

Examiners' Report

June 2017

GCSE English Language 1EN0 01

Question 3

Question three is worth six marks and tests candidates' ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views. The most notable feature of this question is that it asks candidates to comment upon both language and structure. The mark scheme is split into three levels of two marks each with the instruction that, 'responses that are unbalanced cannot access Level 2 or above.' This is an important feature and one that centres should be aware of. However candidates should use the mark tariff as a guide about how much to write in response in this question and it is quite possible to attain all six marks in the one page provided in the answer booklet and there is an example of just such a response below. It was a feature of some responses in the summer 2017 paper that candidates spent too long responding to question 3 at the expense of later questions on the paper. In order to access the marks in levels two and three, it is not necessary for the language and structure comments to be equally weighted, only that the answer must contain an analysis of both. Stronger answers were those that offered an analysis of both features and which were focused upon how these were used to show the narrator's thoughts and feelings. Weaker responses wrote about only language or structure or only offered comments upon features and did not clearly explain the effects that the writer had sought to achieve and were not able to to examine in detail those features and so reach the marks in levels two and three.

- 3 In lines 12-29, how does the writer use language and structure to show the narrator's thoughts and feelings?

Support your views with reference to the text.

The writer shows that the narrator feels intrigued by the women. He 'looked attentively' which he wants to understand her because the ~~adv~~ adverb 'attentively' has connotations of being eager to learn and alert. The writer also tells the reader that it was 'nearly one o'clock' and by ^{presenting} ~~presenting~~ this information in a short sentence he suggests the narrator feels it is a surprising fact that she is out at this time.

The narrator also feels confused about the women. Her voice is described as having 'something curiously still and mechanical', by using the word 'something' the reader is shown the narrator's perplexity because this word is very

vague. The writers use of 'colons and lists also shows this an indecision ^{that} the narrator feels because he continues to add more and more description about her as though he cannot fully gather what this lady is.

Finally we also see that the narrator feels the woman is trustworthy because he could not have 'misconstrued her motive'. This alliteration of the 'm' sound gives the diction a soft tone which suggests the narrator is not concerned about what he sees.



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An answer that successfully interweaves language and structure analysis; a wide range of thoughts and feelings has been identified with some subtle insights around the creation of perplexity.

The answer begins crisply without unnecessary introduction. Within the first two sentences this candidate has identified the feeling of intrigue, has identified the relevant language feature used to create this effect and is offering an analysis of how this is affecting the reader. This candidate is focused upon the question rather than simply amassing elements of language and structure and so it moves quickly on to another feeling, one of surprise, and offers a structural feature based on sentence length to support this point. Paragraph two moves the answer on to address perplexity which is a subtle insight and which is well supported with a language-based feature of the text. The final section here shows the analysing how feelings of uncertainty have been created, supported by reference to the use of colons and lists as a structural feature. The final paragraph shows the candidate seeking to interpret the text further, though the claims made for alliteration were thought to be less convincing than its earlier analysis. That in no way detracts from an answer that clearly analyses both language and structure; includes features of vocabulary, sentence structure, punctuation and other language features. The answer selects references with discrimination and uses them to clarify the subtle and perceptive interpretations made. Above all else, this is an answer that is focused upon addressing the question and not merely feature-spotting elements of language and structure.



ResultsPlus Examiner Tip

Always focus upon the question and recognise that language and structure are tools used by writers to achieve particular effects; they are not an end in themselves.

Question 4

Question four is the highest mark tariff question in Section A and candidates would be wise to ensure that they allocate sufficient time to this question. This question tests candidates' ability to evaluate texts critically and support their evaluations with appropriate textual references. The focus of evaluation is upon how well something has been achieved, not merely upon how it has been achieved; it is an assessment of the relative success of the writer rather than simply an explanation of the techniques that have been used. It is true that in order to offer a meaningful evaluation one must be able to show a well-informed understanding of the text and be able to support this with close reference to the text.

The focus of this question was upon the creation of an atmosphere of mystery. Once again, candidates must focus upon the question asked if they are to be successful. Better answers offered wide-ranging evaluations that were closely focused upon the Assessment Objective and which used apt text selection to support the points being made. Weaker answers were often brief and showed only a partial understanding of the text, which limited their ability to evaluate how successfully the writer had achieved those effects.

4 In this extract, there is an attempt to **create an atmosphere of mystery.**

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Collins successfully creates an atmosphere of mystery by through a range of language and structure. From the start of the extract, there is only one sentence in the beginning paragraph. This effectively creates an atmosphere of mystery as the audience are unaware of whose hand ~~was~~ 'laid lightly' on his shoulder. Also, the alliteration in 'laid lightly' suggests that the woman is perhaps gentle and not harmful, which also creates an atmosphere of mystery well, as the audience ~~is~~ is unable to comprehend the intentions of this woman. In addition to this, ~~by describe~~ the hand movement could also suggest that the woman is alarmed and does not want to ~~cause~~ appear intimidating in

fear of 'what sort of man' he is. In addition ~~for~~ this, by describing the hand on the man's shoulder using a complex sentence, it shows how slowly this action ~~of the woman~~ ^{are} is, which creates mystery ~~mean~~ as ~~the woman is alone~~ is suggests that the woman is on-edge and is afraid of something that the audience is unaware of. Furthermore, pathetic fallacy is also used to create an atmosphere of mystery.

The man in the extract is only able to see the features of the woman through the 'moonlight', ~~suggest~~ creating an eerie and mysterious tone. 'Moonlight' has connotations of dark evil and people partaking in ludicrous actions as 'lunatic' is derived from the word 'luna' which means moon. This creates an atmosphere of mystery as the woman is wandering the streets 'alone' and 'late at night'. People are usually at their homes in the night as the outside environment can become dangerous as the night offers concealment for people. However, the woman is described to be standing 'in the middle' of the 'high-road', which effectively creates ~~an~~ ~~before~~ mystery as it appears to the audience that the woman intends to be seen.

Collins continues to successfully create an atmosphere of mystery. At first, the woman appears to speak 'quietly' and her movements are 'still and mechanical'. This ~~suggests~~ creates a tone of mystery as ~~she~~ her characteristics seem unearthly and inhumane. However, her utterances were 'remarkably rapid', which subtly shows her character under her robotic-like exterior. The alliteration of 'remarkably rapid' emphasises how fast she is speaking, which could suggest that she is in an urgent and rushed situation. This creates an atmosphere of mystery as the woman's circumstance is unknown to the reader as well as to the man, who describes the reader as being 'dropped from heaven'. The parenthesis before this statement suggests to the audience that the narrator has to ~~find a suitable~~ an explanation ~~where~~^{for} where the woman came from as ~~the~~ the man is ~~confused~~^{perplexed} about her whereabouts. ~~✱~~ In addition to this, the dynamic verb, 'dropped', gives negative connotations which could suggest that the woman was forced to leave heaven due to her actions, which creates a mysterious tone well. Overall, the extract is not in a regular structure, which manifests

that the women's actions are spontaneous and unexpected, which adds to the atmosphere of mystery. Furthermore, the fact that the woman initiates the conversation with the man suggests a sense of confidence, which contradicts her 'uncertain' and 'nervous' demeanour. ^{women's personality is} This effectively creates mystery as the ^{an anomaly} and 'failed to guess' where she came from.



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This is an answer which shows a sustained focus on the demands of the question. Textual references are used in a discriminating fashion, for example, the comment towards the end about her 'uncertain' and 'nervous demeanour' which is juxtaposed with comments about her actually initiating the conversation with the narrator. There is a strong sense of evaluation throughout. Evaluative language is used directly in the opening paragraph and the subtle and perceptive section about the moon on the second page of the answer is well focused and concludes with an evaluation of the technique. This candidate is able to offer alternative interpretations such as the effect created by the use of the alliterative 'remarkably rapid.' It should also be noted that this answer covers a wide range of features and focuses doggedly upon the question as it seeks to evaluate how successfully the atmosphere of mystery is created rather than simply offering broader points about the writer's technique.



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As you go through your answer, make sure that there are times when you are saying how well something has been done rather than just explaining how it has been achieved.

Question 5

The specification entitles this section, 'Imaginative Writing', and it is worth reminding yourself about the range of what that entails. There is no set text type for this section; candidates are expected to produce clear and coherent text and to write for impact. Each question tells candidates that their work will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar. The question is marked against two assessment objectives and does not include a separate mark for SPAG. The two assessment objectives are AO5 which assess how well candidates can communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences; and in addition how well they organise information and ideas, using structural and grammatical features to support coherence and cohesion. That Assessment Objective is worth 24 of the 40 marks available. Assessment Objective 6 accounts for the remaining 16 marks and assesses how well candidates use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Candidates must choose one of the two questions available to them and are recommended to spend 45 minutes on this section. One of the questions will always make reference to a pair of printed images and in this instance, this was question 5 where candidates were asked to write about a time when they met somebody new. There is a deliberate and thematic link to the text that has been read for Section A and this is intended to encourage and support candidates in their writing. Candidates are free to make use of the images, or not, as they choose. In the summer of 2017 question 5 was the more popular of the two writing questions and seemed to draw upon the first of the two images with many candidates choosing to write about their first day at school or about meeting somebody who was new to their school. Most candidates were able to complete a piece of writing in the available time. For those who had not left sufficient time for the writing they should be aware that the mark scheme makes specific reference to structural and grammatical features to support coherence and cohesion, therefore incomplete texts will not be able to access the full range of marks that is available for this question. There was a wonderful range of writing with many candidates creating a genuine connection with the reader, crafting a response that had emotional depth, accessible characters as well as a defined narrative structure. The question invites candidates to write about an experience that is real or imagined. Whichever is chosen, it is important that candidates remember the purpose of the writing task is to write clear and coherent texts and they should avoid the tendency to prioritise remaining true to a factual recount of a real incident over the opportunity to be creative in their imaginative use of language. Weaker answers were often incomplete, lacking in accuracy or assumed an understanding of character or setting that was not shared with the reader, making it difficult to fully engage with what was written.

Chosen question number: Question 5 ☒ Question 6 ☒

Write your answer to Section B here:

She was amazing. She was ~~stunning~~ stunning. She was potent. She was the girl of my dreams and I wanted nothing more than her. She was perfect. My vivid and deluded ~~picture~~ imagination had left me with only one problem: I had never spoken to her.

Until now.

The night of the party it was raining. Heavily. It foretold me what was to come. I entered the house and the explosion of sounds ~~resounded~~ resounded throughout my body. There was so much going on it made it impossible to comprehend my senses. ~~The music:~~ The music surrounded me and took ~~reign~~ ^{reign} over my ears. The pungent ~~stench~~ ^{stench} of ~~sweaty~~ ^{sweaty} ~~teens~~ ^{teenage boys} battled with the sweet aroma of ~~vain~~ ^{vain} ~~teenage girls~~ ^{teenage girls} to gain control over my nose. ~~I felt my heart beat~~ ~~me~~ As I walked through the house, looking for a place to feel safe, I quickly became ~~accustomed~~ ~~at~~ acquainted with ~~enter~~ the grotesque snack table. ~~Then~~ I stood, like a lemon, awkwardly waiting to go home. But there was no turning back now. I was

stuck here in this place of insanity and I didn't
did not like it.

Till she walked in. The new girl.

She walked in the door. ~~The~~ ^I My ~~vision~~ became fix-
ated on her. My mind intoxicated with our future. She
I knew I had to know her name. Unfortunately, the sheer
thought of talking to her ~~drove~~ ^{sent} my body ~~into a~~ ^{into a} frenzy
to malfunction. My hands: Overwhelmed with sweat; ~~and~~ ^{My}
~~beating~~ heart: beating out of its cage, refusing to slow
down. I felt the room grow ever more still as my mind
began to drown in the thought of talking to her. Words
began to choke me. It was a fear that I had to get over
as I knew I needed to meet her. I began to take
steps towards her. My cautiousness caused my feet to move
very slowly towards her. The rain: ^{pounding} ~~pounded~~ ever more to
tell me this was a bad idea. ~~The room~~ ^{My feet} ~~as~~
I approached her; my mouth ^{becoming} ~~became~~ as dry as sandpaper.
It felt as if someone had stolen ^{all} the air in the room. I
wanted to speak, but my words refused to crawl out of
my mouth. ~~Her~~ ~~sweet~~ The sweet aroma of her perfume
tickled and evoked my sense of smell, beckoning me to
come talk to her. I tapped her on her shoulder. As she
turned round, I uttered ~~the~~ ^{the} sentence that would
change my night.

"Hi, my name's Darren, what's yours?"

~~I first met~~ I found myself running. Hard and fast. I ~~don't know where~~ didn't know where to, but I had to get away from her. She was still chasing me. I dashed through the woods, weaving in and out of trees, like a gazelle being chased by a lion. My heart was in my mouth as I kept running. The rain continued to pound ~~down~~ pound down like bombs. It mocked me for being so foolish. I hid behind a bush as everything fell silent. ~~Deaf~~ Deafeningly silent. Too silent. My palms were once again sweating. I felt exposed and vulnerable. ~~Just as I waited~~ Just as I had made the decision to keep running, I felt a hand grab my shoulder.

"Tag! Your it!"

She was amazing. She was everything I wanted. She was all I needed. She was the girl of my dreams ~~and~~ ^{and} I had finally spoken to her. ~~had met her and spoken to her~~ The sun shone down, smiling upon me as I walked ~~over~~ her home.



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Examiner Comments

This answer was awarded full marks for each of the assessment objectives as it demonstrates a performance at the highest standards in the short time available within the examination. The response begins in a compelling way with a subtle patterning of simple and compound sentences that also involves the patterning of syllables between sentences. and the candidate is clearly aware of the reader. The single sentence, two word paragraph is the first indication of how effective this candidate controls the use of time and time shifts which add a further layer of interest for the reader. There is a humorous and powerful evocation of a teenage party which draws on a range of senses and demonstrates control of repetition and a wide vocabulary that is used to excellent effect in the balanced sentence, 'The pungent stench of sweaty teenage boys battled with the sweet aroma of vain teenage girls.' This candidate also makes very effective use of simple language where it is more appropriate, such as the simplicity of "I needed to meet her" in the midst of the metaphor of drowning in his own fear. The candidate uses a number of narrative hooks, such as that at the bottom of the second page.

This is writing that is deliberately sophisticated in its control of structure, use of imagery, creation and sustaining of tension with a wide vocabulary that is used to excellent effect. This candidate always knows the effect that they are trying to achieve and shows an outstanding control of a wide range of writing techniques to achieve those effects.

Precise vocabulary has been chosen to ensure the reader is kept in suspense throughout and the suspense is then undercut by the use of bathos on more than one occasion on the final page of the answer. The final paragraph deserves attention as it draws the piece together, echoing as it does the opening paragraph in sentence structure and rhythm.



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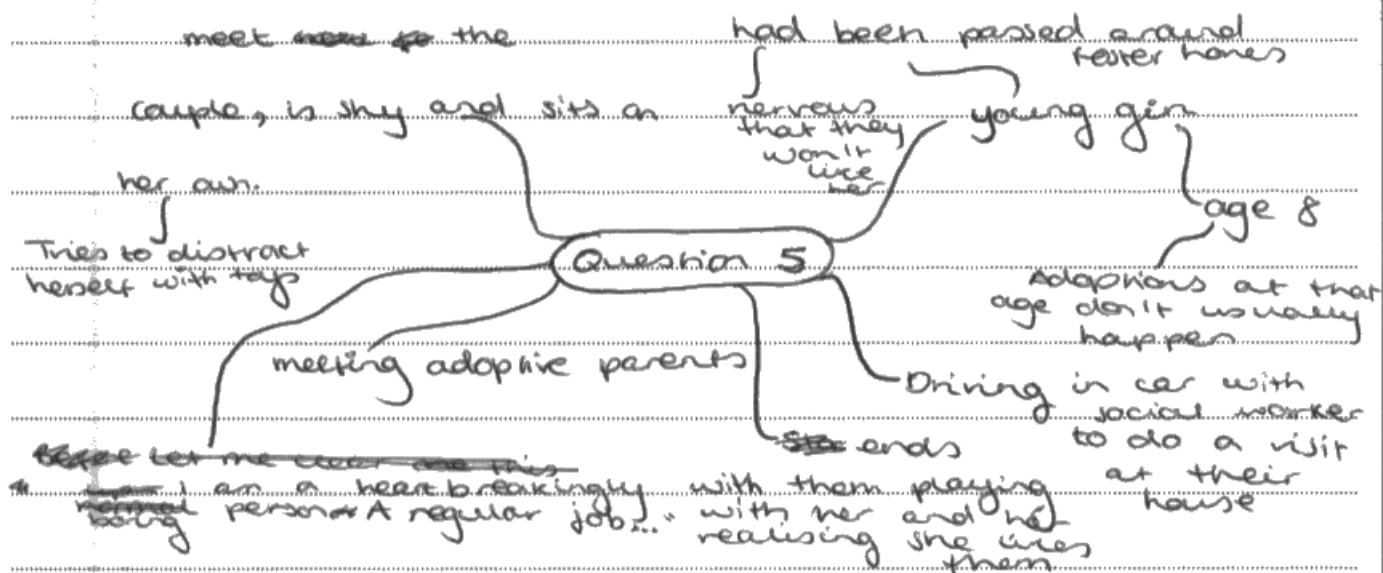
Examiner Tip

Think about how you want your reader to react to what you are writing and then choose the most appropriate means of achieving that effect, whether that is through your choice of vocabulary, use of particular punctuation or any other techniques.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 5 ☒ Question 6 ☒

Write your answer to Section B here:



To meet, I am a heartbreakingly being ~~person~~ person.
~~When or heartbreakingly being person~~ A regular job ~~person~~
~~average salary, not that~~ that pays an average salary,
 an old car (not vintage, just old) and what seems like
 your run-of-the-mill, ~~some~~ southern English family. But
~~there is a little more to me than meets~~
 the eye, - in particular, the fact that, ~~was adopted~~
 at ~~8 years old~~ eight years old, I was adopted.

I still remember the day I met my ~~parents~~ soon
 to be parents as ~~clearly~~ clearly as I remember what I
 had for breakfast this morning. In all the years since
 that cold march Saturday I don't think I've ever been
~~more~~ more anxious. ~~that's the fear the left vibrations of~~

~~my social workers as we were driven to the~~
~~new parents' home I can still feel everything I~~
I can still feel everything I felt that day, still hear
all I heard. ~~The soft vibrations of my social worker's~~
soft car vibrations as I was driven to their house. My
~~social worker's~~ social worker's mindless chatter. The tightening
in my chest as the ~~dead~~ existential dread built and
~~built inside me~~ built inside me - so powerful it
brightened every colour and sharpened every edge I could
see.
~~For the first time~~ I lived in a hyper-reality that day. A
hyper-reality of my own making, caused by the
great fear that everyone can relate to - what if
they don't like me?

~~For the first time~~ After what was actually a ~~short~~
20-minute drive but felt like a ~~long~~ lifetime, we
pulled up at my new parents' house. They had stood
outside their dauntingly large home with warm ~~smiles~~
smiles across their faces. A ~~small part~~ ~~of~~ my
base of anxiety lifted ~~to~~ slightly when I saw
them - they'd finally become real. They were no
longer just a fantasy, ~~a dream~~ a far-off dream
of a child who'd been parentless as long as she
could remember. They were there. And they were happy
to see me.

I was led inside after some polite but friendly greetings. ~~The house~~ The house was less scary from the inside; it had been furnished expertly but not in a way that made it seem like it was out of a catalogue; it ~~wasn't~~ looked lived in. It looked like I could live in it.

As the day progressed I got to know my new family and ~~steadily realised~~ better and better, and, with that, became more and more at ease with them. They were a kind, generous couple who had always wanted children but were unable to have them. There was room in their home and their hearts for me, and that was something I wasn't used to.

By the time I went to sleep that night all my ~~earlier~~ ~~earlier~~ earlier fears were ~~a~~ little more than a distant memory. I knew I'd ^{found} ~~found~~ my home and I was nothing but happy about it - after so many years of waiting and being passed between foster homes, against all odds I had found somewhere I belonged.



This answer was also awarded full marks for both assessment objectives but does so in a manner that is quite different to the previous example. It also creates a genuine sense of a meeting but in a less flamboyant manner but one which is equally impressive in its emotional depth and control.

It is interesting to note that this candidate has produced a detailed plan. Whilst it must be stressed that plans are not marked, it does demonstrate how well this candidate knows where their writing is going before they begin and also their ability to edit, as not all ideas from the plan appear in the answer. The response is carefully crafted, opening with the single line paragraph, 'To most I am a heartbreakingly boring person.' The use of deliberate understatement and the unusual juxtaposition of heartbreakingly and boring combine well to engage the reader. Candidates need to appreciate how important it is to engage their readers quickly at the start of their writing, by whatever means they choose. Each paragraph of this response is well crafted, such as the second paragraph which deepens the character of the writer with its modest understatement and which deliberately builds up to the reveal, 'I was adopted.' This writer controls the passage of time well and candidates would do well to look at the paragraph openings to see how this shift in time is controlled from the flashback of 'I still remember' through 'as the day progressed' to 'By the time I went to slip'. The reader is subtly guided in a temporal understanding that is used to enhance the emotional content of what is taking place. The first paragraph on page two shows an expressive and precise vocabulary at work from 'existential dread' to the repeated 'hyper-reality' but it also knows when to make use of simple vocabulary for effect ending the paragraph with the deliberately simple and emotive, 'what if they don't like me?'. Candidates would also be advised to look at the manner in which this candidate finishes their paragraphs. The rhetorical question mentioned above is followed in the next paragraph by the use of paired and deliberately simple sentences which carry a great sense of pathos. The next paragraph contains a subtle rearrangement of word order to create an emotional connection with the thoughts and feelings of the writer. The next paragraph ends with the use of zeugma, sometimes called syllepsis or parallelism where the candidate makes use of a single word to govern two parts of a sentence as in: 'There was room in their home and their hearts for me,' which is also alliterative for added impact. This answer is not error free but it is beautifully crafted in its evocation of the thoughts and feelings of the writer in the form of an internal monologue. The candidate avoids the need to offer any real description of the place or other people involved, as that is not the focus of the writing and neither is it what is engaging the reader. That is the subtle creation of the character of the writer and an emotional investment in their experience. The answer has a confidence and quiet ability that can be seen in its control of vocabulary, sentences and textual structure that is of the highest order.



Know what you are going to write about and where your writing is going to end before you begin. That way, you are likely to create a greater sense of textual cohesion.

Paper summary

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

- Read the passage in section A very carefully, identifying the different ways in which the writer has tried to engage you as the reader.
- Pay particular attention to the opening and closing of the text as these are important points for any writer and they will help you to see how the writer has shaped their text to initially gain the interest of the reader and then to leave them at a particular point.
- On question 3, try to cover points on both language and structure within the space you have been given and with a time allocation that is appropriate to the six marks the question offers. There is no need for an introduction or conclusion on this question.
- Try to identify the different techniques that have been used by the writer and how successful you feel the writer has been.
- When you are writing, always think about your reader, what you want them to understand and how you want them 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 imaginative and 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 of all sorts: spelling, punctuation and grammar.
- Keep a close eye on the time during the examination and use the number of marks available for each question as an indication of how long you should spend answering each question.