to offer some interpretation

- offer some interpretation of the text in Question 3 and not simply rely on quotations to make the points without comment
- underline or highlight the key words of Question 4 so that answers are appropriately focused
- consider the effects of language and structure features within the context of the given extract in Question 4 rather than offering generic explanations
- select appropriate references from the whole extract that fully support points made in answer to Question 4
- make a range of comparative points in Question 5 and link elements such as content, theme, tone, purpose, narrative voice, language; points should be balanced across both texts and supported with relevant quotations or textual references
- references should be selected carefully and some exploration of these should be attempted
- take time to make a brief plan for the higher tariff questions (5 and 6 or 7)
- give careful consideration to the given form and audience for the writing task and use these to inform register and tone
- try to use a wide vocabulary and varied sentence structures
- aim for a structured, cohesive and complete piece of writing
- allow time to proof-read their writing response in order to achieve the highest possible degree of accuracy
- read all instructions carefully
- attempt every question.