



Examiners' Report  
Principal Examiner Feedback

November 2023

Pearson Edexcel GCSE

In English Language (1EN0)

Paper 1: Fiction and Imaginative Writing

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## Paper Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in English Language is a linear course. It consists of two externally examined components and one endorsement for Spoken Language. Paper 1 is worth 40% of the total GCSE and consists of two sections, lasting for one hour and forty-five minutes in total. Candidates are recommended to spend one hour on section A which tests reading with questions on an unseen 19th-century fiction extract of approximately 650 words. In the November 2023 series, this was an extract from *Was it an Illusion? A Parson's Story*, by Amelia B. Edwards. There are four questions on the text which are stepped in difficulty with the following mark breakdown: Q1 = 1 mark, Q2 = 2 marks, Q3 = 6 marks and Q4 = 15 marks. Questions 1 and 2 test AO1: Identify and interpret explicit and implicit information and ideas. Question 3 tests AO2: 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 and Question 4 tests AO4: evaluate texts critically and support this with appropriate textual references.

Section B tests imaginative writing and candidates are recommended to spend 45 minutes on this section which is worth a total of 40 marks, giving the paper a total of 64 marks. In this section, there is a choice of two writing tasks, linked by a theme to the reading extract. One of the writing tasks additionally provides two images that students can use to help them generate ideas for their writing. Students can write a response that draws on just one or neither of the images. In November 2023 the images were part of Question 6.

This is an untiered specification and the choice of texts and questions set are such that all candidates are able to access the paper and to show their abilities in reading and writing. In November of 2023 examiners reported that the Reading Text extract used for Section A was generally seen as an excellent choice: an accessible, compelling and interesting narrative which allowed the vast majority of students to understand it, which was in turn reflected in the quality of their answers. The weakest candidates were able to appreciate the mysterious setting and the ghostly figures who add to the narrator's sense of confusion. In addition, the most able candidates found a wealth of language features to comment on, including the use of pathetic fallacy with the 'fleecy fog' and the growing sense of desperation created by the coming darkness which threatens to overwhelm the narrator.

## 1EN0\_01\_Q01

### Question Introduction

Question one is a single mark question which tests candidates' ability to identify and interpret explicit and implicit information and ideas. This low-tariff question is intended to lead candidates into the examination and was successfully done by the majority of candidates in the November 2023 paper. The question asked identify a word or phrase that 'shows the story begins late in the day.' There were two correct answers which were 'afternoon' or as the 'day declined'. These answers can be seen in the examples below. Some gave a single word answer whilst others gave a phrase containing the correct wording; all of these answers were awarded the single mark that was available. Where candidates were unsuccessful, they chose a section of text from outside the given line references, such as 'as night approaches' from the italicised introduction or they chose a section of text which did not answer the question. Another incorrect answer seen was 'dull' with candidates mistakenly assuming that this related to the time of day when it could equally have been a comment upon the weather.

### Examiner Comment

This candidate makes a correct selection with a single word answer.

### Examiner Tip

Candidates should ensure that they make a selection from the text which is within the given lines for the question.

**SECTION A**  
**Reading**

**Read the text in the Reading Text Insert provided and answer ALL questions.**

**You should spend about 1 hour on this section.**

**Write your answers in the spaces provided.**

**1** From lines 1–2, identify a word or phrase that shows the story begins late in the day.

*Afternoon*

**(Total for Question 1 = 1 mark)**

### Examiner Comment

This is a longer response where the candidate has chosen a phrase from the extract. The phrase contains the correct answer.

### Examiner Tip

It is OK to use a whole phrase in your answer as long as it contains the keywords that answer the question set.

**SECTION A**  
**Reading**

**Read the text in the Reading Text Insert provided and answer ALL questions.**  
**You should spend about 1 hour on this section.**  
**Write your answers in the spaces provided.**

1 From lines 1–2, identify a word or phrase that shows the story begins late in the day.

*'as the day declined'*

**(Total for Question 1 = 1 mark)**

### Examiner Comment

This response makes a longer selection of text, still containing the key words from the mark scheme.

### Examiner Tip

It is important that you make a selection from the text for question one. If you copy all of the lines given in the question then you will not have selected any text and your answer would not be given a mark.

**SECTION A**  
**Reading**

**Read the text in the Reading Text Insert provided and answer ALL questions.**  
**You should spend about 1 hour on this section.**  
**Write your answers in the spaces provided.**

1 From lines 1–2, identify a word or phrase that shows the story begins late in the day.

*"It was dull, raw afternoon of mid-November"*

**(Total for Question 1 = 1 mark)**

## Examiner Comment

This is an incorrect selection. The quotation chosen does not answer the question and is not in lines 1 and 2. It is taken from much later in the text at line 22.

## Examiner Tip

You must ensure that the words and phrases you use in your answer are from the lines given. There may be other words and phrases elsewhere in the text that would seem to be a correct answer to the question, but you will not get a mark if you choose text from outside the lines you have been given to focus on.

**SECTION A**  
**Reading**

**Read the text in the Reading Text Insert provided and answer ALL questions.**

**You should spend about 1 hour on this section.**

**Write your answers in the spaces provided.**

1 From lines 1–2, identify a word or phrase that shows the story begins late in the day.

"There was no time to be lost in hesitation"

**(Total for Question 1 = 1 mark)**

## 1EN0\_01\_Q02

### Question Introduction

Question two is worth two marks and, like question one, tests candidates' ability to identify and interpret explicit and implicit information and ideas. This question develops from question one by asking candidates to focus upon a longer line selection from further on in the text and by allowing candidates to express answers in their own words as well as using quotations from the text. The question asked candidates to 'give two things which show the area is isolated.' The layout, with its use of separate lines numbered 1 and 2 is intended to structure the answer for candidates and to ensure that they include two parts to their answer, in order to gain the two marks that are available. Examiners reported that most students were able to score full marks on this question. Very few candidates were unable to engage with this question.' The mark scheme identified nine possible answers with the most popular being 'deserted mine' and 'barren slope'. Weaker responses sometimes chose text from outside the given line references or were sometimes inclined to refer to things which might have made them feel uneasy when in an isolated place, eg. 'fog, creeping up from the east,' or 'scaling one stone stile after another', rather than concentrating on things which actually show that the area was isolated.

## Examiner Comment

This response achieves two marks as it selects two direct quotations from the passage which are bullet points 4 and 1 in the mark scheme. In addition, this answer makes use of the two lines to separate the two elements it identifies.

## Examiner Tip

This answer makes good use of the numbered lines in this question to help separate the two parts of the answer. You should do the same when you answer question 2.

**2** Read this extract.

It led me across a barren\* slope divided by stone fences, with here and there a group of shattered sheds, a tall chimney, and a blackened cinder-mound, marking the site of a deserted mine. A light fog, meanwhile, was creeping up from the east, and the dusk was gathering fast.

Now, to lose one's way in such a place and at such an hour would be disagreeable enough, and the footpath – a trodden track already half obliterated – would be indistinguishable in the course of another ten minutes. Looking anxiously ahead, therefore, in the hope of seeing some sign of habitation\*\*, I hastened on, scaling one stone stile after another, till I all at once found myself going around the edge of a line of fences. Following these, with bare boughs branching out overhead and dead leaves rustling underfoot, I came presently to a point where the path divided.

Give **two** things which show the area is isolated.

You may use your own words or quotations from the text.

1 Deserted mine

2 Barren slope

(Total for Question 2 = 2 marks)

## Examiner Comment

This is a longer answer that offers two correct answers which address bullet points 1 and 6. However the answer also offers additional explanations to justify the choice made.

## Examiner Tip

Make sure that you are not giving more detail than is being asked for. This will allow you to maximise your time.

2 Read this extract.

It led me across a barren\* slope divided by stone fences, with here and there a group of shattered sheds, a tall chimney, and a blackened cinder-mound, marking the site of a deserted mine. A light fog, meanwhile, was creeping up from the east, and the dusk was gathering fast.

Now, to lose one's way in such a place and at such an hour would be disagreeable enough, and the footpath – a trodden track already half obliterated – would be indistinguishable in the course of another ten minutes. Looking anxiously ahead, therefore, in the hope of seeing some sign of habitation\*\*, I hastened on, scaling one stone stile after another, till I all at once found myself going around the edge of a line of fences. Following these, with bare boughs branching out overhead and dead leaves rustling underfoot, I came presently to a point where the path divided.

Give **two** things which show the area is isolated.

You may use your own words or quotations from the text.

- 1 The text describes a slope as 'barren' meaning the slope hasn't had any human contact in a while
- 2 Also the text describes a trodden track as 'already half obliterated' meaning it has been robbed away

(Total for Question 2 = 2 marks)

### Examiner Comment

This response does not achieve a mark for the first answer as it does not address the focus of the question which is isolation, however the second part of the answer addresses bullet point 4 and so is awarded one mark.

### Examiner Tip

Check your answer after you have written it to make sure you have focused on the key words or phrases in the question. In this case it is how isolated the area is.

2 Read this extract.

It led me across a barren\* slope divided by stone fences, with here and there a group of shattered sheds, a tall chimney, and a blackened cinder-mound, marking the site of a deserted mine. A light fog, meanwhile, was creeping up from the east, and the dusk was gathering fast.

Now, to lose one's way in such a place and at such an hour would be disagreeable enough, and the footpath – a trodden track already half obliterated – would be indistinguishable in the course of another ten minutes. Looking anxiously ahead, therefore, in the hope of seeing some sign of habitation\*\*, I hastened on, scaling one stone stile after another, till I all at once found myself going around the edge of a line of fences. Following these, with bare boughs branching out overhead and dead leaves rustling underfoot, I came presently to a point where the path divided.

Give **two** things which show the area is isolated.

You may use your own words or quotations from the text.

1 "Divided by stone fences"

2 "Marking the site of a deserted mine"

(Total for Question 2 = 2 marks)

## Examiner Comment

This answer does not achieve a mark for this question as it not focused upon the question. The first point made is referring to incidents that happen outside the given extract and neither part of the answer is about how isolated the area is.

## Examiner Tip

There are usually many correct answers that will get you both marks for this question. If you are not sure, go back to the extract from the text and read it again carefully. For this answer there were at least nine correct answers that would have got you the marks.

### 2 Read this extract.

It led me across a barren\* slope divided by stone fences, with here and there a group of shattered sheds, a tall chimney, and a blackened cinder-mound, marking the site of a deserted mine. A light fog, meanwhile, was creeping up from the east, and the dusk was gathering fast.

Now, to lose one's way in such a place and at such an hour would be disagreeable enough, and the footpath – a trodden track already half obliterated – would be indistinguishable in the course of another ten minutes. Looking anxiously ahead, therefore, in the hope of seeing some sign of habitation\*\*, I hastened on, scaling one stone stile after another, till I all at once found myself going around the edge of a line of fences. Following these, with bare boughs branching out overhead and dead leaves rustling underfoot, I came presently to a point where the path divided.

Give **two** things which show the area is isolated.

You may use your own words or quotations from the text.

- 1 she had to get out of the car and walk
- 2 ~~she's~~ she is going past hills

(Total for Question 2 = 2 marks)

## 1EN0\_01\_Q03

### Question Introduction

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.' 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 reference to both. This is an important feature and one that centres should make candidates fully aware of. In addition, 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 space provided in the answer booklet. There is an example of a response that achieves a Level 3 mark below. Candidates should take care not to spend too long responding to question 3 at the expense of later questions on the paper which attract higher marks. Candidates would do well to compare how much detail they have given in response to Question 4 as this is worth more than double the marks available for Question 3. The question asked candidates to explain how the writer uses language and structure to show the thoughts and feelings of the narrator as he approaches and meets the man in the given lines. Many candidates were able to identify the narrator's confusion and sense of panic at being lost, explaining features of language and structure and so scoring in Level 2. Many candidates also focused on the dialogue or the setting and weather to answer this question effectively with some able to write about the 'fleecy bank of fog', recognising the metaphor chosen and commenting on the use of fricative alliteration. Weaker responses sometimes indulged in 'feature spotting' and descriptions of language and structure rather than explanation and analysis. The least successful answers found themselves unable to go much further than general statements about language and structure with comments on a 'spooky' atmosphere or creation of 'tension'. The strongest answers offered an analysis of how language and structure were used to achieve effects and to influence the reader's response, and were able to detail and support how this had been achieved.

### Examiner Comment

This is a very strong response that covers both language and structure and meets all of the criteria for a top Level 3 mark. It is clear that there is a confident analysis of techniques such as pathetic fallacy and juxtaposition, plus the writer's use of tricolon and repetition. Points are clearly made and the accompanying references clarify the candidate's understanding. Language and structure have both been covered in the response's analysis and the candidate is clear on how the writer is achieving their intended effects. The linking of the writer's techniques to the protagonist's state of mind is effective and succinct.

## Examiner Tip

Always focus upon the quality of your answer rather than its length. This answer achieves full marks because of the quality of its analysis, which it achieves succinctly and well. It begins with a clearly focused comment addressing the question and then moves on to analyse the use of pathetic fallacy whilst offering aptly chosen textual support.

### 3 Read this extract.

Which should I take?

There was no time to be lost in hesitation; so I chose the meadow, the further end of which was lost to sight in a fleecy bank of fog.

Up to this moment I had not met a living soul of whom to ask my way; it was, therefore, with no little sense of relief that I saw a man emerging from the fog and coming along the path. As we neared each other – I advancing rapidly; he slowly – I observed that he dragged the left foot, limping as he walked. It was, however, so dark and so misty, that not till we were within half a dozen yards of each other could I see that he wore a dark suit and a felt hat, and looked something like a church minister. As soon as we were within speaking distance, I addressed him.

'Can you tell me,' I said, 'if I am right for Pit End, and how far I have to go?'

He came on, looking straight before him; taking no notice of my question; apparently not hearing it.

'I beg your pardon,' I said, raising my voice; 'but will this path take me to Pit End, and if so' ... He had passed on without pausing; without looking at me; I could almost have believed, without seeing me!

I stopped, with the words on my lips; then turned to look after – perhaps, to follow – him.

But instead of following, I stood bewildered.

What had become of him?

How does the writer use language and structure to show the thoughts and feelings of the narrator as he approaches and meets the man?

Support your views with reference to the text.

(6)

The writer shows the narrator as being confused about what happened to the man. He could not see ahead as there was a 'fleecy bank of fog' ~~that was~~ 'fog'. The ~~description~~ writer has used pathetic fallacy here to ~~show~~ <sup>reflect</sup> how the narrator's mind could be ~~filled~~ filled with 'fog' to show how he is confused and can't see ~~to~~ how the path or the day will end. The writer also uses



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Turn over ▶

juxtaposition ~~set~~ of 'rapidly' and 'slowly', the opposition of these words could reflect the two sides of his brain and how he doesn't know which path to take. ~~and~~ These language techniques make the writer seem <sup>unhappy</sup> Confused and ~~lost~~. The writer successfully also shows the narrator's ~~feelings~~ <sup>thoughts</sup> as overwhelming and that ~~at~~ lots of thoughts are filling his head fast. This is shown through the use of ~~structure~~ <sup>structure</sup> when 'he had passed on without pausing; without looking at me; I could have almost believed, without seeing me!' The tricolon shows how he is jumping from thought to thought and ~~that~~ he does not understand why the man ignored him. The repetition of ~~without~~ 'without' ~~also~~ connotes to being alone which reflects how the narrator feels ~~at~~ in ~~for~~ this moment. The writer uses language and structure to ~~convey~~ convey the narrator's thoughts and feelings by making <sup>him feel</sup> ~~feel~~ alone and only have his thoughts to accompany him.

(Total for Question 3 = 6 marks)



## Examiner Comment

This is an upper level 2 response. The response opens with the identification of a structural device of hypophora and with a relevant quotation to support the points made. There is a clear explanation of the narrator's thoughts and feelings. In the second paragraph the candidate refers to the use of a pathetic fallacy and explains how this is used to show the narrator's thought and feelings. Both language and structure are covered in two key points, clearly made and well-supported. This is a secure Level 2 response but, does not offer the analysis which might have moved it into Level 3.

## Examiner Tip

When you are writing about techniques it is not necessary to explain what the technique meaning, rather you should assume that the examiner will know what pathetic fallacy or a triadic structure is. You should concentrate upon analysing how the writer has used the techniques you have identified to achieve their effects.

3 Read this extract.

Which should I take?

There was no time to be lost in hesitation; so I chose the meadow, the further end of which was lost to sight in a fleecy bank of fog.

Up to this moment I had not met a living soul of whom to ask my way; it was, therefore, with no little sense of relief that I saw a man emerging from the fog and coming along the path. As we neared each other – I advancing rapidly; he slowly – I observed that he dragged the left foot, limping as he walked. It was, however, so dark and so misty, that not till we were within half a dozen yards of each other could I see that he wore a dark suit and a felt hat, and looked something like a church minister. As soon as we were within speaking distance, I addressed him.

'Can you tell me,' I said, 'if I am right for Pit End, and how far I have to go?'

He came on, looking straight before him; taking no notice of my question; apparently not hearing it.

'I beg your pardon,' I said, raising my voice; 'but will this path take me to Pit End, and if so' ... He had passed on without pausing; without looking at me; I could almost have believed, without seeing me!

I stopped, with the words on my lips; then turned to look after – perhaps, to follow – him. But instead of following, I stood bewildered.

What had become of him?

How does the writer use language and structure to show the thoughts and feelings of the narrator as he approaches and meets the man?

Support your views with reference to the text.

(6)

The writer uses the structure technique hypophora to show the thoughts and feelings of the narrator. Evidence for this "Which should I take?" and "There was no time to be lost in hesitation; so I chose the meadow?". Hypophora is when the writer asks a rhetorical question then answers it themselves, this shows the narrator feels confused and ~~is~~ lonely, because the

Turn over ▶

Narrator is starting to have conversations to himself.

The language technique pathetic fallacy is used to show the narrators thoughts and feelings. In the extract it says "So dark and so misty". Pathetic fallacy is when the writer describes the mood / atmosphere, and the atmosphere is described as "Dark" and "misty" usually when people are in a dark place they feel anxious or quite frightened, this is probably what the writer is trying to show about the narrators thoughts and feelings.

(Total for Question 3 = 6 marks)



## Examiner Comment

This is an answer that identifies some structural techniques, such as short sentences, questions, the cyclical nature of the piece and attempts to look at examples of language e.g. the use of the word 'dark'. However, a number of these points are made without reference to thoughts and feelings and as a result there is comment rather than explanation. The response meets the criteria for Level 1 and was awarded 2 marks.

## Examiner Tip

To answer about structure you should write about how the extract begins, how it develops and where it leaves the reader at the end. As you do this you should focus upon the question making clear why you think the writer has structured the writing in this way.

3 Read this extract.

Which should I take?

There was no time to be lost in hesitation; so I chose the meadow, the further end of which was lost to sight in a fleecy bank of fog.

Up to this moment I had not met a living soul of whom to ask my way; it was, therefore with the little sense of relief that I saw a man emerging from the fog and coming along the path. As we neared each other - I advancing ~~rapidly~~ ~~the slowly~~ - I observed that he dragged the left foot, limping as he walked. It was, however, so dark and so misty, that not till we were within half a dozen yards of each other could I see that he wore a dark suit and a felt hat, and looked something like a church minister. As soon as we were within speaking distance, I addressed him.

'Can you tell me,' I said, 'if I am right for Pit End, and how far I have to go?'

He came on, looking straight before him; taking no notice of my question; apparently not hearing it.

'I beg your pardon,' I said, raising my voice; 'but will this path take me to Pit End, and if so' ... He had passed on without pausing; without looking at me; I could almost have believed, without seeing me!

I stopped, with the words on ~~my lips~~; then turned to look after - perhaps, to follow - him. But instead of following, I stood bewildered.

What had become of him?

How does the writer use ~~language~~ and ~~structure~~ to show the thoughts and feelings of the narrator as he approaches and meets the man?

Support your views with reference to the text. (6)

The writer use short sentence and paragraph to explain the situation and to be more understanding: "He came on, looking straight before him ..."

# The writer zoom in to show the feeling of the ~~man~~ <sup>if self</sup> and suit of the man and how he was looking on acting.

he asked a lot of ~~the~~ questions that shows confusion.

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Turn over >

writer use simile by saying "he looked like a church minster"

writer uses ~~language~~ "There was no time to be lost" "I advancing rapidly" sentences to show he was in hurry and ~~was~~ scared wanting to find his way as soon as possible.

he describe the weather by using the word dark, and so misty

it have cyclical structure as the begging and ending of this extract is with a question "which should i take" and "what had become of him"

"I stopped with the words on my lips" show that he was ~~dissatisfied~~ disappointed and stopped trying.

"I said, raising my voice," shows a change in tone of narrative.

(Total for Question 3 = 6 marks)



## 1EN0\_01\_Q04

### Question Introduction

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 how successfully the writer had attempted to create an atmosphere of confusion. The theme of confusion was easily recognized with many candidates referring to its position at the start of the passage, even in the title. In this way even less-able readers were quickly alerted to its presence in the text. Many referred to the narrators growing sense of isolation, the man not stopping and the fog. Answers that linked and supported these points were able to access points on the markscheme at level 3 and above. Many wrote about the fog in terms of pathetic fallacy and the 'half-obliterated track' and homed in successfully on the key words of 'hesitation' and 'bewilderment'. The least successful responses were often brief and lacking in development, sometimes confused about the nature of the narrative itself or offered descriptive commentaries rather than explanation, analysis or evaluation.

As in previous series it is clear that many students have been taught evaluative vocabulary to use in response to this question. However, to achieve the highest marks students must show that they can apply that vocabulary in a way that shows evaluation and produces writing that is genuinely critical and detached.

### Examiner Comment

This response successfully meets the second and third bullet points in the criteria for Level 5 for a sustained overview and discriminating references and begins to meet the first criteria for evaluation. The candidate's own expression allows for some convincing and precise points to be made, such as that confusion is 'prevalent throughout' the text and the use of questions by the writer introduces a 'realm of uncertainty' to the reader. The candidate is able to show its subtly of understanding through such points as the use a rhetorical question which 'signifies the gravity of [the narrator's] confusion'. Points are substantiated with apt and discriminating references throughout. All of this enables this answer to move into level 5. A more evaluative approach may have enabled the response to achieve a higher mark in the level.

## Examiner Tip

Look at how this answer integrates short and focused quotations to support the points it is making. Try to make sure that your quotations only include the detail that supports what you are saying and that there is not unnecessary text that does not support your points.

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

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

damn, already did this for

6 marker lol

(15)

Amelia B. Edwards successfully creates an atmosphere of confusion through the use of language & structure devices. Confusion is an aspect of the story prevalent throughout. We can see the extract begins with the dialogue, of which the protagonist is already asking questions, introducing the audience to a realm of ~~misunderstanding~~ <sup>emerging</sup> uncertainty. The root of this uncertainty stems from the man ~~being~~ <sup>emerging</sup> from the fog - leaving our protagonist just as lost but for more puzzled. Just after asking the man for directions, the beginning of the confusion stems, the quote "he came on looking at straight byochim; taking no notice of my questions apparently not hearing it." illustrates this, ~~proper showing the protagonist looking confused by the situation~~ and the semicolons break up the sentence into individual thought processes, giving the reader a first hand look into his thoughts and feelings; the use of the <sup>phrase</sup> ~~word~~ "apparently not hearing it" conveys an ~~strong~~ <sup>impression</sup> of ~~him~~ <sup>himself</sup> as being of the protagonist, choosing to <sup>assume</sup> ~~assume~~ he ~~wasn't~~ <sup>wasn't</sup> heard <sup>then suggest</sup> ~~the~~ <sup>the man</sup> ~~was~~ <sup>was</sup> ignorant / ~~oblivious~~. We can see this as however the situation begins to grow more strange. After attempting to repeat his question, the man simply "passed on without pausing" showing no signs of even acknowledging him. The quote -



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5 Turn over ▶



### **Examiner Comment**

This candidate has adopted a slightly formulaic approach to the question repeating the wording of the question at the start of each paragraph, which perhaps limits the development of ideas but provides a sound framework for the answer. There is a sustained focus on different aspects of confusion, with appropriate selection of supporting references. Some explanation is offered, but this could be more detailed and is not always quite clearly expressed. There is some informed judgement about the text but it is not well - informed and critical.

Overall, the response does not come close to level 4 but displays a secure mid-Level 3 quality.

### **Examiner Tip**

Look again at this answer and notice how each point begins with a quotation rather than exploring the different types of confusion that the narrator experiences, such as the sense of being lost, the perplexing mining village that is broken down and deserted and the appearance and disappearance of the ghostly figures at the end of the text. Showing a deeper evaluation of the ideas in the passage will help you construct a more informed answer that will be rewarded with a mark in the upper half of the mark scheme.

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

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

The writer successfully creates an atmosphere of confusion when it says 'He had passed ~~me~~<sup>on</sup> without pausing' this clearly creates confusion ~~by~~ because the man completely ignored the ~~man~~ for no reason this confuses the reader because they can't figure out why he was ignored. Confusion is also effectively shown when it says 'I could almost have believed, without seeing me!' This ~~so~~ successfully shows confusion ~~because~~ <sup>because</sup> he was doubting the fact that the man saw him even though they walked right past each other.

The writer effectively creates an atmosphere of confusion when it says 'In the hope of seeing some sign of habitation' this clearly shows confusion because he doesn't know where he is so he's trying to



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5

Turn over ▶

find some sort of hope. Confusion is obviously shown when it says 'was I dreaming?' This effectively shows it because he's started to doubt ~~that~~ that it's even real which is very confusing for him because he's believed he wasn't dreaming up until this point.

The writer creates an atmosphere of confusion when it says 'where then had he come from?' This obviously shows confusion because he's questioning his own sight and is clearly confused as to how he got there. Confusion is effectively shown when it says 'And where was the man to whom I had spoken + not three seconds ago' This successfully shows confusion because he had only just passed him and the writer says he was 'limping as he walked' so it should've been impossible for him to be out of sight which is why it successfully and effectively creates confusion.



P 7 2 0 1 6 A 0 6 2 0



### **Examiner Comment**

A relatively short and very straightforward response in which the points made are valid but not developed, such as the narrator's initial decision to abandon the road to take a path he had never travelled before. The candidate offers comment on some of the ideas in the passage, with reference to some of the elements that contribute to the narrator's confusion such as the darkness and the fog. There is an attempt to focus on confusion, supported by some limited textual reference and the candidate offers some opinions, but this remains comfortably in the middle of level 2 offering straightforward opinion with limited judgements rather than demonstrating the ability to explain the key ideas and events in the passage.

### **Examiner Tip**

If the point you are making is relevant and valid you should be able to find a quotation from the passage that would support your answer. If you can't find one you know that your ideas are straying away from the events and ideas that the passage is about.

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

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Confusion is reflected at the start of the extract, making the reader question why he got out the car in the middle of no where <sup>he</sup> set of in a direction he knew nothing about, and why he went by himself. The way it's structured makes it seem like an endless path to nothing, just darkness, fog and broken objects. Once he found a man that could help he didn't follow him, instead he "stood bewildered". The repetition of rhetorical questions seems that he is also confused on what to do, he didn't feel real, "was I dreaming". Overall I don't think confusion was achieved well as it was more of questioning why he is doing it, why is he putting himself in a vulnerable position.



5

Turn over ▶

## 1EN0\_01\_SecB

### 1EN0\_01\_Q05

#### Question Introduction

The specification entitles this section, 'Imaginative Writing', and it is important that all candidate understand what they are being asked to do in this section. There is no set text type for Section B; candidates are expected to produce clear and coherent text and to write for impact and to demonstrate the quality and clarity of their written communication. 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 is Assessment Objective 5 and it 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. The paper now includes a section for candidates to plan their answers and they are recommended to do so. The quality of plans and the level of thinking they demonstrated varied considerably. Candidates should be encouraged to move away from simply listing features or acronyms and should focus more on: what they will write about, how they will structure it, what impression and effects they will create, and how they will create them. Candidates must consider what effects they are trying to create through their choice of vocabulary, not simply the use of unusual or 'ambitious' words 'for the sake of it.' The same could also be said of punctuation; some candidates try hard to incorporate all possible punctuation marks, often with little consideration of how appropriate or effective this is.

One of the questions will always make reference to a pair of printed images and in November 2023, this was question 6. 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. In November 2023 question 5 was clearly the more popular of the two writing questions asking candidates to write about 'a time when something mysterious' happened to them or someone that they knew. The Section A text, 'Was it an Illusion? A Parson's Story' had clearly started candidates thinking about ghosts, lonely settings and mysterious events. Most candidates were able to complete a piece of writing in the available time. There was an extensive range of scenarios with the paranormal featuring prominently, building upon the ideas generated by the Section A text. Several narratives centred round an abandoned house or a forbidden forest. Taking their cue from the passage many candidates chose to incorporate dialogue as a way to enhance their story-telling. Candidates should ensure that they punctuate

speak correctly for the sake of clarity and the speech itself is a device to add to our understanding of plot or character. Candidates are clearly making an effort to use a wider vocabulary with some borrowing vocabulary from the text, such as 'bewildered', usually used appropriately.

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.

### **Examiner Comment**

This is a Level 2 response that borrows a number of ideas from the Section A extract and tries to make them their own. The opening single word paragraph is a simple structural device using the wording from the question which is then repeated at the end. The first paragraph shows use of simple adjectives and a short sentence. There is however a lack of sentence punctuation throughout the answer often detracting from the intended meaning. Spelling mistakes at the start, 'pin trees' [sic] and 'seperating' [sic] are a feature of the answer throughout, also including misspelling of common homophones, 'their'. This candidate also uses lower case 'i' for the personal pronoun, which should always be capitalised.

The answer orders its simple narrative and makes use of paragraphs. There is an awareness of audience and purpose but the answer sometimes struggles to communicate clearly, such as the distinct lack of clarity in the final paragraph where there is an absence of punctuation for much of the paragraph. For A06 there is some use of punctuation for control, such as the attempt to use a rhetorical question, however the vocabulary is not sufficiently varied or the punctuation and sentences sufficiently varied to move out of Level 2. This answer meets the Level 2 criteria for A05 and A06.

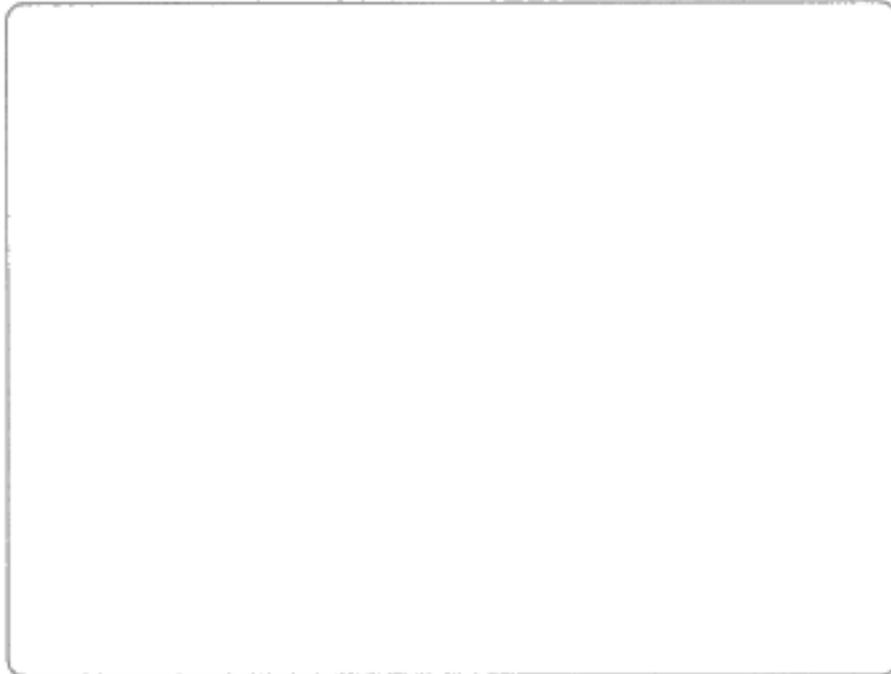
### **Examiner Tip**

Using ideas or incidents from the passage you have read may well be a good strategy to use in your writing response. If you do that, make sure that you incorporate those features in such a way that they are your own and that your writing does not stand out as being a derivative copy of the Section A text.

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 ☒

Plan your answer to Section B here:



Write your answer to Section B here:

Mystery.

walking through this dull dingy dark forest.  
All alone. I don't know where I am  
going to the right of me I see large  
dead pin trees waving at me from  
above but ~~it~~ there was stone  
fences separating me from ~~the~~ the  
trees and the dirt track.



The manky old sloppy dirt track made me filthy. I couldn't see a meter in front of me. I was basically blind every puddle on the ~~the~~ ground I would of went through. The weird thing is it hasn't been raining for the past 2 weeks. How is the muddy puddles?

I hear a ~~no~~ strange sound coming from the left of me but their some sort of dim light showing some sort of building, a tall chimney, and a blackened cinder-mound. it looked like some ~~black~~ ~~smith~~ blacksmith. ~~so~~ I slowly approached the building as they was a narrow and direct path ~~so~~ I followed it. As i got closer I could hear a noise it gradually got louder as I got closer.

BANG. The sound stopped no more light I could no see it like the house got up and moved it fell silent nothing I could not see. what do I do?

mystery.



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## Examiner Comment

This candidate has selected material for the piece quite well and the story is told clearly. The setting is clearly established at the start, however the relevance of the evocatively named 'Forbidden Forest' is never made clear and is a narrative opportunity that is missed. The opening paragraph begins to create some simple tension but this is dismissed with the mundane and unevocative 'turns out there was no one'. There is some confusion of chronology at this point as the story had seemed to start at the end of 'long day walking around in the ... forest' and drinking hot chocolate which is associated with night time routines. However, in the next paragraph the narrator is now carrying on with their day, and then it is night time at the start of the third paragraph. The tense arrival of the ghostly figure that dramatically now tries to communicate is quickly dismissed as the story comes to an abrupt ending with the relatively banal statement, 'it was very unusual because nothing like this has ever happened.' The candidate does try to develop a sense of tension and suspense at times, such as the 'slight scratching noise' but this is not sustained or effectively developed.

There is use of some simple devices such as alliteration) and there is a clear structure, in which paragraphs help to make meaning clear. There is evidence of a reasonably varied vocabulary, with mostly accurate spelling. Punctuation is generally accurate and the candidate demonstrates control of a range of sentence structures. This is a good example of a mid-Level 3 response.

## Examiner Tip

Try to think of your structure as a story hill, initially developing characters, setting and ideas and building interest and excitement gradually to a high point of tension and excitement before the story rapidly comes to an end.

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 ☐

Plan your answer to Section B here:

Write your answer to Section B here: (Imaginitive story)

"Write about a time when something mysterious happened to you or someone you know".

As I walked back to my house after a long day of walking around in the deep depths of the forbidden forest, I made myself hot chocolate. It was very steamy and hot, so I placed it



down on the counter to let it cool down. Whilst I was waiting, I noticed something <sup>unusual</sup> ~~strange~~. There was a faint figure of someone outside the kitchen window. It was almost as if it was a ghost!, I went outside to see if they were really there, but turns out there was no one.

Although there was nobody there, I couldn't be able to get it out of my head as I carried on with my day. A part of me wondered if someone or something had followed me from the forbidden forest, but perhaps I was imagining it.

It turned to nighttime, but as I was trying to go to sleep, I heard a slight scratching noise from the bedroom window. I got up and went to investigate it, and the figure was there again but this time, something was different. It was almost as if it was trying to communicate with me



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yet I couldn't understand what it was trying to say. A few moments passed, and the figure had vanished into thin air. It was very unusual and strange because nothing like this has ever happened.



## Examiner Comment

The structure is established deliberately in the opening paragraph, 'a pact to... no matter what, always meet up at the beach', and is brought full circle in the closing paragraph, 'we made a new pact'. Essentially, the plot is relatively simple but the response is engaging and is able to successfully build an emotional connection with the reader and to successfully create a sense of tension in the search for 'my Sophie'. However, the reasons for the disappearance and eventually finding Sophie 'tear stained' and 'curled up' are never satisfyingly explained for the reader. Rather, the answer ends with the relatively simple swearing of a new pact to 'always look out for each other no matter what'. That said, the strength of this response is its successful control of tone and style to create a variety of effects that carry emotional weight. Near the opening of the piece there is a strong and emotive evocation of place creating a magical sense of beauty and importance about the beach. Compare that to the powerful description of the search of the 'city's most abandoned places', followed by the use of pathetic fallacy as the rain starts to pour and to scream. The writer creates a poignant moment of hope describing the stars of the night sky as 'a blessing' shining 'through the thick dark clouds.'

The response uses a wide vocabulary, such as 'sacred ritual'; 'ecstatic'; 'relentless'; 'frantically') and sentences are deliberately structured for impact. On the whole, paragraphing is used well to indicate a development in the plot. This answer meets the criteria for level 4 organising material for effect and effective use of tone, style and register, with deliberate choices made to create textual cohesion. A very effective piece of writing.

## Examiner Tip

Look at how this writer is able to create different emotional effects, from the serenity of the beach, through the annoyance with the girl's mother and also the powerful sense of loss and abandonment. Try to remember that your readers will respond to emotion and you should think about how you want your reader to feel, not just what they need to know to move the story forwards.

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

Plan your answer to Section B here:

Best friend - Missing - kidnapped - found  
New pact - sky laughing, sea dancing lazily at  
its feet

<del>metaphor</del>	metaphor
<del>double</del>	<del>simile</del> x
<del>questions</del>	similance x
<del>exclamatives</del>	onomatopoeia x
	alliteration

Write your answer to Section B here:

My best friend and I had made a pact to each other three years ago: no matter what, always meet up at the beach before sunrise.

Three years ago, my best friend - Sophie - had discovered a serene spot at the beach. I had instantly fallen in love with it ~~the~~ the first time I got there. The beach itself had an evocative charm to it. It managed to stir the hearts of everyone who ventured there. ~~There,~~



It meant a lot to me as I saw it as a gem where time magically felt slower. Some of our best memories were made at the beach: chasing each other up and down for hours on end, laying together while star gazing and having picnics for ~~our~~ <sup>my</sup> sixteenth birthday. Every day for three years, it had been our sacred ritual to go there together.

I woke up on Friday the tenth and I got ready as usual. No matter how many times I'd lose, I'd always have the same feeling of excitement before going. My heart buzzed and I felt ecstatic - I couldn't wait. As I made my way to our secret location, I had music blaring in my ears to calm me down before the day I was about to have. I had to go into the city for a new job! As much as I hated the city's relentless energy, I still was looking forward to it. The journey was relaxing and just how I liked it.

Once I got to the beach, I looked around for Sophie. She was nowhere to be found. The sun was still asleep so I figured ~~she~~ she had managed to be late so I waited patiently for so long that I lost track of time and got lost in my own world. By the time I was back into it, the sun was rising. The sky was painted in stunning shades of pink orange and purple while



the sun had casted a warm, golden glow over the cottages that lined the coast. The view never failed to take my breath away. While everything else was perfect, one key element was missing. Sophie.

I called her phone again and again but no answer. After the ninth call, panic had truly started to settle.

Hopping into my car, I desperately called her mother. I did my best to remain calm but my voice was shaky. "Hello? Mrs. Ramirez, would you happen to know where Sophie is?" I asked her frantically. Her mother hadn't heard from her in over a week. A wave of anger and frustration washed over me. Where was she? How could she do this? But my most burning question was, was she okay?

I looked for her everywhere I could: her favourite coffee shops, her university, and in the city's most abandoned places. As I was ~~walking~~<sup>walked</sup> through the city, ~~the~~ rain started to pour. Raindrops turned into a barrage of bullets and seconds after that, the wind started screaming like a banshee. At this point I had missed my first day of work but nothing mattered more than my Sophie. The police had been helping me with my search - so was anyone who could afford to. I was ~~running~~<sup>ran</sup> everywhere I could ~~get~~ to find any



sign of her. When I went back home, I found my living room covered in cryptic clues. Nothing <sup>made</sup> ~~was~~ making sense anymore. I called the police to sort <sup>it</sup> ~~this~~ out. It wasn't that I trusted them <sup>instead</sup> ~~best~~ what other option did I have?

My head was spinning; ~~my~~ I hadn't eaten all day. My heart was hurting. I just wanted my Sophie back.

~~When~~

The sun started to set and everything kicking in as I continued my hunt. I was robbed of my best friend. My life had been shattered. Some part of me was feeling optimistic, while the rest of me was distraught. The optimism that was ~~so~~ scarcely there had convinced me that the holes of light in the dark sky were there for a reason. The stars were blazing through the thick dark clouds. I took this as a sign. As a way of comforting myself (and a last ditch attempt at finding her) I went back to our secret little den we had made in the woods behind her house.

There she was. Covered in scratches and with a tear stained face, she was curled up in our den. I ran to her as rapidly as I could. I held her as tight as I could. I comforted her as best as I could. I finally felt at peace.



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Always  
~~think~~ the state she was in, nothing could be enough.  
I made sure to call her mum to ~~the~~ inform her.  
~~to~~ I also made sure that the useless police  
knew.

On that day, we made a new pact: always ~~to~~ look  
out for each other no matter what.



## 1EN0\_01\_Q06

### Question Introduction

As candidates have a choice of writing response, much of what was written to introduce Question 5 applies here. The assessment objectives are identical to question five and the need to produce writing that has impact and which is accurate, clear and coherent for the reader is equally paramount. Question 6 also had a thematic link to the passage and asked candidates to write about 'a time when you met someone who was special or memorable in some way'. Some candidates chose to use this as an opportunity to write about meeting someone famous while others chose to write about treasured family members; this report contains examples of both of these types of response. The second image produced some interesting responses based around zoom calls and remote lessons from the Covid lockdown time. However, it was the first image that seemed to have captured the imagination of many more candidates, who wrote about attending concerts or sporting events where their idols were performing. It was evident that most candidates were aware of the need to employ stylistic and rhetorical devices to create an appropriate atmosphere. These were most effective when introduced subtly and sensitively into the narrative. Stronger responses crafted a response that used a wide variety of techniques, including the use of appropriate structural and grammatical features whilst weaker answers were often incomplete, lacking in accuracy and clarity of communication and sometimes assuming an understanding of a famous person or setting that was not shared with the reader, making it difficult to fully engage with what was written.

### Examiner Comment

This is a heartfelt piece that seems to come straight from personal experience and straight from the heart. It is a clearly written piece, which shows some awareness of audience and purpose. Ideas are organised and the candidate uses paragraphs competently. There is a basic sense of structure moving from the writer's early experience of her 'Nan' when she was a very young child and eventually leading to her final illness and death. Despite the implied pathos of the situation there is very little evidence of emotive language being used or the creation of a strong emotive response from the reader, such as we saw in the previous answer about Sophie, Item: 053400005675. There is some simple use of direct speech, but the style, tone and register remain straightforward throughout.

There is a range of correctly spelt vocabulary, though not a wide or varied vocabulary range. Punctuation is generally accurate, creating some range of sentence structures, though there is a preponderance of simple sentences. This is a very secure Level 2 response. The absence of any attempt to use rhetorical devices or craft the answer in any way to create effects keeps it in that level and prevents it moving into Level 3.

### Examiner Tip

When you are writing about somebody that you have a strong mental picture of you should always remember the needs of your reader and do not assume any knowledge from them about the character's appearance, personality, relationship or anything else. Your job as a writer is to try and recreate that character to someone who has never met them.

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

Plan your answer to Section B here:

my non.

I was a baby  
she took me on trips.  
she loved me so much.  
she was a fighter  
she will always be remembered

Write your answer to Section B here:

My Non.

I had a Non, she was beautiful,  
loving, caring, and the best of the  
best.

When I was little, I couldn't ever say  
'Nannie' like most children. So instead,  
I called her 'Non Non', and it stuck.



all tray up until her funeral.  
My Non was a very special person, she used to laugh at absolutely anything, she always used to moan at how cold she was (I never, in my 16 years of knowing and loving her, ever saw her wear a t-shirt) she was always in a jumper no matter the weather.

Me and my Non used to go on shopping trips, and she would spoil me rotten! I always remember when she used to get her nails done, and she would come over our house and just talk for hours at how lovely her 'nail lady' is.

I knew my Non loved me, and I still get reminded that even though she's in heaven, she still loves me.

Whenever my mum used to buy a new bag handbag, my non always



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had to get the same, and it would make me and my mum laugh so ~~extremely~~ <sup>entirely</sup> much.

Then my Non was about 60, she walked everywhere, and I would tell her to get a mobility scooter but she wouldn't have any of it and tell me "don't be silly".

Then she got sick last year, she would always still be working always up and down. The best word to describe my non would be a trooper. Because she never stopped, right up until her last moments.

I will always remember my Non she was my best friend!



## Examiner Comment

A confident, mature and entertaining piece of writing which establishes and maintains a self-aware and self-deprecating narrative tone from start, 'I wish I could be like him', to finish, 'a silly little teenager like me.'

The answer opens in a deliberately engaging manner, adopting a conversational tone with a deliberate short and emphatic sentence followed by a rhetorical question that makes use of a dash for dramatic effect. The use of a triadic list is topped by the deliberate repetition of the final item. The mystery at the heart of this opening paragraph is that the reader does not know the identity of the subject of this piece. This is deliberately shaping the audience response from the very first line. There are lively touches throughout this answer including the use of well-observed dialogue to cement the relationship between the narrator and their father; here the lexical field of combat is used to add pace 'leapt into action', 'dodged', 'scouted'. This also creates a gentle sense of humour, which is funny and deprecating and which is a subtle thing to create in this manner. This can be seen again in the use of repetition for comic effect in, 'It seems like such a tiny, irrelevant moment but it was one of the best tiny, irrelevant moments I think I'll ever have.' This is evidence of the strategic use of an extensive vocabulary. Foreshadowing is used for comic effect when the father suggests that the narrator should say something 'memorable and witty' to their idol. Readers are unsurprised and amused that the narrator in fact only manages something '[lame]' and '[basic]' as the bathetic climax to the whole anecdote.

The extreme excitement and embarrassment experienced by the narrator, reflected upon in later life, are beautifully and gently conveyed and the response subtly shapes the audience response throughout, leading to level 5 mark for both A05 and A06.

## Examiner Tip

You can create humour in your writing by being prepared to laugh at yourself and understand why others may see something as humorous that at the time you found embarrassing or even painful.

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 ☒

Plan your answer to Section B here:

~~main~~ mid-Saturday special / memorable first person?

- ☑ start with ~~the~~ maybe talking a bit slow and taking back to the house
- ☑ talk about the mix of energy + singing like just before - nervous
- ☑ stand back when he comes out - talk about how much you like him (Answer)
- ☑ direct speech - come with him - deal with what comes that way weird
- ☑ journey home you have time + talk about packing for the trip

Write your answer to Section B here:

It's no secret that I love him. I mean - who wouldn't? He's funny, charming, and incredibly talented - like incredibly. He's so cool. I wish I could be like him.

That's just a rough outline of what goes through my head when I see David Tennant. So imagine my excitement when I'm sat at ~~a table~~ the table opening my birthday present and I see two front row tickets to see him live in the theatre!!! ~~so excited~~  
~~so excited~~



I like to think back to that day sometimes. Specifically the part after the actual show. ~~Don't~~ Don't get me wrong the show was good - quite literally (it was called 'Good'), but let me tell you about what happened afterwards.

I was there with my dad, short guy, scruffy brown/grey beard. We were holding shoes. It was the end of the show, and ~~we were waiting for~~

David Tennant ran out on stage to bow for the final time - naturally we stood up to cheer and applaud, as did the rest of the theatre.

Tennant ~~was~~ waved goodbye and made his final exit off the stage.

The lights in the ~~theatre~~ auditorium went up, ~~the lights came on~~ and we leapt into action.

"Grab the stuff." My dad exclaimed.

"Already got it!" I replied.

Then we ran. Dodged ~~the~~ the writer, past the old lady, round the corner, up the stairs, and onto the street. We'd scouted the area earlier to look for the stage door, <sup>and I knew exactly where it was</sup> so I sprinted to the right and ran over to it. There was a huge line of barricades set up, with multiple security guards and some people already lining up. We found a spot and <sup>climbed</sup> ~~jumped~~ to the barricade so we couldn't get pushed out of the way.

I was so nervous. I could barely think. What am I going to say? ~~My dad told me to say something memorable and witty - but that stressed me out even~~ My dad told me <sup>just to</sup> ~~to~~ say something memorable and witty - but that stressed me out even



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more.

There was a huge crowd ~~now~~ still more coming.

We waited for abit and then the door cracked slightly.

This is it. This is my moment. I'm ~~going~~ going to meet the David Tennant.

He poked his head around the door. "Hiya!"

Oh my ~~god~~ <sup>god</sup> it's ~~him~~ him. What on Earth. It's actually him!

He came over to me, holding out a pen. My hands were shaking but I sturdly brought up the ~~the~~ programme I had bought earlier. I was trying to reach for something intelligent to say but all I could come out with was "You ~~was~~ <sup>were</sup> ~~really~~ really good - it was very impressive." Why did I say that? Least, most basic thing I could've said.

"Thank you very much, I appreciate that!" He signed ~~my~~ my programme.

"You've been an amazing audience, thanks for coming!" He said, looking right into my eyes, and still holding my programme.

And then he was gone. That's it. The one person I look up to most in the world, gone, just like that. ~~Done~~



I was shaking the whole way home, still giddy with excitement. I think back ~~to~~<sup>it</sup>, and ~~to~~ everyone else on the train ~~the~~ must've thought I was very strange. My programme stayed tightly hugged to my chest the whole way home, and anyone who even looked at it got the evil eyes from me and my dad.

I still can't believe that happened. It seems like such a tiny, irrelevant moment, but it was one of the best tiny, irrelevant moments ~~that~~ I think I'll ever have.

Thank you Mr Tennant, for creating such a memorable moment for a silly little teenager like me.



## Paper Summary

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

- Remember that to do well in the Section A questions you should read the passage more than once before you start to answer the questions. At first you will simply identify the main features of the text: what is happening, the main characters and the setting. On a second and third reading you should start to identify the different ways in which the writer has tried to engage you as the reader and the techniques that have been used. These are what you will write about in your answers.
- Think about the structure of the text. 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.
- Remember that question 4 is worth more than the first three questions added together and twice as many marks as question 3. You should bear this in mind when considering how long you should spend on your answer, the level of detail to include and how much to write.
- On question 4, try to remember that you are being asked to evaluate how successfully something has been done, not just to comment on the language and structural devices that the writer has used. That means that you should use evaluative language to show that this is what you are doing.
- Before starting your own writing take some time to use the planning box that is included. Plan the basic outline of your plot so that you know where you will start and how you will end your writing. If you have the time you could identify key features of characters, important vocabulary or language techniques that you will include. Spending a few minutes to get your ideas in order will help you write in a more deliberate manner.
- If you are going to borrow any ideas from the Section A text or use any of its vocabulary try to make sure that you make it your own by fully integrating it into your writing.
- Try to avoid clichés. Think carefully about your very first sentences. Try to write in a way that is imaginative and engaging for your reader from the very start. Use your own reading as stimulus, including the adoption of certain writers' techniques.
- Using your plan, think of your writing like a journey so that as you begin to write, you will know what your destination is and 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. Remember that Section A is worth 24 marks whilst Section B is worth 40 marks. Use the timing suggestions you are given on the front cover of the paper: 1 hour on Section A and 45 minutes on Section B.