

Examiners' Report

June 2025

Int GCSE English Language 4EA1 02

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Introduction

This report will provide exemplification of candidates' work, together with tips and comments, for Paper 2 of the International GCSE Specification A in English Language. This was the summer series of the 'A' specification in International GCSE English Language 9-1.

The specification consists of three components:

Component 1: Non-fiction and Transactional Writing - 60% (examination)

Component 2: Poetry and Prose Texts and Imaginative Writing - 40% (this examination) OR Unit 3: Poetry and Prose Texts and Imaginative Writing - 40% (non-examination assessment).

Candidates may also be entered for the optional Spoken Language Endorsement (non-examination assessment).

Component 2 for Poetry and Prose Texts and Imaginative Writing is assessed through an examination lasting one hour and thirty minutes. The total number of marks available is 60. The reading and writing sections on this paper are loosely linked by the theme of the text from the Anthology which appears on the examination paper.

This focus of this component is:

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

Candidates should study the poetry and prose provided in Part 2 of the *Pearson Edexcel International GCSE English Anthology* in preparation for responding to a given prose extract or poem in the examination.

The specification identifies that candidates: *should be able to read substantial pieces of writing (extended texts) that make significant demands on them in terms of content, structure and the quality of language. Throughout the qualification, candidates should develop the skills of inference and analysis.*

Candidates are advised to allocate 45 minutes to Section A, and there will be one essay question on a poetry or prose text from Part 2 of the *Pearson Edexcel International GCSE English Anthology*, which will be made available in a booklet in the examination if it is a longer extract or will be in the Question Paper in the case of a poem.

Candidates will answer the question in this section and 30 marks are available. There are three bullet points to prompt the response and the third bullet always asks candidates to consider language and structure.

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

Candidates are advised to allocate 45 minutes to Section B. There are three writing tasks, to some extent linked by theme to the reading prose extract or poem. Candidates pick one question to respond to and the response is worth 30 marks. The format of the tasks remains the same for

each series – Question 1 follows the format ‘Write about a time when you, or someone you know...’, Question 2 follows the format ‘Write a story with the title...’ and Question 3 offers two images as a prompt for a response which is always ‘Write a story that begins...’ or ‘Write a story that ends...’.

The Assessment Objectives for this paper are:

Section A: Reading

AO1: read and understand a variety of texts, selecting and interpreting information, ideas and perspectives

AO2: understand and analyse how writers use linguistic and structural devices to achieve their effects.

Section B: Writing

AO4: communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences

AO5: write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

It was clear that candidates were all able to respond to the poem from the Anthology in the examination, and that most had studied it before. Some candidates had been taught the context of the poem and the background to it and the writer.

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

It was also clear that candidates used what they had studied in their reading to feed into their imaginative writing, which inspired them. As the specification identifies, the main aims for our candidates in this paper are:

- read critically and use knowledge gained from wide reading to inform and improve their own writing
- write effectively and coherently using Standard English appropriately
- use grammar correctly, punctuate and spell accurately
- acquire and apply a wide vocabulary alongside knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

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

As Principal Examiner for this paper it was a privilege to read such accomplished work and to see the engagement, interest and significant hard work in the responses candidates had completed.

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

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

Less successful responses:

- demonstrated a lack of knowledge of the poem and/or lack of awareness of the ideas in the poem specifically relevant to the question
- failed to reference the question, with candidates simply writing something about the poem or writer very broadly
- rigidly followed the bullet points in the question so that language and structure points were almost an 'add-on' at the end – there are 18 marks available for this Assessment Objective
- had an insecure grasp of language and structure with a lack of understanding of how these were used, feature-spotting or confusion of terms
- had limited comment on language and structure and relied heavily on description of the poem or paraphrasing of it for Question 1
- failed to support points using appropriate textual evidence, used over-long quotations or tried to use the same quotations to support both AO1 and AO2. This is only acceptable where the points made are different
- lacked organisation in their writing
- lacked accurate spelling and secure control of punctuation and grammar in imaginative writing.

It was clear that candidates had been able to find at least some information about how the writer tried to interest the readers. Some candidates could, at the very least, comment on language and structural features. Imaginative writing was often interesting, engaging and enthusiastic and had a clear sense of purpose and audience in the voice and ideas used.

Question 1

How does the writer try to interest the reader in *Disabled*?

This question assesses AO1 and AO2.

AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.

The level of understanding of the text from the Anthology is assessed in the first bullet point in the AO1 mark scheme, and the selection and interpretation of information, ideas and perspectives in the text in the second bullet point. Overall, candidates clearly engaged with the overall ideas in the poem. The bullet points in the question were followed by the vast majority of candidates and helped them to demonstrate selection and understanding of, for example, how the soldier was presented and how events were described.

Responses that were less successful tended to comment very broadly on what was being said in the poem. They were able to show some understanding of the poem, but the understanding and focus was uneven in terms of how interest for the reader was created. In these less successful responses, there was limited selection and interpretation of information and ideas.

The responses at the mid-level were at least able to identify some of the key areas of the poem which would create interest in the reader, although there was sometimes an imbalance where the focus was on identifying basic/valid ideas and information from the poem that had some interesting ideas (for example, the contrast between how the soldier was before the war and how he is when he comes back) rather than being appropriate, apt or persuasive for the higher levels in the AO1 mark scheme.

The most successful responses were able to select the relevant ideas from the poem relating to the creation of interest in readers in a detailed but succinct manner. These responses tended to cover the full poem and offered detailed points, for example about how the writer's presentation 'creates sympathy presenting war as a corruption of youth's naivety'. Some responses at higher levels saw that the soldier had sacrificed his life for the greater good. This was linked to how they were isolated by social guilt and guilt that 'we are the boys' free to enjoy ourselves but only at the sacrifice of others, a sacrifice we are largely unaware of. One examiner noted 'Really thoughtful responses looked at the ambiguity surrounding the blame for the tragedy – himself or propaganda/government/betrayed'.

Some typical ideas were:

- The soldier's youth, his naive approach to war and his life before the war when he was admired by girls compared with how they react now. Some candidates did misunderstand 'old', assuming he was in his old age now rather than the war made him look old. More successful responses linked his youth to making him vulnerable.
- The soldier's helplessness and/or dependency on others. The most successful responses covered how the soldier's passivity created interest and the use of the passive voice. Most used the wheelchair as evidence but the most successful responses focused on 'wheeled' to show utter dependence. At the highest levels, responses explored the soldier's alienation

from society as an interesting idea. Some also saw his vulnerability and explored the ideas of manipulation and 'toxic masculinity' as interesting to a modern audience.

- The lack of fairness in the soldier's situation, the lack of support for him in spite of his service and the 'casting aside' from society he experiences. A few candidates mentioned betrayal and tragedy.

AO2:

Understand and analyse how writers use linguistic and structural devices to achieve their effects.

There are 18 marks available for this Assessment Objective and, in some cases, there was too much focus on AO1, with a few comments on language and structure added on at the end. The quotations used to support these points must also stand independently of those used to illustrate AO1 points, as they cannot be credited twice for the same point.

There needs to be more than just identification (Level 1). There should be at least some understanding of the language and structure used in the text, and the level of skill is a good discriminator. *Explain* is a mid-level skill, *comment* a lower-level skill and *explore/analyse* higher-level skills, which gives candidates opportunities to achieve across the range.

The less successful responses often made reference to language and structure as a brief add-on at the end of the answer. Candidates here often identified and named devices, but did not demonstrate the skill or understanding to discuss their use, and did not link these to the question. At this level responses were characterised by writing without any explanations – candidates here were good at finding both language and structure features, but not as confident at explaining them. The responses were much more at a descriptive level, with limited and underdeveloped evidence.

Mid-level responses were at least commenting on both language and structure. At this level candidates were commenting on and explaining language and structure, with appropriate and relevant references. These responses were able to pick out features in the poem, but often there was little developed explanation of the effect of these features. The majority of fairly successful responses were able to comment clearly on, for example, simile, metaphor, emotive language, contrast, vivid imagery and repetition. Some explanations at this level were non-specific and repeated the question: 'The writer uses language and structure to engage the reader.' Many commented on colours, especially 'grey' in the opening stanza, lights in the town, purple blood, losing his colour.

The most successful responses were making points about both language and structure consistently, confidently and succinctly. These responses explored and analysed language and structure, with detailed and discriminating references. At the higher levels, candidates were able to explore less obvious features, such as the tone of the poem and use of passive voice. The examples of language and structure used in the most successful responses were much more considered and selected, showing a perceptive understanding of the way the poet creates interest in the reader and how details selected effect readers, for example references to tone.

Examiners' comments included:

- The lights in the town as symbols of his hopes and aspirations now the lights have gone and are contrasted with grey and darkness, his hopeful thoughts with sadness and depression.
- Grey connotes ideas of shadows implying the man is no longer fully himself, he is a shadow of the person he once was, a ghost of a man stripped of his humanity.
- The asyndetic listing of 'daggers in...young recruits' emphasises the romanticisation of the military.
- 'Budded' to symbolise his life was just at the beginning and has the promise of the full bloom to come.
- 'Jilts' showing a play on words as he is later jilted by the girls.
- The narration of an ambiguous voice.
- Use of visceral imagery.
- Playful tone in opposition to melancholic tone.

Structural points included the change from present to past, rhyme, the final questions, juxtaposition and short sentences. The most successful responses focused on the dash as a means of pausing and to signal regret, the beginning and ending of the poem in the hospital creating a cyclical effect, highlighting his continuous isolation, the ending creating some indignation in the reader about the isolation the soldier experiences. The ideas that the poet manipulates the structure through use of flashbacks/the passive verb 'waiting'/the whimsical thoughts of the soldier were effective.

¹*Esprit de corps*: a feeling of pride in the group to which one belongs (French)

1 How does the writer try to interest the reader in *Disabled*?

In your answer, you should write about:

- how the soldier is presented
- how the events are described
- the use of language and structure.

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

(30)

The writer try to intrest the reader by making it short and simple when it's short and simple it makef you wannen know more about whats going on.

The soldier was presented as a handasom young man because ce says "And girls glarceed lovelier as the air grew dim - in the old times before he threw away his knees."

Now the soldier is presented as possible not attractive any more because it ~~says~~ says "now he will never feel again how slim & girls waste ~~the~~ are or how warm their stubble hands; All of them ~~fact~~ touch him like some queer disease.

The events are described as quite an upsetting place for him as it ~~it~~ says in the text. "Some cheered him home, but not how ^{grows} people cheer ~~over~~ goal."

The use of language and structure is good because it's in ^{short} paragraphs which is easy to read. The text also explains about a lot that happens and makes you feel his pain.



AO1 (3 marks): There is some basic understanding of the text here – the soldier is handsome and young, then he is no longer attractive and he is in an upsetting place. The response attempts to interpret the idea of change, but there is limited selection. There are references, but they are long and on the second page the example does not link to the idea ('Some cheered him home...' is not linked to the point being made). All of Level 1 is met, but the response does not move into Level 2.

AO2 (2 marks): There is limited identification of language and/or structural devices – the final section has reference to short paragraphs. The textual reference to support the AO2

points is not evident. There is a simple comment on the effect of short paragraphs. 'which is easy to read'. It is important to remember that the textual references for the AO2 mark scheme must be relating to the point made (in other words, not credited again if they are not about language and structure).

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Wilfred Owen interests the reader in *Disabled* by beginning the text ~~by~~ with the man "in a wheeled chair!" This causes the reader to ~~question~~ question ~~why and how~~ why and how this man has come to be "shivering in his rusty suit of grey." This ~~shows~~ presents the man as severely disabled both physically and mentally. ~~The~~ the man's mental struggle is suggested by the sad and dull tone of the opening ~~para~~ paragraph stanza.

However in the following ~~paragraph~~ ^{stanza} there is a sharp contrast as Owen writes of the past and of how

lonely the man's life was previous to his ~~disability~~ disability. We are then quickly reminded that those good times are in the past as the man comments on how "he will never feel again how slim & with moisture are." This suggests that the man is portrayed as someone who loves his past life but is fully aware that it is impossible to return to it.

The events in Disabled are described to be highly intense and different to what the man had ~~signed~~ believed he signed up for. This can be suggested by the man's questioning why he signed up for the war when he remembered it was "to please his May." This suggests that he didn't think much about what he was signing up for as the war was ~~described~~ described to have "half his lifetime locked in the rat race." The idea that the man was ignorant to what the war would be like is reinforced by how he lied about his age to join the war and that at no point in the text does the man question why he had to lie about his age. This suggests that he was only interested in pleasing people and in glory. Ironically however, it is shown that he achieved more glory when he was playing football than from the war "some cheered him home,

but not as wounds cheer goals."

The structure of the poem is shown to be in a third person, following the man ~~in his~~ ^{thoughts} ~~thoughts~~ and in his ~~the~~ wheelchair. The poem constantly ~~constantly~~ ^{flashes} from past to present and in the final ~~paragraph~~ ^{stanza} to his inevitable future. This showcases his restless mind as he struggles to stay still, and alone with his thoughts as he ~~was~~ ^{was} previously highly ~~of~~ ^{of} the and ~~social~~ ^{social}. This is reinforced in the final ~~paragraph~~ ^{stanza} where he asks "Why don't they come?" This emphasises his need for female attention as he struggles to comprehend that he has been replaced by younger and stronger men and that he is no longer desirable.



AO1 (8 marks): The response has sound understanding of the text. The selection and interpretation of information is appropriate and relevant to the points being made – there is reference to the soldier's mental struggle, past and present events, how it is impossible to return to his past life, the situation is intense and not what he signed up for and he was ignorant, for example. The selection of references is appropriate and relevant to the points being made. This is a secure Level 3 response – some of the ideas are just a little underdeveloped.

AO2 (5 marks): There is some fairly limited identification/selection of language and structure devices – there is reference to tone on the first page, but this is not developed, and the final page references third person and questioning implicitly. The textual references linked to these points are a little underdeveloped. There is some basic comment on the effects, so not quite achieving full Level 2 marks. We may consider crediting references to

'This suggest that...' as implied references to strategies, but this is still underdeveloped.

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- the use of language and structure.

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

(30)
'Disabled', a poem written by Wilfred Owen during the first World War is about the experiences of an unnamed soldier after he returns for war. The poem can be seen as a criticism of society for the way it treats its veterans due to the use of a critical tone. In this poem, Owen attempts to interest the reader by presenting the soldier as a contrasting figure before and after the war and describing the events as horrific through his use of language and structure.

The first way in which Owen attempts to interest the reader is through his use of structure. In the

poem there are seven stanzas of seemingly random length (for example the stanza starting 'smiling' has eight lines while the stanza starting 'some' only has three), enjambement is used for example 'how slim/girls' waists are' and there are rhymes throughout although there is no clear rhyme scheme. This use of free verse presents the soldier as not in control of what is happening to him.

Additionally, the title of the poem itself - 'Disabled' interests the reader as it shows how this soldier is reduced to a title therefore dehumanising him. This point is further backed up by the fact that this soldier is not given a name throughout the poem, again presenting him as just one of a statistic.

Furthermore, contrasting language is deployed to interest the reader by emphasising the violent nature of the events.

When describing the soldier's life before the war Owen uses romantic language to portray just how much this soldier has lost. He describes a time 'when glow-lamps budded in the light blue trees', a beautiful image that ~~paints a beautiful picture in the reader's mind~~ ^{contrasts} ~~with the reality of the war~~ ^{harshly} ~~the events of the war~~ ^{with the reality of the war}. To

describe the events of the war, Owen uses metaphors to portray the harsh reality of the events of war.

He describes how he'd 'lost his colour very far from hear' and a 'leap of purple spouted from his thigh'

both of which are visceral metaphors that present the harsh realities of war and interest the reader.

* Additionally, polysyndetic listing is deployed to further emphasise the contrast between the soldier's perception of war and the realities of it. Michael Owen describes how the soldier thought of 'care of arms; and leave; and pay arrears...' with the repetition of 'and' showing how overwhelmed he is. This ~~shows~~ ^{emphasises} contrasts harshly with the realities of war.

In addition, a semantic field of death is used to portray the soldier as half dead. The poem opens by saying that the soldier is 'waiting for dark' where 'dark' could be seen as a euphemism for 'death'; it then goes on to say that he was wearing a 'ghastly suit of grey' with the colour 'grey' being associated with death and the alliteration adding emphasis. Finally, the boys outside are said to have 'voices soldering like a hymn' and 'hymns' are often sung at funerals. This shows how the writer interests the reader using a semantic field of death in the opening stanza, presenting the soldier as half-dead.

Additionally, Caesuras are used to present the huge effects of war on the soldier. The use of the dash between the two sentences 'He thought he'd better join. - He

wonders why' accompanied by the change in tense between the two sentences shows the huge difference ~~that~~ in his character due to the war.

Furthermore, anaphora is used at the end of the poem to present the helplessness of the soldier. In the last two lines the rhetorical question 'why don't they come?' is repeated in order to portray the soldier as fully reliant on others in order to interest the reader.

In conclusion, in the poem 'Disabled' Wilfred Owen interests the reader using a range of linguistic and structural devices to portray the soldier as hopeless ~~and~~ dependent yet still just one of a statistic and to describe the ~~events~~ events as horrific and transformative. Ultimately hoping that his critical tone will mean that veterans such as this soldier are treated better.



AO1 (9 marks): The response demonstrates sound understanding of the poem throughout. The selection and interpretation is appropriate and relevant to the points being made, for example the dehumanising effect of what the soldier has experienced and the soldier's feelings (lack of control/reliance on others, loss, overwhelmed) and ideas about death. Some of the ideas are not really developed, for example criticism of society. The selection of references is appropriate and relevant to the points being made. All of Level 3 is met for AO1.

AO2 (10 marks): There is a lot of evidence of awareness of language and structure features here and many are clearly selected, including sentence length, enjambment, metaphors,

listing, semantic field. There is relevant and generally appropriate use of textual references linked to the AO2 points, although a few are a little vague and unclear, for example 'free verse'. There is clear explanation of the effects. All of Level 3 is achieved for AO2, although this could also be achieved without as many features being spotted.

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then inquired about his soul.

Now, he will spend a few sick years in Institutes,
And do what things the rules consider wise,
And take whatever pity they may dole.
Tonight he noticed how the women's eyes
Passed from him to the strong men that were whole.
How cold and late it is! Why don't they come
And put him into bed? Why don't they come?

• Sentence lengths ✓

• Title ✓

• Metaphors ✓

• Repetition

• Enjambement

• Time

• Imagery

• Listing

Wilfred Owen

¹Esprit de corps: a feeling of pride in the group to which one belongs (French)

1 How does the writer try to interest the reader in *Disabled*?

In your answer, you should write about:

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- how the events are described
- the use of language and structure.

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

(30)

In *Disabled*, Wilfred Owen uses tone and time to interest the reader, forcing them to feel a sense of sympathy and remorse for the soldier.

The title of the poem is reflected reflecting of the isolated emotions felt by the soldier. The word 'Disabled', is blunt, to mirror the empty and changed feeling of the now injured soldier, and how significant his life is now. From being a lively, full soul, to one now just referred to as 'disabled'. It also shows discrimination, and lack of control over his own body, and how his disability is more powerful than the soldier himself. This brief title interests the reader by

forcing them to feel intrigued by the title. The lack of information given by this heading suggests a loss in the soldier, one of which will take interest to the reader as they discover it.

The Soldier is presented as an isolated character, one who lived life to the fullest until his tragic accident at war.

Owen does this in many ways, mainly through his sentence lengths. The soldier is described by the short sentence 'Now, he is old', which shows his loss of character, and gaining in age. The ~~the~~ adjective 'old' shows his withering, his lack of control as he grows in age. The lack of characterisation in the statement reflects its blunt tone, showing the deeper 'littered' of the soldier ~~at~~ himself.

To contrast, Owen uses longer sentences to show the full extent of the soldier's suffering. The lines 'He's lost his colour... sputtered from his thigh', highlight the extent of the soldier's injury, and how life-changing war has been for him. The listing and lexical field of ~~suffering~~ ^{war} through 'sputtered' and 'shell-holes' suggests the pivotal change in the soldier, and the severity of the ~~the~~ mines he faced. This is interesting to the reader as they are discovering his journey, and finding out the harsh reality of the war. Wilfred Owen is a

man who wrote this poem during WWI, and aims to show the reality of serving for your country, whilst not describing a hatred for it.

Owen writes from the third person, without clear identity of the man, whilst the story is narrated through the perspective of one man himself. The poem aims to highlight the reality of war for the majority. Most soldiers who had fought for their country had returned home a changed man, evoking the sympathy that Owen is trying to gain from the readers. This is interesting to readers, as many can ~~empathise~~ empathise with the soldier's struggles, and can feel their own characterisation change post-war.

Wilfred Owen uses listing throughout the poem to highlight the harshness of the soldier's situation. When talking about the community of soldiers, Owen uses the listing of 'For daggers... hints for young recruits.' He writes from a reflecting perspective, the tone of the listing sounding admiring for the joyous fight for his country. The alliteration 'Smart Salutes' expresses his exuberant tone, whilst the use of semi-colons show his shortness of breath, expressing him as a young child with a dream. This is interesting to the reader as it feels like the theme of loss of innocence. In 1916, young children below the age of 16 were being drafted to war. This

taking away of childhood shocking the readers.

It also enlightens them on the harsh reality of war, and how it became a painful throw-away of life.

Owen uses listing again in the closing stanza to heighten the emotions felt by the soldier. The lines 'Now he will... they may dole', show the dullness of his upcoming events, contrasted by the earlier description of his lively youth before war. The repetition of the conjunctive 'and' shows the drag and unwantedness of his upcoming events, the soldiers only wish being to reverse his disability. The tone of this listing is also interesting to the readers, as it again shows him now feeling like a throw-away. The reflection of the title 'Disabled' is mirrored by this line, his emptiness and ~~down~~ discrimination changing his life forever.

The opening line of the poem has accountability for setting the overall mood. The bluntness of 'He sat in his wheelchair', mirrors the dullness and loneliness of his ~~new~~ life now. ~~The line 'waiting for the verb~~ 'Sat' shows his stillness, reflecting his isolated feel now after the war had changed him. The line 'waiting for dark' again shows the lack of action taking place. In addition, the word 'dark' ^{is metaphorical,} is a symbol of him.

waiting to forget all his ~~strong~~ worries as he goes to sleep. This symbolism is interesting to the readers as it ~~really~~ his true struggles are really on show here - nothing changes when he is asleep, and he doesn't feel any different about himself with his eyes closed. The rawness of the ~~soldier's~~ soldier's suffering is on show, his only time when he can feel normally again is when he doesn't feel at all.

The poem is written as a reflection of the soldier's old life, in heavy contrast to the days he ^{lives} ~~lives~~ now. The enjambment Owen uses also helps to show his jealousy and lack of hope for the future. The line 'Now he will never... queer disease' reflects all he's missing out on now. The declarative 'he will never' shows the harshness of the situation, showing the detrimental difference the soldier is now facing due to his injuries. The use of ~~the~~ the discourse marker 'Now' shows his present day struggles, showing how the war's effects still remain with him for the rest of his life. This is very interesting for the readers, as it forces them to feel a sense of guilt for the affected man and his lack of freedom now.

In addition, Owen uses repetition to show the isolation felt by the man. The repeated line 'voices of' show the echoing thoughts embedded into the soldier's brain, his jealousy lingering around his thoughts.

The use of the ~~Sense~~^{Sense} 'Voices' is to highlight the hearing of the disabled man, ~~justifying his inability~~ ~~to perform or sense the~~ and how he may not be able to walk, but can think and hear. This is interesting to the readers as the soldier's heightened senses can cause him to feel overwhelmed, and can be trapped in his own ~~thoughts~~^{thoughts} and feelings.

The closing lines of 'Disabled' show a horror tone, the plea of the soldier evident. The repetition of the line 'why don't they come' shows heightened anger, the soldier's confusion and isolation shown. The questioning 'why' is also reflected by the question 'why don't they care and put him to bed?' showing the abnormality of the situation to the reader. The exclamation 'How cold and late it is!' shows the outrage of the soldier, as how he is not used to having to be rushed away for. This is interesting to the reader as they feel the final point of change, and the outrage and overwhelming emotion, portrayed by the soldier.



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Examiner Comments

AO1 (10 marks): The response demonstrates sound understanding of the poem throughout. The selection and interpretation are appropriate and relevant to the points being made, for example the changes in the soldier's life, discrimination, lack of control, isolation, loss of character, premature ageing, lifelessness, views on war and loss of innocence. Some of the ideas are repeated, for example isolation. The selection of references is appropriate and relevant to the points being made. All of Level 3 is met for AO1 and given there is some sustained focus on the poem, the mark just moves into Level 4.

While fairly sustained in focus, there is some repetition.

AO2 (12 marks): There is a lot of evidence of awareness of language and structure features in this response, as with the previous response, and many are clearly selected, including sentence length, adjectives, tone, listing, lexical field, third person, alliteration, repetition and metaphors. In some places we can see quite thorough and confident selection, for example in the focus on symbolism of darkness and the imagery of the senses. Textual references are definitely clear here and sometimes thorough. We have clear explanation, and some touches of exploration, for example symbolism of darkness and how language is used to show jealousy. Middle of Level 4 is achieved.

'Esprit de corps': a feeling of pride in the group to which one belongs (French)

1 How does the writer try to interest the reader in *Disabled*?

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- how the events are described
- the use of language and structure.

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

(30)

Wilfred Owen's poem disabled delves into the scarring affect war has on young soldiers. Owen uses the tragic downfall of one man's life due to war to hook the reader into the poem. He delves into the horrors youth that gets discarded due to the horrors of war and the wrongful 'propaganda' of ^{the fighting} war that many fell for. Owen uses the naivety of the young man to evoke sympathy from the readers and ^{to} make them feel more intrigued in the poem.

Wilfred Owens opens the poem on a mournful tone, describing how the man was 'waiting for dark'. The 'dark' bears connotations to evil, death or suffering, and but the man seems to crave it which immediately interests the reader. His longing for the dark suggests ~~an inner~~ a sense of loneliness or depression which opens the poem in a negative light. This is further seen with the description of the man's clothes being a 'ghastly suit of gray', the alliteration emphasises the dullness of the man, his clothes reflecting that death seems to cling to him, the colour 'gray' metaphoric for ~~lifeless~~ his almost lifeless state. The first stanza ends with the personification of 'sleep' 'mothering him from the sound of life and joy in the park'. Sleep being seen as comforting and safe reinforces the idea of the man being 'lifeless' as he prefers unconscienceness over his reality, this interests the reader as it leaves ambiguity surrounding the man as to why he is described with such horror and dullness. §

In the Second Stanza Owen uses the Juxtaposition of the mans life before the war, to his current predicament to evoke sympathy for the ~~so~~ man and ^{to} keep the reader invested. He uses descriptive imagery to make the ~~past~~ the mans life previous life in 'town' feel romanticized, almost like a dream he holds onto. The verb 'budded' is used to describe the 'glow lamps' and the adjective 'light' is used when he writes about the 'trees'. This descriptive language ~~p~~ evokes life and vitality, the 'light' is seen as a good thing, unlike in the mans current state where he waits 'for the dark'. Owens uses the adjective 'lover' to describe how the girls once 'glanced' at him, which directly contrasts with how they now 'touch him' like hes a 'queer disease'. ~~In the past he was the one who was able to 'feel' a girls waist, now its up to them to~~ Owens uses the verb 'touch' to specifically convey how in the past it was the man who would 'feel' a girls 'waist', but now its the girls who have to make contact and 'touch' him ~~with~~ which emphasizes not only did the man lose his looks and charm, but his physical ability to control

himself and his actions. Owens use of ~~Gent~~ contrasting descriptive language highlights the mans loss, not only of his life but of himself and his body due to war and causes the reader to feel pity and horror for the man and ~~causes~~ interests them in the poem.

Lastly, Wilfred Owen ~~exposes~~ exposes the exploitation of youth and naivety the government uses to make people join the army. He highlights the mans simplistic reason for joining - 'someone had said he'd look a g-d in kilts'. This statement is ironic as looking like a 'g-d' symbolises strength and power, when its shown that the army robbed the man of both those attributes. ~~His naive reasons for joining highlight how young he was~~ Owen uses this irony to highlight the youth and innocence the boy had and how naive ~~was~~ he was to the horrors that awaited.

Owen then uses the simple sentences to finish of the stanza 'he asked to join' and 'he didn't have to beg'. The

verb 'ashed' is impactful as it shows the reader the boy wanted to join, his misfortune was by his own doing. Owen's use of the simple sentences makes the man's realisation that he ^{imposed his own} ~~wanted this destruction~~ destruction as painful, he can't talk about it in length. He then uses the verb 'smiling' to describe how 'they wrote his lie'. This evokes disgust towards the government and their eagerness to send him off to his 'death'. The verb stands out among the pain, suffering and depression the man feels and emphasises the 'evil' behind the government's 'wrongful impression' of what war would be like.

This is further examined in the penultimate stanza. The man looks back at what he thought war would be, he lists the 'jewelled hilts' and 'daggers'. The imagery this conjours up is bright and cheerful and exciting, which directly juxtaposes with the suit of 'gray' his reality became. The writer uses sibilance on his description of the 'smart salutes' to emphasize the order and fun the man had been tricked into believing. Owens description of the man's false beliefs

of war highlights the unjust and cruel ~~the~~ 'propaganda' of war and how the man's youth was essentially stolen from him, his colourful imagination seeped out of him by the horrors he was forced to face.

In conclusion, Wilfred Owen uses the man's ~~vulnerable~~ depressing state to lure the readers into the poem and the tragedy of the man's loss of control and self worth, physically and mentally to lure the readers into the poem. He evokes sympathy for the man by delving into his life before ~~the~~ the tragedy which keeps the readers interested and uses the man's youth and naivety to delve into the wrongful use of the ~~youth~~ young men during war. Owen exposes the 'ideas' that had been planted into young men's heads and how it led to the downfall of many, which captivates the reader and makes them think while

reading the poem. Owen's use of strong, impactful imagery and the mournful tone surrounding the poem, along with its haunting ending keeps the readers interested and exposes what the horrors of war and the severe impact it has.



AO1 (12 marks): The response achieves Level 4 fully for AO1. Every page has selection and interpretation of ideas, for example page 2 covers evil, death, suffering, loneliness and depression, page 3 the contrast between life before and after, the romanticised previous life, his life and vitality before contrasted with the loss of control afterwards. The focus on the poem is sustained throughout and the selection is very detailed, going into exploitation of youth, naivety, who has responsibility for what has happened. References are appropriate, detailed and fully supportive of points.

AO2 (16 marks): For AO2 all of Level 4 is met and there is evidence of Level 5. If we think that all of one level is met, we should consider the next level. There is evidence of some discriminating selection of evidence across the poem and in the effects considered there is evidence of some analysis, for example sympathy, ambiguity, sympathy, pity. Page 3 has evidence of analysis in the examination of the romanticised ideas. A mark at the lower end of Level 5 is achieved.

Question 2

General Comments on Section B: Writing

Examiners felt that the writing questions ‘worked well, allowing candidates to produce some lovely creative pieces’. It is worth noting that examiners always enjoy reading the writing responses, with one saying ‘Imagination and creativity were strong features of many responses’.

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

In the mid-level of the mark scheme candidates tended to at least have straightforward and at best appropriate use of tone, style and register, selecting material and stylistic or rhetorical devices to suit audience and purpose. At this level candidates tended to connect, but not always develop, ideas and information, with some structural and grammatical features and paragraphing.

There was a tendency in the majority of responses marked at this mid-level to set out a stronger description in the start and then focus more on plot towards the end where planning had let the candidates down. In some cases, the writing lacked development to move higher into the mark scheme for AO4. At this level the use of vocabulary and syntax tended to be appropriate but repetitive and at times limited to vague simile or metaphor, use of short sentences, questions and exclamations for effect. The level of AO6 at this level was appropriate but overall formulaic, where it appeared that candidates had been advised to include plenty of adjectives, adverbs or similes in their writing without considering their purpose.

In the most successful responses, candidates tended to have subtle use of tone, style and register, managing ideas and stylistic or rhetorical devices to suit audience and purpose. In these responses candidates tended to manage, but not always manipulate, ideas and information, with a range of structural and grammatical features and paragraphing. The successful responses had some creative ideas and conscious, successful crafting, with some selective vocabulary used for specific effect rather than just to demonstrate knowledge of particular multi-syllabic words.

The Assessment Objectives for these tasks effectively discriminated the quality of responses. Advice to centres would be to encourage candidates to avoid thinking they need to write a whole novel or even short extract in the time available – they need to have a clear organisation and direction in mind, and to perhaps not ‘over-season’ the pieces with vocabulary and syntax.

The main areas that discriminated these responses were:

- whether candidates could meet both parts of the first part of bullet one in the mark scheme for AO5 – for example they often expressed ideas to achieve in Level 2, but these ideas lacked the order for the second part of that bullet point. In Level 3, they may have connected ideas but not developed them.

- the success of tone, style and register in AO4.
- the spelling of basic vocabulary in AO5.
- the accuracy of punctuation and use of varied punctuation in AO5.
- the use of a range of sentence structures for AO5.

Varying sentence structure and punctuation were areas centres had focused on: varying the way sentences begin; more use of subordinate clauses to begin complex sentences; effective use of one-word sentences and one-sentence paragraphs to demonstrate conscious crafting. Some candidates attempted to use ambitious vocabulary while some seemed to steer away from ambitious vocabulary in order to maintain accuracy.

A key message to centres is to focus on crafting and organisation whatever the nature of the task. The less successful responses were formulaic, showing a lack of organisation and often demonstrating a lack of planning and direction. Advice to candidates is to be ambitious in the structure, vocabulary and range of ideas and try to be creative and original. There was some excellent description and evidence of crafting at all levels.

In terms of register it was clear that the majority of the candidates knew how to write an imaginative piece, however there were a few that produced responses more like an essay or that did not relate to the question being answered (as this is the purpose of the piece and the audience for the piece, this is essential – responses that are pre-prepared to try and fit the question are rarely successful). As with Summer 2024, a key issue was the achievement of the purpose of the writing, especially when candidates had created what appeared pre-prepared responses which just had a statement bolted on at the end to link it to the title, for example ‘This was a celebration’. A story about trauma, sadness and drama is unlikely to be a story about ‘The Celebration’ and is not broadly appropriate for the purpose.

Examiners noted that lack of control could let candidates down and that control of language was also a problem at times.

Some comments from examiners include:

- ‘There was lots of evidence of crafting’
- ‘...useful deliberate use of varied sentence structures’
- ‘Some candidates had careful selection of sentence starters and short sentences on a single line’
- ‘Most included description for effect, some of it really effective’
- ‘Most tried to vary vocabulary with some strategic use’
- ‘Some used effective alliteration, repetition and rule of 3’
- ‘Most were developed pieces with a clear beginning, middle and end’
- ‘There were still lots of cliffhangers, some more effective than others’.

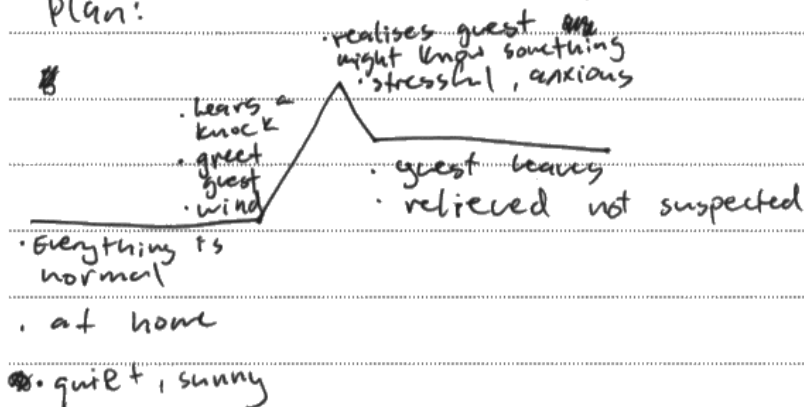
Question 2: Write about a time when you, or someone you know, had a visitor.

This question was the least popular this summer, although the numbers were not that different

to those for Question 3. Examiners noted a real range of visitors here from family members, unexpected visitors, unearthly visitors to animals. Those who knew the visitor was coming were a little lengthier in terms of building up to the arrival, which was not always as effective as others, though most tried to build up the excitement. The most successful responses withheld the visitor, setting the scene, a knock coming to the door and then either joy or fear. Some comments from examiners included some excellent description such as 'The knocks had become an assault on my door' and the humorous approach with the unexpected visitor in class – an effective build up suggesting something supernatural until the anticlimax of – a bee! One examiner commented on the really effective story of visiting a care home to see a grandfather, but she was just a visitor not his granddaughter as he had dementia, 'mind strapping manacles, cased in a sterile room of plastic'.

The most powerful responses provided a twist at the end, for example the narrator is sat in a hospice bed hearing the repeated footsteps of death who eventually bypasses and visits another patient. Examiners noted that the majority of responses made good use of a range of vocabulary and punctuation for effect with some very sophisticated language chosen. In a minority of responses, the narrative lacked a dramatic curve or build up in plot.

Plan:



I see you know

The sun shone, ~~the~~ ~~sun~~ the light gilding a golden screen in my room. The midday silent wrapped around the house. ~~It was one of those rare, perfect days. I was~~

It was one of those rare, perfect days.

I was home alone, while my parents left ~~for~~ ~~on~~ ~~on~~ ~~on~~ on a trip.

Knock, knock!

~~He started talking about his favourite vase that disappeared. I can feel my heart racing.~~

I can feel my heart slowly racing. 4 Drops of sweat ran down my neck.



AO4 (8 marks): This response is a Level 3 response with the mark of 8 for AO4. The communication is clear (mostly). There is a clear sense of the purpose and the intended reader. There is appropriate information (that is connected) and clear communication evident in the response. The candidate meets all bullet points for Level 2 and moves into Level 3. There is some quite straightforward use of form, tone and register, but the writing is clear. There is an attempt to craft a creative piece of writing, if not fully developed. It appears to be unfinished, although the cliffhanger could be deliberate. We do see the evidence of some description of feelings about the uncle and the weather.

AO5 (5 marks): For AO5 this is a good example of 'best-fit' being given. For the first bullet point we can see ideas are expressed and ordered (Level 2) and they are connected (Level 3). They are not very developed. Level 2 is met for that bullet point and part of Level 3. Looking the second bullet in the mark scheme the response has some correctly spelt vocabulary, although it is quite straightforward overall. The candidate attempts to use varied punctuation (exclamation marks and ellipsis, for example), but there are some lapses in control. They try to adapt sentence structures as appropriate. The 'best-fit' here is just into Level 3.

~~The fire was flickering on the wall,~~

The fire was burning, ~~the~~ the flames licking the logs, the TV flickered on the wall with my favourite show. The rain ~~g~~ belted down against the green grass, a small ~~river~~ stream flowed down the side of the garden. The wind whistled through the cracks on the garden wall, and the gate swung back and forth. It was cosy. I just thought to myself, "It doesn't get nicer than this, does it?", as the warm aroma of hot chocolate wafted through the air. The only thing I was missing, were some biscuits.

I got up from the comfort of my sofa, gave Rufus the dog a little pat on his head and wandered down the hall to the kitchen, with my bare feet slapping on each cold floor tile. I open the old door into the kitchen which ~~creaks~~ squeals like a cat and click it shut behind me. I bend down and open the dark, oakwood cabinet and begin scouring for biscuits. I find a tin. I open it. It felt as if a person just blew their cold breathe along my

arm. I'd never seen that tin before. I put it back and just accepted I had no biscuits. Rufus whined. He never whines. I opened the squealing door and paused. There was nothing there. Rufus was gone, the lights were off, the smell of smoke and ash arose from the empty fireplace. TV static hissed like a snake in the corner until bold white letters popped up on the dark screen. You have a visitor.

A shiver shot down my spine like a bullet. I snapped my head to the left and there was a figure. A tall, dark, slim figure, standing at the door. Was it my visitor? The whine of Rufus echoed from upstairs. I rushed up and into the bedroom from which the sound came. Rufus was sitting there, as normal, but not quite. There was something in his eyes. I tried to take a closer look, but the door slammed behind me and it sounded like artillery fire, wind rushed through the open window and ~~the~~ hit me like a bright train, smashing me against the door. Rufus just ~~layed~~ lay there, not moving.

Outside the window stood the visitor, he had this presence like air, but he didn't move this time. I dived out the window onto the visitor like a rugby player. I had him. We landed in a bush and

he was on top of me. I was frozen. His cold breathe brushed over my face, his right arm was raised, like a lumberjack about to thrust his hatchet through some wood. I closed my eyes. This was the end. But then it wasn't.

I was back in my living room, and Rufus was right there with me. What just happened? Why did I have a visitor? The fire was burning again, the TV flickered on the wall ~~and~~ again with my favourite show, the rain pattered, gently against the window, with the wind whistling through the cracks in the garden wall and drafted through the edge of the window, the gate still swung back and forth. It was cosy again, and the visitor was merely a memory.



AO4 (14 marks): This is an example of a secure Level 4 response. It has a sensual opening and a sense of being crafted throughout, with a few small issues with clarity. There are a lot of techniques used, for example alliteration, and these are quite heavily used, although this is not a reason to be critical of the response. The response communicates successfully and imaginatively, evoking the mystery of the visitor with mostly secure realisation of the purpose and requirements of the reader. Communication is successful, for example using the cyclical structure, and the tone is effective overall, with some minor lapses.

AO5 (8 marks): The response is not quite as secure in Level 4 for AO5. It meets Level 3 fully – there is varied vocabulary and punctuation used and a range of sentence structures. The response does move just into Level 4 as there is some management of information and ideas through the movement back to the opening lines at the end. A mark just into Level 4 is

achieved here.

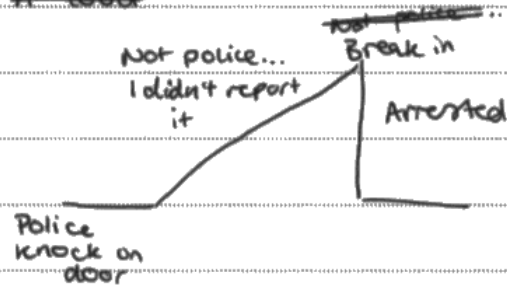
Chosen question number:

Question 2 ☒

Question 3 ☐

Question 4 ☐

~~A loud~~



~~A loud knock echoed through the house. I had only just finished washing up and rubbed my eyes to stay awake as I trudged to the door.~~

~~A knock awoke me from my thoughts as I stared into the torrential rain.~~

Startled I ~~trudge~~ made my way towards the door, curious about ~~such~~ ^{the} late visitor. Rain pounded against the windows, wind whipped through the trees, the streets were empty. Yet as I opened the door two police men stared back at me, completely ~~stare~~ ^{unfazed.} I welcomed them inside and sat down to talk to them. Their dark eyes baring into my soul, ~~revealing~~ ^{revealing} my secrets. 'We've had a report of ~~domestic violence~~ domestic violence,' the first police officer explained, eyes scanning my

kitchen, 'you understand, we have to investigate.'

~~'What can I do for you?'~~

'Oh... um... OK. How can I help?' ~~This was the last~~

~~thing I had expected.~~ After about 30 minutes of talking and looking around they left and bid me good day.

~~As the sun rose to clear up the rain from before, like a mother tired of her kids, light didn't flood into my room as normal.~~

~~The sun didn't bring as much light the following morning as I began to anticipate the convex sections I had to have. A fly buzzed noisily around my room dashing in and out to avoid me as it flew, just escaping my swinging hand.~~

As the sun rose to dry the rain I turned to my wife and asked of the report; she denied it. We asked our neighbours; No reports. Our friends; It wasn't them. Our families; Why would they do it? Nobody had done anything like it. So I called the police.

'Hello?' The captain picked up the phone with a tired voice. And after 10 minutes of explanation ^{we found} ~~that~~ there had been no reports of domestic violence in the last 3 months. ~~mm~~

They weren't police officers.

Everybody had their own theory. Some thought we were lying, some thought ~~we~~ they weren't real, some thought the police were wrong. But I knew what I thought. ~~I thought they were~~ ~~there~~ There had been lots of break ins around recently and I remembered how their eyes darted around my house, noting every corner, lingering just a second too long on my ~~safe~~ safe.

~~A week later, I was proved right. The~~

A week later, a storm took over our town.

Gutters ~~spilt~~ spilt out their contents as rain splashed into them. ~~filled them to the brim~~. Trees fought with the wind, swinging wildly back and forth. The cold crept in threatening to take our fingers. Power lines fell victim to the lightning that forked from the sky - striking what it could reach with outstretched fingers. Everybody had left for the hurricane that was ~~so~~ predicted to tear through our town. Everybody but me.

~~There~~ Bang! The door pounded, buckling against the force. Splintering at the edges. Bang! The hinges creaked against the ~~door~~ door.

complaining at the weight. Crash! The door
caved in revealing two figures silhouetted against
lightning strikes. I had visitors. The sandwich
oozed out its filling as my fist closed around
it. Blood coursed around my body as I picked
up my cricket bat. Thunder roared through the
house as ~~any~~ reasoning left ^{me alone.} ~~from my thoughts.~~
I ran. Screaming I raised the bat high
above my head as I charged towards them ^{like a bull} ~~like a bull seeing red.~~

They fell to the floor in surrender.

I had won. The rain made way for my victory
parade to the police station. The sun came out to
greet me as the door welcome me into the head
office, the two thieves begrudgingly in tow. Heads
bowed and bloody, ~~stuffed, saggy and the most~~ ^{written on}
lips swollen and a sultry expression ~~overwhelming~~
their faces. I watched smiling as the iron bars
welcomed them into their new homes.



AO4 (15 marks): This is an example of a response that achieves all of the bullet points in Level 4 but does not move into Level 5. The response communicates successfully overall the idea of the 'foiled' burglary and the mystery of the visitors who are not what they seem. There is secure realisation of purpose and the intended reader. Overall, although there are a few areas of expression that could be clearer, there is effective use of form, tone and register.

AO5 (10 marks): As with AO4, this response meets all of Level 4. While initially the ideas

appear to just be connected and developed, they are managed, with structural and grammatical features used cohesively and deliberately across the text. There is variation in punctuation and sentence lengths for impact, for example short sentences, ellipsis, questions, all of which consider the impact on the reader. Sensory description using some wide, selective vocabulary is evident and there is a clear sense of managing sentence structures for deliberate effect, particularly as the response progresses. Ideas are managed well overall.

Question 3

Write a story with the title 'The Celebration'.

This question was completed by slightly more candidates than Question 2, with many different celebrations including the usual birthdays, religious festivals, celebrations of new life, of lost grandparents at a funeral celebration, post-exam treats (one at the Albert Hall for a concert). One examiner noted 'I could have found something praiseworthy on them all'. Another noted 'This question provided two very stark types of interpretations. Many were focused on a football (or sporting) celebration or a birthday party, but some responses held much darker interpretations of a celebration such as at times of death or unconventional celebrations that didn't work out as expected.'

Most responses used punctuation and vocabulary effectively, particularly for speech. These responses hooked the reader in and were the most engaging. Some candidates would have benefited from better planning or pacing themselves. These responses started really well with great descriptions and detailed introductions but then lost momentum towards the end.

Some effective examples were:

- 'An unusual ethereal piece which reminded me of Scott's *The Lady of The Lake*. It was a celebration having found a long-lost painting at last back on display for the world to see only to be ruined by the narrator as she 'set the woman free from everlasting voyeurs'.
- 'A lovely ending of blowing out the candles and wishing for the love surrounding her to remain always'.
- 'Celebration of my downfall – intriguing'.

There were some where candidates wanted to take a darker approach to the question, whether ironically or not. These therefore did not really meet the purpose of the title. Examiners noted accounts where the celebration was at a dangerous location or one where disappointment, tragedy and even bitterness invaded the atmosphere.

:The Celebration

This is a story about the celebration that happens once every year it's a time when everyone comes together and goes all out for their loved ones.

It's a time where family from all over come to visit join and stay over and spend time but this year Jim and his family was having it at their house this year as Jim is walking round the house trying to find something to do he spots mum "hi mum let me carry these boxes for you" Jim asks "no" Jim says mum go help your dad bring in the " Says mum As Jim goes to find his dad he sees his aunt Sarah "hi aunt says Jim let me help you with the cooking" Says Jim "no Jim go find your sister" Says aunt.

As Jim realised he's not needed he decides to take the dog out for a walk around the city to see if he can get his letter in

time to Santa Claus before the post
man drives off as Jim turns the corner
he sees the post man emptying the
letter box "Jim" oh no i don't think
I'm gonna make it ohhh" but just as
he turns on his car he sees Jim in
his mirror "oh sorry I never saw you, you
lucky I was leaving earlier" says
the postman "which says Jim 4 he never
saw me Santa wouldn't have got my
letter and I wouldn't have got my
new iPad."



AO4 (5 marks): This response meets Level 2. It is quite brief, but this is not always an indicator of quality. The sense of a seasonal celebration is communicated in a broadly appropriate way and it appears that the candidate is perhaps deliberately using some techniques (like Jim repeatedly asking people if they need help) to meet purpose and the intended reader. The sense of purpose and audience is slightly limited. There is mostly straightforward use of form, tone and register. A mark of 5 is awarded as the awareness of form, tone and register is not always evident - the quality of AO5 impacts.

AO5 (3 marks): A 'best-fit' approach is needed for this Assessment Objective. The candidate expresses information and ideas (Level 1) and there is some ordering (Level 2). There is limited use of structural and grammatical features (Level 1). The vocabulary is quite basic, but is not 'often misspelt'. There is very basic control of punctuation and the sentence structures are often repetitive and lacking in control. Given the accuracy of the spelling and the ordering of the ideas, this just moves into Level 2 with a mark of 3.

The whistle blew.

The crowd erupted in a wave of ~~very~~ unimaginable joy. It was like being in an earthquake. I had never felt such an extreme rush of excitement. The journey, the struggles, all lead me to this moment.

It was a penalty.

The floodlights cast down a dark shadow behind me so I placed the ball on the spot. A crowd of thousands had suddenly gone silent. The stone statues or my teammates behind. All eyes were on me.

As I looked deep into the keeper's eyes, a memory came to my mind, it was of last week when I missed

a penalty, it was just a practice penalty
then but it was all I could think about.

I tried to tell myself it was just me
and the ball but deep down, I knew it wasn't.

One step.

Two steps.

Three steps.

Contact.

The ball went right. The keeper went... left.

The ball rippled through the net. Thousands
of nervous faces turned to smiles.

I had done it.

My teammates jumped onto me in celebration.
I didn't know what to think, I didn't know
what to feel, but I did know that
I had done it.

The whistle blew. Disallowed.



A04 (11 marks): As with the first exemplar for this question, it is important to note that brevity is not an indicator of quality. This shows clear attempts to engage the reader and to

create a sense of an experience of this penalty shot and this could have been quite successful if there was just a little more development. There is a clear sense of purpose and the audience is engaged. The form, tone and register are appropriate throughout – again, more development would have moved this to Level 4.

AO5 (6 marks): For AO5 the response is securely in Level 3 but it lacks the development of ideas, given its brevity, to move to the top of the level. Paragraphing and sentence structure are clear. The vocabulary and punctuation are not very varied to meet that bullet point in Level 3 but spelling and punctuation overall are accurate. There is evidence of the candidate adapting sentence structures for effect.

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

PLAN

homeless man

hot chocolate smell
- tempting me

hunger - stomach growled in hunger

twisted in knots like coiled rope. Vibrating with joy excitement
while I sat solemnly, deflated

Relentless - families, children, boys and girls

Lonely. Empty. Forgotten

Some walked pass and gave me a weak smile

one ~~po~~ couple of ~~be~~ people placed money into my cup.

~~Tears flowed down my burning~~ steamers poured out of my eyes,

flowing down ~~my~~ down the rough surface of my face.

'The ~~Gen~~ Celebration'

Suddenly, I woke up. My back felt sore above the cold, concrete pavement, crackling as I sat up. Firstly, I ~~heard~~ heard the vehicles aggressively honking at each other. Then, screams of joy from children on the pavement. People greet~~in~~ cheerfully greeting each other on the pavement. Boys and girls, singing and dancing, shouting and screaming. Well what did I expect, it was Christmas in Manhattan after all.

On that day, the busy street was filled with joy, laughter and happiness as I sat on the floor miserably. It was hard being a beggar. Really, really difficult. For example, I had not eaten for a couple of days and my stomach was twisted in knots like coiled rope and I felt like my stomach was going to eat me from the inside. ~~The~~ The content ^{wafts} ~~waves~~ of hot chocolate in the air certainly did not help. The distinct smell of chocolate cruelly tempted me as I sat there helplessly on the pavement. ~~The~~ The thought lingered in my mind but I knew I could not possibly steal food or drink from someone else. It just wasn't right. I ~~had~~ have made many mistakes in the ~~bes~~ past, however, I am keen to improve and be better. One day, I will have a family like them and take them shopping, I thought to myself. It is possible. It is achievable. It will happen. Hopefully.

Christmas Eve felt like a year, everyone continuously dashing into and out of shops, everyone was excited getting presents. Everyone was happy. ~~Every~~

Everyone.

As I laid down on the pavement miserably, one or two people ~~don~~ kindly placed some dollars into my cup but it ~~seem~~ unfortunately did not help. I thought to myself, even if I had lots of money, Christmas would ~~not~~ still not be great, it was company that I wanted. As I sat on the ~~cold~~ cold, unforgiving pavement, my mind catapulted into a different world. A fantasy where I had friends, ~~camp~~ a community, a wife. A magical dimension, where people genuinely smiled at me instead of weak smiles of feeling sorry for me or the occasional grimace some people make as they walk past me, avoiding me like I was some creature. I was very, very hopeful for the future. Hopeful for a community, hopeful to one day smile like the people in Manhattan shopping on Christmas Eve.

One day, I thought, encouraging myself.

Then the snow startled me, bringing me back to reality. The ^{cold} ~~bitter~~ snow ~~stung my skin~~ was like hot water burning my skin. I detested snow, and could not ~~to~~ understand why ~~these~~ the children jumped up and down in excitement seeing the ~~sitting~~ white grenades ~~in~~ which pierced my skin. I had mixed feelings for Christmas, my mind torn between two sides. I hated being alone but Christmas

also gave me hope and inspired me for the next Christmas to be better.

When it got dark, and everyone had gone home, I drifted off to sleep. ~~As~~ Just before, I shut my eyelids, tears poured out of my eyes and flowed down the rough surfaces of my skin cheeks. "It ~~wasn't~~ will not be like this next year," I told myself. "Hopefully, it will be better."

Suddenly, I woke up. My body alerted, my nervous system jolted preparing to ~~a~~ attack. My back felt cushioned by the mattress below me. ~~Quickly~~, I sat upright, immediately. Where was I? There was no wind, no honking of cars, no pavement. I was in a bedroom. But why? Was I kidnapped? At the bottom of my bed was a sack, a heavy sack. I grasped the sack quickly, and opened it. It was filled with presents, I also noticed, I was wearing clean pyjamas. I was bewildered in shock, and I sprung out of bed and opened the door.

"Surprise!" shouted roughly twenty people all together. ~~A~~ There were many ~~rugged men~~, homeless-looking men and a lady called Emma ~~attends~~ came up to me. She was expecting me to be in shock and she ~~quietly~~ debriefed me of what was going on. Emma worked for an organisation that finds homeless people on Christmas Eve and looks after them.

on Christmas Day. ~~"And what's a guess what"~~
"And guess what," she said, "we have found jobs for you if you like any." I gleamed with joy. For the first time I truly, truly smiled and that day I had the best Christmas as it was with company, a community with others in my similar position. A sweet celebration.



AO4 (16 marks): The is an example of a response that 'grows' into its mark. Initially, it appears to be meeting all of Level 4. It communicates successfully the feelings of the homeless person at a time of celebration. It has secure realisation of purpose and the audience, with effective use of form, tone and register. The voice of the man in the story comes through very clearly. There is some achievement of Level 5, however. The manifestation of the new life is a repeated refrain which is not especially subtle but is quite a sophisticated idea. This touch of sophistication just moved the mark into Level 5, although the lack of realism in the end prevents it from being higher.

AO5 (11 marks): Level 5 is met for AO5. There is management of information and ideas, with structural and grammatical features used cohesively and deliberately across the text. There is use of wide, selective vocabulary. Spelling is accurate. There is a range of punctuation used for clarity, managing sentence structures for deliberate effect. The mark just moves into Level 5 given the accuracy and the way the ideas are managed in quite a complex manner.

Question 4

Look at the images provided. Write a story that begins 'It was quiet in town that evening...'

This question was the most popular this summer, perhaps as it gave such a broad direction for candidates to take. One examiner noted 'I loved these. You just never knew what you would get.'

Most were out late at night enjoying the peace when... Lots included description to start and then the inevitable encounter and escape or not. This allowed the really creative responses to shine through.

There were very many accounts of young people being stalked by mysterious and/or terrifying characters, usually with gruesome endings. Quite often the 'stalkers' were fantastical and from other realms. Often the reader was engaged because of the quite skilful use of rhythms in sentence and paragraph structures and the clever pacing of the narrative. A strong description and sense of surroundings – in terms of building, streets and weather – were also often effective tools. There were some imaginative explanations of why the town was quiet, sometimes involving diseases or natural disasters. A little too predictable at times and it would have been pleasing to come across a greater number of surprising but believable twists.

Examiners noted some very successful responses, some using the Anthology texts for inspiration:

- 'One set in the Ukraine war by the river Donbas, a BBC reporter in the style of *War Photographer*. In fact, quite a few surveillance type stories here'.
- 'The story from the perspective of a doll in a shop window observing'.
- 'Clever use of *An Unknown Girl* in relation to the aftermath of the summer riots. An Indian citizen with dual nationality and passports not fitting in either country, especially being too brown to fit in here and not 'brown' enough to fit in there. 'I saw signs in a language I still dreamed in which had become more and more unrecognisable. Something I was ashamed to admit'.
- Some really effective description, for example 'the street lamps were suspicious eyes' and 'a flutter of footsteps'.
- Interesting approaches from a dead person's perspective, of course, withheld till the 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 2 ☒ Question 3 ☒ Question 4 ☒

It was quiet in town that evening, but later when everyone was sleeping. There was some noise that was becoming bigger and bigger, that noise has made everyone to wake up and go out of the house but that was a very bad idea.

This little noise was a bomb.

This bomb who made a millions of dead people.

This bomb who broke every house, every hospital.

This bomb who killed a lot of families. This quiet town, wasn't quiet anymore.

There was babies, kids, mothers, fathers that day but next day it wasn't the same.

There is kids who are living without their mothers because they have seen them die and their more broken from the inside that the town.

This town never asked for something like this but unfortunately, things can change ~~to a day~~ from a day to another one.

There is also people who ~~are dead~~ die because there is no more food even if there are people from others town who are trying to help them.

But it was so difficult that they also finish the same way as them. And this problem hasn't



stopped yet. It's being more than ten years with always the same things. Every week you can ~~expect~~ expect at least two bombs. In every hospital that they're trying to do, they always finish broken. People from other country are trying to help too, but nothing to do; this quiet ~~is~~ town isn't the same anymore.

~~People~~ Innocent people who died and are dying right now, ~~this~~ for nothing, isn't acceptable. And people are not understanding this. This world need justice for innocent people.

This town was one of the most beautiful one but now it's like a hell down ~~eat~~ earth.

They don't deserve this. They are trying to ask for help but there is nothing to do, people don't trust them and don't care because they are not going through the same things. So sometimes it's good to think about "what if it happens to me" and you will not like it, and ask for help. ~~And~~ And that is what people don't do.

People who are fighting to have at least bread and others that put in the trash ~~what~~ the food that they don't want it's crazy.

Sometimes it's good to know what is happening to the others. It was quiet in town that evening, but it was too quiet to be true. They need help.



AO4 (6 marks): This response meets Level 2. It is quite brief, but this is not always an indicator of quality. The candidate has taken the given line and connected ideas to it, although it is not fully realising the idea of a creative response. The ideas are communicated in a broadly appropriate way and can be quite clear, although the sense of purpose and audience is slightly limited given a slightly uncertain direction. There is straightforward use of form, tone and register. A mark of 6 is awarded as the awareness of form, tone and register is not always evident, although the ideas are sometimes clear.

AO5 (4 marks): A 'best-fit' approach is needed for this Assessment Objective. The candidate expresses information and ideas (Level 1) and there is limited sense of ordering (Level 1) – it lacks direction. There is limited use of structural and grammatical features (Level 1). The candidate uses some correctly spelt vocabulary and attempts to use a range, for example 'unfortunately' and 'acceptable'. Punctuation is used with some control, creating a range of short and longer sentence structures, although they can be a little repetitive. Given the accuracy of spelling and slight variation in vocabulary, a mark at the top of Level 2 can be awarded.

It was quiet in town that evening. There was nobody ~~in~~ ~~town~~ out in the town, much how I wanted it to be like. It was my favourite time of day, ~~when I did not have to care to how other people's~~ ~~opinions~~ ^{as}. There was something special about being outside at night while nobody else was awake. I could do whatever I wanted to without having to care about other people's judgement. I ~~was~~ ~~enjoyed~~ enjoyed being alone, but I was also lonely.

There was nobody in my life who ~~loved~~ loved me. Past girlfriends never worked out. The only people who did, my parents, are not here anymore. I look up at the sky, wondering what they would think of me outside at night this late. "Do not go outside at night, there are scary creatures out there," they used to say. I laughed to myself, it's not like supernatural creatures exist. ~~The air outside at night was~~ ~~me~~ ~~was~~ The night gave me somewhere to escape to, while I yearned for love in my life.

I walked along the street that was dimly lit by the ~~street~~ streetlights, just barely enough to be

able to see my next step. I loved ~~the being alone~~
~~at~~ ~~in~~ town much more at night; there were
no cars causing air pollution and noisy teenagers messing
about. As I turned the corner to Cornelia Street,
it turned out that I was not in fact alone out
at night.

There stood a girl, dimly illuminated by the moon,
~~very beautiful~~ She had beautiful white hair, tied in
dutch braids, flinging in the wind. Her skin was paler
than on anyone ~~to~~ I've seen, reflecting every ray of
light from the moon. She was unlike anyone I
have ever seen. However, I was struck by how beautiful
she was.

She looked over at me and smiled as I ~~was~~
stood there still, shocked to see someone else out
at this time. Her smile was even prettier, showing
her white and pointy teeth. "Hey," she said. "What are
~~you doing out here at night?~~ ~~Just out~~
~~here for some fresh air, I lied.~~

"Hey," she said, "What are you doing out here at night?"

"Just for some fresh air," I lied. "You?"

"I was hungry, so I wanted to get some food," she replied.
I was puzzled. ~~Most~~ Most places were shut down at

this time. How would she get food?.

"Do you want to come into my place for some fun?"
this girl asked.

I was surprised that she said this. We had just met. But seeing how attractive she was, and how lonely I felt at the time, of course I said yes.

I followed her through the night, my heart pounding as we got to her door. ~~It~~ It was this the love I was searching for my whole life?

As we went through her door, the walls were painted red. She licked her lips and said,

"Bon appetit"

as she turned and sunk her teeth into my neck. ~~Oops~~ Oops, maybe going out at night is ~~dangerous~~ dangerous after all.



AO4 (11 marks): This response communicates clearly, showing a clear sense of purpose and understanding of the expectations of the intended reader – there is a sense of building up tension and foreboding in the note of caution the narrator's parents gives him and the pale skin and pointy teeth of the girl he meets giving signs of an 'otherworldly creature'. There are some touches of humour in the exchange between the characters. The use of form, tone and register is appropriate and borders on Level 4, just not quite moving in.

AO5 (7 marks): For AO5 the response is fully meeting Level 3. The ideas are connected and developed, clearly linked to the quiet evening in town, and structural and grammatical features and paragraphing make the meaning clear. Varied vocabulary such as 'favourite', 'supernatural', 'yearned' is used (it borders on being wide and selective) and spelling is accurate. Accurate and varied punctuation is used, despite some minor lapses, adapting sentence structures as appropriate.

Chosen question number:

Question 2 ☒

Question 3 ☒

Question 4 ☒

[Image 1]

It was ~~a~~ quiet in town that evening, the sun had just set and there was a warm comforting glow radiating of the ~~lamps~~ lampposts. The owls were hooting and playing their peace ful melody for the night. As I ~~se~~ cautiously ~~&~~ walked down the street, making sure I didn't stumble on the cobble, I pondered whether this was the right decision. I looked up into the sky searching for answers; the moon shone proudly on an unstoppable force of nature ~~and the~~ ^{the} stars were peeking through the clouds creating a tapestry in the sky. I looked around the street I grew up in, wishing to go back, wishing to be blessed with the vigour of youth, wishing to be in my mother's soft arms again. The buildings surrounded me on all sides ~~standing~~ towering over me with a ~~formidall~~ formidable look, as if they were judging me for my hesitance.

I waited ~~to~~^{for} two hours, pacing up and down the street. ~~my decision hid~~
~~deep in my gut~~ Back and forth. Back and forth. ^{and} My head hung low on my shoulders ~~and~~ I ~~looked~~ stared down onto the floor. It was chilly now, and I had only brought a thin jacket. The wind whipped around my head, playing with my loose curls and ~~grab~~ grabbing onto my clothes. As much as I tried to ~~hold myself~~ embrace myself the cold ~~stb~~ ~~sh~~ ~~sliver~~ slivered down my neck searching for any skin to torment.

I knew my decision had already been made, it was carrying it out was what scared me.

15 years.

15 birthdays.

15 christmases.

15 ~~some~~ summers.

15 winters.

Yet I still couldn't bring myself to face my mother. I missed her so much, so much that it felt like my heart was burning and

it was scorching my body from the inside out. However, apprehension still coiled at the bottom of my gut and everytime I take the action to do it, it crawls up my throat and suffocates me.

I was a different person now, I reminded myself. I stared passively at the girl staring back at me in the window. I still didn't recognise her. Yet

My thoughts were jumping and leaping and bounding ~~about~~ but my expression was far from it. I looked tired and aged, ~~my forehead~~ ^{with} wrinkles deeply ingrained ~~on~~ my forehead and my eyebrows ^{were} bushy and furrowed. I rallied all the courage that I had coursing through my blood and strode up to the front door of my childhood home. It was red and the paint was peeling, ^{and the wood looked worn.} ~~with~~ ~~My~~ ~~mother's~~ ~~bike~~ ~~was~~ ~~perched~~ on the lamppost near by and it screamed for me to just knock on the door. I turned to my left, and a solemn tear slipped out of my eyes as ~~as~~ ~~if~~ I saw my mother's plants on the windows. there was an array of colours, but they were all

~~porry~~ pansies, as that was her favourite flower. I chuckled to myself as the memories came pouring in and started to flood my mind.

~~I was thirty n.~~

I was 30 now — not 15.

I was strong now — not weak.

I was brave now — not a coward.

I lifted my hand ever so slowly up to the door. Something so simple transformed into a arduous task. It shook violently but my face set and my hand steadied. I waited for my heart to stop pounding out of my chest, as it felt like my ~~rib~~ ribcage was about to be cracked open.

Two sharp knocks on the door.

Then nothing.

Anticipation ~~so~~ was sending fire through my veins. I heard shuffling behind the door.

Then nothing.

I heard keys rattling.

Then no thing.

I heard the sharp intake of my Mother's breath.
Then nothing.

15 years: Nothing. But then there was something.

'Hi, mum'



AO4 (18 marks): Communication in this response is perceptive and subtle. The idea of the relationship between mother and daughter is very subtle – we never feel that it is self-conscious in having to explain what has happened, events in the past, how the mother behaved, for example. This creates a subtlety in the crafted response. The task is sharply focused on purpose and the intended reader, with their feelings being manipulated alongside those of the narrator. The use of form, tone and register is sophisticated – while it is a simple plot, the feelings behind the plot are incredibly sophisticated. It is an excellent example of sometimes less is more, and we do not have to have all of the events and backstory explained to us for it to be incredibly successful.

AO5 (12 marks): Level 5 is fully met for AO5. The complex relationship between mother and daughter is manipulated for the reader. This is an excellent example of the candidate utilising a range of structural and grammatical features to support coherence and cohesion, in the way time markers are set out, for example. The candidate uses extensive vocabulary strategically ('pondered', 'tapestry', 'formidable', 'hesitance' 'apprehension', 'transformed', 'anticipation', 'apprehension'. Rare spelling errors / slips of handwriting do not detract from overall meaning. The writing is punctuated with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

Paper Summary

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

- Ensure you have studied the poetry and prose texts in the Anthology fully and use the examination time to remind yourself of the text, not re-read it.
- Even where the text is a short poem, consider what the key points are linked to the question you are being asked.
- Make you are covering the whole poem from beginning to end in order to meet AO1 in the higher levels.
- Read the question carefully and make sure you are answering **this** question, not telling the examiner what you know about the poem you have studied. The selection needs to be relevant to the question you are being asked.
- For AO2 (language and structure), make sure you are offering ideas about how language and structure are used. Many of you were able to give examples, but sometimes you did not offer a comment about the example was used.
- For AO2 try to cover points on both language and structure, commenting on the different techniques that have been used by the writer and how they link to the overall topic of the question, in this case how the poet tries to interest the reader.
- When you are writing, always think about your reader, what information and ideas you want to develop and how you want the reader to react at different parts of your writing; then choose the best words, phrases or techniques available to you to achieve those effects. Think about 'how do you want your reader to feel?' and 'how will you achieve this?' to encourage more conscious crafting of writing.
- Listen to your teacher's advice and make sure to plan - some responses felt as if they had little purpose or understanding of how they were going to conclude.
- Think carefully about starts and ends. Think about how you will begin to write so that it is engaging for your reader from the very start. As you begin to write, know where you will end. This will help you to write in a manner that is cohesive and coherent for your reader.
- Take care throughout with accuracy: spelling, punctuation and grammar
- In writing, focus on crafting and organisation whatever the nature of the task.
- Be ambitious in your structure, vocabulary and range of ideas and try to be creative and original.
- Always respond to the questions set, not a question you have prepared – this rarely leads to effective responses as the response needs to be appropriate and at least clearly linked to the purpose (i.e. the title).

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

