



# **Examiners' Report**

## **June 2023**

**Int GCSE English Language 4EA1 02R**

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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. The paper consists of three components: Unit 1: Non-fiction and Transactional Writing – 60% (examination); Unit 2: Poetry and Prose Texts and Imaginative Writing – 40% (this examination) OR Unit 3: Poetry and Prose Texts and Imaginative Writing – 40% (non-examination assessment). Candidates may also be entered for the optional Spoken Language Endorsement (non-examination assessment). Unit 2 for Poetry and Prose Texts and Imaginative Writing is assessed through an examination lasting one hour and thirty minutes. The total number of marks available is 60. The reading and writing sections on this paper are loosely linked by the theme of the text from the Anthology which appears on the examination paper.

The focus of this component is:

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

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

The specification identifies that candidates:

‘should be able to read substantial pieces of writing (extended texts) that make significant demands on them in terms of content, structure and the quality of language. Throughout the qualification, 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 extract. Candidates pick one question to respond to and the response is worth 30 marks. The format of the tasks remains the same for each series – Question 1 follows the format ‘Write about a time when you, or someone you know...’, Question 2 follows the format ‘Write a story with the title...’ and Question 3 offers two images as a prompt for a response which is always ‘Write a story that begins...’ or ‘Write a story that ends...’.

The Assessment Objectives for this paper are:

### **Section A: Reading**

#### **AO1:**

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

#### **AO2:**

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

### **Section B: Writing**

#### **AO4:**

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

#### **AO5:**

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

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

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

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

- read critically and use knowledge gained from wide reading to inform and improve their own writing
- write effectively and coherently using Standard English appropriately
- use grammar correctly, punctuate and spell accurately
- acquire and apply a wide vocabulary alongside knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.
- Candidates had, pleasingly, been given the opportunity to practise their writing techniques and planning and proofreading skills.

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

In Reading:

- evidence that many candidates had understood the content of and ideas in the extract
- evidence of coverage of the whole of the extract
- the successful, integrated use of the bullet points within the question.

In Writing:

- the range of vocabulary for AO5
- creative ideas and suitable tone, style and register for audience and purpose.

Less successful responses:

In Reading:

- demonstrated a lack of knowledge of the extract and/or lack of awareness of the ideas in the extract
- failed to reference the question, with candidates simply writing something about what happens in the first part of the extract
- rigidly followed the bullet points in the question so that language and structure points were almost an 'add-on' at the end
- had an insecure grasp of language and structure with a lack of understanding of how language and structure were used, feature-spotting or confusion of terms
- had limited comment on language and structure and relied heavily on description of ideas or events
- failed to support points using appropriate textual evidence or used over-long quotations

## In Writing

- lacked organisation and planning
- lacked accurate spelling and secure control of punctuation and grammar.
- It was clear that candidates had been able to find at least some information about the character of Lev and could 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

### AO1

The first two bullet points in the mark scheme relate to AO1 – read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. The level of understanding of the text from the Anthology is assessed in the first bullet point, and the selection and interpretation of information, ideas and perspectives in the text in the second bullet point. Candidates invariably expressed sympathy and concern for the main character and often commented on his naivety. Most had doubts that he would succeed in his mission, in spite of the emphasis on the idea of ‘hope’ in the final section.

Many candidates believed that because of the reference to Russian cigarettes, Lev had to be from Russia, while a few thought Ukraine (sunflowers) and some Poland, but this made little difference to their understanding. A more basic mistake was the reference to being on a train which, given the sense of claustrophobia and the stops for petrol, appeared to be an odd deduction. Sometimes those who did mention cigarettes, tended to concentrate on the unfortunate nature of Lev's addiction rather than the development of the cigarette as a ‘companion’. Many candidates worked through the story in a linear fashion, which meant that some did not reach the later parts of the extract, showing the importance of being selective in covering important aspects of the whole text.

At the very basic level candidates tended to comment on what was being said about Lev in the first part of the extract, particularly the smoking motif. They were able to show some understanding of the opening part of the extract, but the understanding and focus was uneven. There was often limited selection and interpretation of information and ideas: for example, responses at the lowest levels often did not move past the opening section of the extract.

Candidates producing mid-level responses were at least able to identify some of the key ideas in the extract linked to interesting the reader, although at this level there was often an imbalance where the focus was on identifying basic/valid ideas and information from the extract (for example, Lev and Lydia being on a journey) rather than being appropriate, apt or persuasive for the higher levels. For example, candidates at this mid-level often had not considered more than broad ideas. There was a lack of ‘drilling down’ into the extract to examine the more nuanced ideas considered by responses achieving higher marks.

The most successful responses were more direct in approach, as they were able to select the relevant ideas from the extract linked to interesting the reader in a detailed but succinct manner. The most successful responses tended to cover the full extract, and offered detailed points including themes of isolation, loneliness, family, migrant workers, loss and hope, the contrast between the characters of Lev and Lydia and the setting of the bus/coach and the world outside, the homes being left and the hopes connected with the new setting. Some candidates were able to develop the crucial differences between Lev and Lydia effectively, in particular their reasons for making the journey to a new country, with the former needing to do so and the latter choosing to do so. This led the most successful responses to explore Lydia's dislike of predictability and Lev's preference for the 'same'. Their prospects on arrival were considered, with Lydia's job offers compared with Lev's prospects. The contrast between Lydia's 'to be or not to be' was contrasted with Lev's cheap hotel. There was some reference to the xenophobic attitudes Lev would possibly encounter, as he did not seem to be skilled in anything.

## **AO2**

The third bullet point in the mark scheme relates to AO2 – understand and analyse how writers use linguistic and structural devices to achieve their effects. There needs to be understanding of the language and structure used in the text, and the level of skill is also a discriminator. *Explain* is a mid-level skill, *comment* a lower level skill and *explore/analyse* higher-level skills, which gives candidates opportunities to achieve across the range.

The least 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.

Candidates producing mid-level responses were at least commenting on both language and structure, with appropriate and relevant references. Candidates at this level were able to pick out features in the extract, but often there was little developed explanation of the effect of these features. The majority at the borderline grade were able to comment clearly on, for example, repetition (for example of smoking or the stork), simile and metaphor, short sentences. Some explanations in this mid-range were non-specific and unrelated to the question: 'The writer uses language and structure to engage the reader.'

The most successful responses were commenting on both language and structure consistently, confidently and succinctly, with detailed and discriminating references. These successful responses were able to explore less obvious features such as the tone of the extract, the use of 'flashbacks' as a structural feature, the meanings of the descriptions of the home, the parallel to Lydia created or the significance of the words that Lev is able to speak in English. The examples of language and structure showed a perceptive understanding of the viewpoint of the writer and the effect of details selected on the readers.

Some interesting ideas included:

- the cigarette as a symbolic companion
- 'clutched' and 'huddled' to show Lev's attitudes to his journey
- the images suggested by grey-toned skin, the egg and sulphur springs
- suggestions about the symbol of the stork – as symbol of new life, or the national bird of Ukraine (the white stork)
- asyndetic listing in relation to Lev's daughter
- Lev's weak grasp of English/his lack of education in comparison to Lydia
- the journey having no end
- the transition from rural to urban landscape
- 'herded' as dehumanising the passengers.

The final bullet point in the mark scheme relates to selection and use of references from the text which has been studied for both AO1 and AO2. This is a very useful discriminator in this question. As previously mentioned, candidates were sometimes unable to consider references that supported different ideas and information (rather than many references which illustrated the same point) where candidates perhaps missed key elements that would have demonstrated apt, persuasive selection of information and ideas.

Remind yourself of *Significant Cigarettes* (from *The Road Home*), taken from the Pearson Edexcel International GCSE English Anthology.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

The writer use a greatful ~~se~~ language & structure to engage & make interest the readers in significant cigarettes.

The writer ~~des~~ describes his journey very pointly. Means that he has ~~at~~ described all the thing <sup>LEV</sup> ~~the~~ did by this journey. He started ~~at~~ the story by "Lev chose a seat near the back and he sat huddled against the window" This shows that the story begins ~~the~~ with the lev's journey. The story was full of conversational done. ~~The~~ ~~writer~~ Lev's feelings wasn't good before he talked to the woman. while with her full way he feels ~~of~~ good from this inside.



This response is brief, with a short introduction which really is just repeating the question. There is some personal comment, although not very clearly expressed ('greatly' and 'pointly'). The response references the text very briefly – what Lev did – and there is brief evidence about his seating position. The point about the story beginning with the journey is accurate, but very basic. The reference to conversational tone is not evidenced or commented on, but there is a reference to how he feels before and after he talked to Lydia (not entirely accurate).

There is very basic understanding of a limited part of the text, and there is very limited coverage of ideas. There is identification of language (if not entirely accurate) but this does not really demonstrate basic understanding. References are limited. A mark of 3 fits the middle of Level 1.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

"he sat huddled against the window, staring out at the land he was leaving". The extract ~~the~~ ~~the~~ starts at a sad tone in which Lev gives ~~to~~ out his farewell to ~~the land he~~ his home land. It wasn't a good bye of happiness or ~~rejoice~~; but rather one of grief, sadness and acceptance as the writer uses ~~at~~ the word "huddled" indicating a sense of defeat or desperation.

The writer begins <sup>to</sup> describe Lev's clothing to create an image on the readers head of the appearances of Lev. "Lev wore a leather jacket and ~~jean~~ jeans and a leather cap....", ~~By~~ how the writer describes Lev's clothing it can be portrayed that Lev is a poor, struggling adult looking for a source of income. It can also be portrayed that Lev is a miserable and grieving human being, when ~~it~~ it was said that "his handsome face was grey-toned from his smoking", ~~it~~. Smoking <sup>is</sup> ~~can~~ ~~be~~ done mostly by individuals ~~who~~ who are grieving or going through

a rough time.

In the Lines 14-15, the writer ~~is~~ starts to personify and display how ~~a much of an unlit cigarette~~ significant an ~~unlit cigarette~~ cigarette was to Lev, "even an unlit cigarette was a companion... ~~was~~ something that had promise in it". This ~~highlights the fit~~ explains to the reader why the extract has been named the way it was.

From the ~~to~~ lines 17-23, The writer would use similes and detailed listing to ~~be~~ describe ~~the~~ how the journey will most likely go out and also goes on to ~~state the~~ say that "they would have to sit for fifty hours or more" this ~~can~~ can be very ~~bad for~~ hard for Lev & who addicted to cigarettes.



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Examiner Comments

There is some understanding of the text, suggesting a Level 2 response. The opening paragraph, interestingly, begins with a quotation and ends with some effective response to language. However, all further points show a lack of development, with evidence that does not always connect successfully to the point being made. There is no evidence at all to support the final point, mentioning the writer's use of 'similes and detailed listing.'

On balance, using the 'best-fit' principle, the response meets almost all of the bullet points in Level 2, with a mark of 11.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

The writer of *Significant Cigarettes*, Rose Tremain tries to interest the reader in *Significant Cigarettes* by showing Lev's thoughts and feelings. We can see Lev's ~~thought~~ thoughts and feelings in the text we Rose Tremain says "Since the death of Marina, he didn't like to catch sight of his own reflection". From this we can see that Marina was someone very close to Lev and <sup>whenever</sup> ~~whenever~~ he would look at himself he would feel that 'it was his own guilt at still being alive'. We see that whenever he would think about himself, he would be guilty that he is even alive. Rose Tremain uses emotive language to show Lev's thoughts and feelings through out the text to ~~help~~ interest the reader in

## Significant cigarettes.

Rose Tremain tries to interest the reader in Significant cigarettes by showing how the journey is described. The journey is described as a long agony because the bus was a 50 hours or more and he was sited to a woman 'a plump, contained person with moles like splashes of mud on her face'.

~~With~~ They would hear each others snores and sighs, ~~some~~ small of food and drink each had brought with them. Now we can see why the journey is described as a long agony. Rose Tremain uses this long agony trip to interest the reader in Significant cigarettes and how overall the journey is described.

Rose Tremain interests in the reader in Significant cigarettes by the use of language and structure in the text. Rose Tremain uses a chronological structure in the text ~~how~~, it keeps the reader interested in the text, ~~too~~ because it adds a ~~to~~ tension to the text knowing that they ~~to~~

know that something is going to happen & if they keep on reading. This is how Rose remains vital. Language and structure in the text to interest the reader in Significant Characters.



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Examiner Comments

This is a borderline Level 2/3 response. The candidate makes some interesting points early on, although the quotations sometimes do not completely fit the point being made, for example, the death of Marina and reflection. There are some obvious points stated regarding guilt.

There is some recognition of the type of language used for AO2 and some clear understanding which could be developed further. The response tries to comment on effects on the reader and the narrator's lengthy journey. It is descriptive in places and improves as it progresses.

Overall all of the Level 2 descriptors are met, and there is evidence of some sound understanding. Selection and interpretation of ideas is sometimes appropriate, but also sometimes underdeveloped. AO2 is more Level 2 than Level 3, but this response does show more than some understanding of the text. 'Best-fit' lifts this into Level 3.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

Rose tremain uses a wide variety of structural and language features to show lev's thoughts and feelings and is also used to describe the journey.

Lev is shown to have depression and rely's on addictive substances such as ciggarettes which significantly makes it harder for him. The quote "But even an unlit pack of cigarettes was a companion." This quote shows the dependance of amount of dependance he had on ciggarettes to the point even a unlit cigarette felt like a companion. The use of pesonification on the ciggarette ~~sto~~ contrasts to the level

of depression he has. The writer indirectly shows his level of depression to be really high as he thinks a cigarette to be a living companion.

Lev Tremain uses a lot of language features to show the extent of how the journey was uncomfortable for lev. The quote, "There would be times when the journey would have no end." This sentence creates a hyperbole on the phrase, "no end". Tremain could've used other words such as long. ~~or~~ ~~or~~ But the emphasis on the phrase shows a loop that keeps going forever. This creates a tired and a uncomfortable emotion in the readers mind. ~~With the~~ When linked with the no smoking rule in the quote, it further enhances the feeling and thought in lev's brain.

Tremain uses structural features to further expose Lev's emotions other than his depression and addiction.

The ~~quote~~ quote, "English people are lucky," and "I'm going to make them share it with me." The whole extract is written in first person which shows the raw and unfiltered emotion of the character. Lev says he's going to make the English people share their luck with him. The word "make" in this sentence shows his another feeling which is to ~~do~~ do anything he ~~will~~ could do to get their luck. This shows how Lev is ready to come out of depression and experience life as whole again. The use of first person creates a bond between Lev to the reader thus strongly hooking them.

Lev is shown to have a remembrance to a physical property to one of his past events that shook him up. The Lev is always shown to really notice the colour

red and always creates a strong emphasis on it such as a "red blanket." The colour red connotes danger, blood and love. This contrasts with his very lie to show show hint to the readers that his wife could've died from a really dangerous or bloody accident or could show his love towards his wife. The way Freiman has managed to give two parts to this colour keeps the reader hooked as they will note every single point to as why red is emphasised. This makes the reader feel as if they are in the story.

Rose Freiman's use of structural and language features show the emotions, feelings and she describes the journey in a captivating way that instantly gains the readers attention.



There is sound understanding of the text in this response, with appropriate selection and interpretation of material. The answer follows the bullet points suggested by the question and attempts to explain the effects on the reader of the ideas selected. The explanation offered of the use of the colour red, 'which connotes danger, blood and love' shows some development of an interesting motif. References are appropriate and developed clearly. The answer meets most of the Level 3 descriptors from the mark scheme, making it a secure Level 3 response.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

*Significant Cigarettes*, by Rose Fremain, talks about a 42 year old named Lev, who travels to England in search of a better life. This extract focuses on the time he was travelling in the ~~train~~<sup>bus</sup> and is put next a lady named Lydia, who seems to be in the same situation as ~~to~~ Lev, an immigrant travelling to ~~the~~ England in ~~search~~ hoping for a better life. Rose Fremain seems to use a lot of imagery throughout the extract, including similes and metaphors to try and interest the reader as they read about his surge of hope.

Firstly, it is shown that Lev didn't really like leaving his home so he 'tried to prepare himself mentally for the long agony of it'. The word 'mentally' expresses how he knew that the ~~train~~<sup>bus</sup> journey would not be something he looked forward to so he had to ~~prepare~~ prepare his mind and soul for ~~the~~ the long journey. A reason why he may have not liked the journey is expressed

in line 19 where Tremain mentions that Lee's 'heart remained in his own country'. This ~~is~~ personification explicitly ~~illustrated~~ <sup>illustrated</sup> the reason he did not like going ~~to~~ <sup>to</sup> ~~eng~~ <sup>for</sup> England but instead is forced to due to his unfortunate situation. The noun 'heart' could be argued as the use of emotive language to perhaps show the reader his feelings towards his own country because in the past, the heart was considered the source of all emotions. His feelings ~~to~~ <sup>are</sup> further ~~expressed~~ <sup>expressed</sup> when he ~~mentions~~ <sup>mentions</sup> 'the long agony of it'. The ~~ext~~ <sup>ex</sup> exemplifier 'long' is used to show the ~~long~~ <sup>bus</sup> journey's length but could also represent how he is not ready to go to England, therefore, could have double meaning. This representation of his emotions could interest ~~the~~ <sup>the</sup> the reader because it may bring a sense of curiosity within them. They also might wonder about how Lee's situation might finally come to. The long journey might also be ~~the~~ <sup>the</sup> reason for the reader's curiosity ~~as~~ <sup>since</sup> a longer ~~the~~ <sup>bus</sup> journey tends to show more about Lee and his interests and thoughts, which may interest the reader.

Furthermore, Tremain uses the metaphor 'an unlit cigarette was a companion' expressing his feeling for longing. This quote clearly shows how he feels like he is quite lonely when he is immigrating to another country, which is England. The readers ~~also~~ <sup>also</sup> get a ~~some~~ <sup>some</sup> glimpse at what Lee is ~~doing~~ <sup>feeling</sup> during the long ~~the~~ <sup>bus</sup> journey, there being his ~~the~~ <sup>the</sup> longing for a cigarette. The cigarette expresses how he misses everything by comparing ~~it~~ <sup>it</sup> to

a friend. Friends tend to make you ~~feel~~ feel better since they comfort you and the cigarettes seems to show connotations of the same since nicotine relaxes you. ~~the~~ However, since the lady ~~to~~ next to him, named Lydia, brings up that "no smoking allowed on this bus", his longing for a cigarette ~~may~~ increase and affect him in a negative way - especially when you ~~are~~ <sup>are</sup> used to it. This was about a lit cigarette but in the extract it mentions 'unlit' which shows the cigarette itself is a companion even if it directly doesn't ~~make~~ make you feel relaxed. This comparison of a cigarette and ~~a~~ companion shows that his feeling of longing might have gotten worse so he has to hold on to a cigarette for comfort, like you hold on to your friends for comfort. ~~Therefore~~ Therefore, this comparison may bring a sense of pity for Lew ~~and~~ and making them more interested on what happens to Lew.

In the middle of the ~~story~~ extract, his feeling of loneliness seems to decrease as he ~~initiates~~ <sup>engages</sup> in a conversation with Lydia and have a discussion about storks. The writer ~~uses~~ <sup>uses</sup> ~~the~~ <sup>fragmented</sup> ~~sentences~~ sentences 'If only we were storks' in italics to show the sudden significance of storks to Lew. Storks signify peace and new beginning which could, in a way, represent Lew - he is trying to be in peace and is immigrating in the hope for a new beginning. The ~~significance~~ significance is further ~~exemplified~~ <sup>exemplified</sup> due to the use of ~~the~~ repetition - to emphasise the phrase - <sup>and</sup> ~~the~~ <sup>Fragmented sentence</sup> - ~~for~~ <sup>for</sup> the sentence to stand out to show significance. This conversation about storks may interest the reader as it shows the ~~significance~~ significance of him migrating which brings curiosity.

Lastly, the ~~writer~~ <sup>novel</sup> writer mentions that Lev sees 'England' as his 'Hope'. The noun 'hope' is an emotive word that ~~shows~~ <sup>states</sup> the reason why ~~and~~ immigrating is so important for him. The use of the short sentence emphasises his trust on England to make his ~~life~~ seem better and this is further ~~exp~~ exemplified as this short sentence comes after a longer sentence - that expresses his own ~~daughter's~~ need and how that is could be ~~is~~ his motivation to immigrate. This brings a sense of sympathy in the reader as the reader might feel bad for Lev. The mention of his daughter also is quite emotive since ~~it~~ it is a mention of family - and <sup>people's views on</sup> family can really affect how readers see characters. This may bring a sense of hope in a reader ~~to~~ since they would now want what's best for Lev. This therefore, <sup>interests</sup> ~~interests~~ the reader.



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Examiner Comments

This response meets all the bullet points in level 3 and moves into Level 4. There is sustained understanding of the text. The candidate is thorough in their consideration of Lev's feelings, including the sense of loss and feelings of hope, and selection is appropriate and relevant, though more detail would have moved it higher into the level. The coverage of language and structure is definitely clear, and there is definite explanation, with some touches of exploration, for example the cigarette symbol.

The selection of references is appropriate and fully supports the points being made. With more detail this would be more firmly into Level 4.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

*Significant Cigarettes* follows an immigrant, Lev, as he makes the journey from his home country to begin a new life in the UK. On the way, he is sat next to a woman, Lydia, who also plans to start a new life in the UK, however, their reasons for such a move are completely different.

The writer tries to interest the reader in *Significant Cigarettes* by giving the reader insight into his thoughts and feelings. "But even an unlit cigarette was a companion, something to hold on to, something that had promise in it." This extract highlights the extent of Lev's loneliness. He seeks comfort and companionship in an inanimate object. The metaphor "an unlit cigarette was a

Companion." proves that ~~to~~ what Lew really, truly needs is not the ~~nicotine~~ nicotine his from the Cigarette, but a friend or, as stated here, a "Companion." Furthermore, we know that Lew's wife Maria passed away, the "Cigarette" could reference the fact that the companionship of a cigarette is temporary as after you smoke it, it's ~~for~~ finished much like how his life with his wife was extremely short lived. Additionally, the noun "promise" implies that Lew wishes for hope. He hopes that the UK provides him with what he needs so that he can ~~not~~ provide his daughter a better life. Finally the phrase "something to hold on to." exemplifies Lew's need ~~to~~ for something tangible. He needs something that is familiar to him, something from home. The Cigarettes provide that sense of knowing for Lew and this interests the reader as we now know that he craves companionship.

The writer ~~uses~~ tries to interest the reader in significant Cigarettes by describing the journey ~~to~~ from <sup>Lew's</sup> home Country, to the UK. "There they would have to sit for fifty hours or more, side by side with their separate aides and crews, like a married couple." This extract exemplifies just how

long and uncomfortable the journey is going to be. The ~~Simile~~ ~~Simile~~ <sup>Simile</sup> "like a married Couple." implies a sense of knowing between both Lydia and Lev. Both of them know they will have to sit together for over fifty hours. ~~They~~ If they do not get along, the journey will be extremely uncomfortable for both parties. So, "like a married Couple" they have to accept one another and accept the fact that they will indeed have to ~~be~~ <sup>sit</sup> together for an extremely long duration of time. Furthermore, the long length of the quote pays tribute to the extensive length of the Coach ride. It highlights how the journey seems necessary, much like the sentence drags on with the use of many commas. Furthermore, the juxtaposition of "aches" and "dreams" further enforces this idea that they will have separate and goals, but within the Coach, all of the people are travelling to the US for similar purposes. This greatly ~~also~~ ~~interests~~ interests the reader as it ~~also~~ provides us with the knowledge that the journey will be perilous but in the end they will reach what they are looking for.

The writer tries to ~~raise~~ interest the reader by using both language and structure devices throughout Significant Cigarettes. "Because you never see a Stork dying. It's as though they didn't die." If only we were Storks." This is a flashback to when Lev's wife Marina was still alive. By using this flashback, Rose Tremain interests the reader and makes them empathise with Lev. Furthermore, the one line paragraph "if only we were Storks." provides the reader with an emphatic sentence. This makes us feel extremely sorry for Lev and helps us understand the overall theme of the story much better. Rose Tremain is trying to tell us that immigrants are people, with their own hardships and struggles. ~~The should not~~ Additionally, the <sup>symbols of</sup> ~~text~~ "Storks" could represent new life. Ironically, Marina who said the quote in the first place was not able to start a new life. Lev, however, was. The Stork could represent Lev moving away, Storks are migrating birds, ~~as is~~ as could represent Lev leaving what he knows behind. Lev ~~the~~ did become a Stork.

~~Overall,~~ Overall, Lev ~~is~~ was ~~is~~ determined to make the UK work for him. He wanted to

give his daughter the best possible chance in life and  
he wanted to ~~give~~ ~~her~~ honour his late wife  
wife and make her proud.



**ResultsPlus**  
Examiners Comments

This response is a piece that covers a lot of points from the text. There is definitely sustained understanding of the text, and there is evidence of some perceptive understanding. The first bullet point is met in Level 4, and partly in Level 5. Selection and interpretation of information and ideas is appropriate, detailed and fully supports the points being made, meeting Level 4.

For AO2, the candidate shows thorough understanding and exploration of language and structure and how these are used to achieve effects – the coverage of the cigarette as a symbol is covered in a more sustained way than S1E. There are touches of perception in what is said in this section, and some is implied in the section on the ‘married couple’.

The selection of references is definitely detailed, appropriate and fully supports the points being made, meeting Level 4. There are a few points that could be more thoroughly explored, so example, ‘helps us understand the overall theme of the story much better’. The touches of perceptive thought just move this into Level 5.

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

In your answer, you should write about:

- Lev's thoughts and feelings
- how the journey is described
- the use of language and structure.

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

(30)

Rose Tremain's story "Significant Cigarettes" depicts the journey of a man, Lev, from an ~~unknown~~<sup>unknown</sup> European country to the UK in search of work to support his family. Tremain wrote this text to educate the reader of the hardships and aspirations of immigrants.

Tremain uses Lev's thoughts and feelings to interest the reader by portraying him as an observant and contemplative character. The quotation, "But even an unlit cigarette was a companion" intimates his isolation and obsession with the smallest details. The noun phrase "unlit cigarette" is personified to be Lev's "companion" and hints at his addiction and inability to survive without it, thus giving the reader the impression that his thoughts and feelings mainly revolve around said cigarette. His odd contemplation of insignificant details is reinforced by the quotation "separate ashes and stems, like a married couple" in which a simile is employed to convey the unnatural circumstances in which Lev and the passengers have been placed and

intrigues the reader as to why Lev thinks this way. The nouns "aches" and "dreams" juxtapose each other and have connotations of past, present and future <sup>promising</sup> as well as that the hint towards Lev's past and his hope for the future. The juxtaposition emphasizes the difference between the two passengers and interests the reader, allowing us to continue reading to discover the extent of shared and varied thoughts and feelings. The simile "like a married couple" asserts his ~~is a~~ strange thinking process and his repulsed feeling at how to remain a companion to a stranger and act as though they have years of shared memories in order to fill the close proximity with anything other than awkwardness. ~~The reader~~ This <sup>informs</sup> alludes to the reader of Lev's inability to remain stationary and connotes a past filled with hardship and eagerness to start anew thus intriguing the reader further.

Furthermore, Tremain describes the journey as arduous and ~~seemingly~~ seemingly endless to ~~take~~ interest the reader. The textual reference "At gas stations... see wild flowers on a verge, soaked paper among bushes, sun or rain..." portrays a rather monotonous journey where the passengers long to extract themselves <sup>from</sup> the vehicle and stall for as long as they are able. She uses asyndeton to list the countless activities the passengers use to pass the time\* and <sup>keeps</sup> leaves the reader ignorant of any information about their backgrounds, leaving the reader to ponder whether they are similar to Lev's. The sensory field of nature and scenery is used to create a beautiful scene in to describe the journey as ~~have~~ having brief moments that reflect the positive hopes and aspirations of its passengers as seen in "wild flowers"

which conforms to the theme of hope as these flowers ~~are~~ have grown in an area where they were not established and are described as "wild"

much like Levi's determination to start anew in a foreign country ~~and~~ where he will ~~be the~~ ~~alone~~ ~~and~~ ~~outlier~~ ~~to~~ ~~his~~. The quotation "the journey would have no end" further reinforces the notion that Levi had a grim realism and that the lengthy <sup>&</sup> journey had begun to take its toll on the protagonist, piquing the reader's interest as to what would happen next. The word "end" foreshadows Levi's possible future and ~~makes~~ the reader fearful <sup>&</sup> yet hopeful for his success.

Moreover, ~~the~~ Terrain utilises the UK's <sup>glorious</sup> reputation for ~~to~~ emphasise the dreams ~~of~~ of Levi as being ~~the~~ based on <sup>hearsay</sup> ~~hearsay~~, in a manner that makes the reader wonder whether the journey is <sup>worth</sup> ~~worth~~ it. The quotation "it was known across the world: the English were lucky," asserts Levi's will to migrate to a country with undoubted power and a reputation for achieving the impossible. The ~~old~~ ~~fact~~ of the UK's superiority and power is reinforced by the "crown" which illustrates the notion that such a country cannot disappoint and that Levi <sup>is</sup> bound to achieve his goals. The adjective "lucky" emphasises the country's good fortune in a manner that the reader <sup>is given</sup> ~~gets~~ the impression ~~that~~ ~~that~~ Levi is attempting to reassure himself of his decision and interests. The reader as they do not know whether this was a sound decision or merely the attempt of a desperate man to find <sup>work</sup> ~~work~~. Additionally, the quotation "make them share it with me: their infernal luck" conforms to the theme of a country that has experienced no hardship and provides ~~night~~ ~~into~~ Levi's motives. The verb "make" is used rather

fortitudo as though Lew will not give a choice to the country and that he is utterly determined that it will bring to give him a piece of the "luck" they are so well known for. The noun phrase "infernal luck" is placed after a ~~the~~ colon to emphasise the power and intention behind that statement and portray it as the object of Lew's desires. The reader is interested by his conviction and by the connotations of the adjective "infernal" which alludes to a fire that is able to spread easily and uncontrollably, mirroring how both the abundance of good fortune in the UK and Lew's determination to receive a ~~share~~ share.

To conclude, Treason portrays the journey of an immigrant as a precarious thing by giving the reader insight into the thoughts and feelings of the protagonist and depicting the well-known reputation of the UK, leaving the reader to ponder whether the journey would be fruitful and further creates interest and intrigue.

\* thus elongating the ~~time~~ journey, giving the impression of idleness and boredom.



This does not have the clearest handwriting but it is a very accomplished piece of analysis which achieves full marks (it is actually an example of something which exceeds full marks, if that were possible). It shows very perceptive understanding of the text. There are some very apt and persuasive ideas included, such as Lev's isolation and how this leads to contemplation of detail, the past and present, the description of the journey and the other passengers, the symbolism of the natural world and the reputation of the UK.

For AO2, there is perceptive understanding and analysis of language and structure and how these are used by Tremain to achieve effects. There is a huge range covered in this response and the candidate really 'drills down' into the text. The selection of references is discriminating and clarifies the points being made – the candidate has covered the text confidently and chosen their examples in a discriminating way. A mark of 30 is deserved: all of the bullet points in Level 5 are met.

## Question 2

Many examiners felt this title was a personal favourite, with responses being very creative and perceptive. Many wrote about family members being missed; one candidate wrote from the perspective of a man whose mother had passed away and the response was presented as the mother's eulogy being read at her funeral. The accounts were emotional, with a focus on death and illness, sudden or otherwise. Arguably, the narrative part of the responses sometimes went on too long at the expense of how and why the person was missed. However, some picked out key moments when they were influential and how the loss impacted on lives. A particular example which one examiner mentioned concerned the earthquake in Turkey earlier this year when the candidate returned from shopping to find their house no longer existed and that their mother and brother were buried under the rubble and debris. The shock, horror and devastation of that account seemed very real.

There were, inevitably, accounts of best friends leaving school or simply finding more attractive and interesting companions. Relationships soured and circumstances intervened. The title did not lead to a happy outcome and the immediate mindset was negative, with a strong sense of doom and hopelessness.

When I was in junior high school, Mona was my best friend. Because we chose the same subjects to study, and we live near each other, on weekends, we often go to the library together. Sometimes, when I face ~~some~~ difficulty in my study, she always help me to solve the problem.

After we graduate from the junior high school, we went to different senior high schools. Since both of us ~~spent~~ have <sup>spent</sup> ~~many~~ <sup>much</sup> time with new classmates, we seldom met each other. <sup>she then.</sup> Then the Covid-19 pandemic came, ~~so we~~ and every students ~~are~~ <sup>were</sup> asked to stay in their home, and the lessons were taught by internet.

The pandemic has greatly reduced the times we met each other, and our friendship becomes weaker. After the pandemic became less severe, one day I tried to ask her to go to the library together, only to find that she has moved to another city.



Overall, there is evidence of Level 2 achievement in AO4. There is more than a basic level of communication, and the idea of missing someone is communicated in a broadly appropriate way. The response shows some grasp of the purpose, to communicate a time the narrator/character missed someone (their friend Mona), although the requirements of the intended reader are less securely met as there is straightforward use of form, tone and register. The bullet points of Level 2 are met.

For AO5 the response meets Level 2. The candidate expresses and orders ideas, but they are not connected and developed to move into Level 3. The paragraphing is evident and does help to shape meaning. There is quite a varied vocabulary, for example *library, difficulty, graduate, pandemic*. Spelling is accurate. Punctuation is accurate but not varied and there are some lapses in verb tense and control. 'Best-fit' places this at the top of Level 2. Although we could argue that with more evidence of writing there could be varied vocabulary and accurate spelling, it is too brief. This does, however, balance out the lack of range of sentence structures.

## Pandora's Box

Parchment wings of butterflies flapped <sup>in</sup> ~~through~~ the <sup>gentleness of evening air.</sup> ~~landscape~~ Clouds scud gently through the glowing gold of the sunset. This figure of tranquility has never appeared again after the arrival of ~~the~~ Mr. Chan — a strange, frantic scientist who ~~went~~ <sup>went</sup> out earlier than the sun and came back with the moon — he was also my neighbour. ~~People called him~~ <sup>Rumors said</sup> that his wife's death ~~several~~ <sup>several</sup> years ago turned him into a 'monster'. ~~the evil man of misfortune~~. No one talked to him, no one saw him, no flyers dared to touch him...

It was a dreary ~~a~~ night, already one in the morning. The rain pattered dismally against the panes accompanied by the matic wind. My bladder roared with rage ~~as~~ for its over-swelling. I stood up and walked towards the window. Under the flickering dim streetlight, ~~a~~ I saw a hazy shadow of a strapping man. He breathed hard, holding a little, opened, lustrous box as he dashed ~~under~~ <sup>under</sup> the roof next door. At that precise moment, the rain stopped. Great God! It was Mr. Chan! He could ~~control~~ <sup>control</sup> the weather!

I resolved ~~to~~ to open the door — I creaked open a tiny crevice. His eyes under the mingled hair are sleep-deprived and bloodshot, with a film over them as he stares into the darkness. His bloated ~~his~~ hands reached for a <sup>polaroid</sup> ~~photo~~, with a woman smiling broadly to the camera, in the front pockets of his suit. Mr. Chan's face softened and relaxed, but his tiresome eyes stared deeply into the <sup>photo</sup> ~~photo~~, as ~~if~~ <sup>if</sup> he was about to cry. The tiny silver box is <sup>still</sup> ~~still~~ opened, lying next to his shoes, <sup>It was</sup> ~~quaint~~ but gingerly preserved by ~~Mr. Chan.~~

Ring!

The piercing ~~noise~~ noise of an alarm broke through the night. Mr. Chan's face was taut as he rushed inside the house. But something was left behind, the silver box ~~shone~~ glimmered like a luxury under the dim moonlight, luring me to look inside. Sweat trickled down my neck as my ~~heart~~ heart almost pounded out of my chest. My insides had somehow turned themselves into a blob of jelly. My throat is stuffed with an ~~uncomfortable~~ uncomfortable lump which was trying to suffocate me. I tiptoed to the box, ~~not making~~ without any sound, apart from my heartbeat. I touched the lid of the box with my sweaty and clammy fingers, scarcely managing to breathe. I fully opened the box.

How can I describe my emotion when I witness this masterpiece?

It is a miniature world! My town! The exact same town with miniaturized buildings and people inside! I felt like God when I looked down at this shrunk town. A thought clicked. ~~This is why~~ Mr. Chan goes out earlier than the sun to collect sunlight from the 'bigger world', and come back with the moonlight.

My attention was attracted by a small line of carvings on the inside of the box: "Elizabeth No. 239's experiment began in 1987, currently alive." That was my name, and my birth year. Next to the carvings, there are more polaroids of the same girl with the picture Mr. Chan kept. They were all pictures of me. Some of them were taken when I was a child, but more of them looked like older versions of me. Or is it me? All of the clues twisted into a line — I was an experimentation of Mr. Chan, who has gone mad after his wife, Elizabeth, passed away. That was why I never had the chance to leave this town. That was why my mother cancelled every opportunities for summer camps that travels abroad. That was why every neighbor is so stiff and emotionless. My screams filled my ears, unrecognizable with the mix of anger and noise.

of an alarm. My knees wobbled as I stumbled into my grave. My mind is in  
a blank state. My senses are numb and my hearing is lost.

There is no way out...

"Elizabeth No. 239 failed"



**ResultsPlus**  
Examiner Comments

This is an example of a very secure Level 4 response. It has an evocative and interesting opening and a sense of being crafted – AO4. It communicates successfully and imaginatively despite a few awkward phrases. There is a secure realisation of the purpose and requirements of the reader.

We see a variation in punctuation and sentence lengths for impact, for example short sentences, use of hyphens, ellipsis for AO5 which carry the reader along very effectively. Sensory description adds to the overall feel to this response. The powerful ending concludes this unusual take on missing someone or something.

"I won't ever talk to you again!" I shouted at her furiously, with tears welling up and drowning my eyes, "I won't ever talk to you again, unless —"

With a "Bam", my best friend slammed slammed the door shut in front of my face.

Bella was my best friend in town. When I was small, we lived close to each other, close enough that we went to kindergarten together, primary school together, and now secondary school together. Our relationship was like a diamond — so glittery it made people envious, so strong that it was impossible to break, and so precious I wanted to put it in the safest safe in the universe and hide it in the deepest seas.

Yet I guess even diamonds aren't unbreakable. Bella started hanging out with other classmates, other students, other boys! I was scared, utterly scared that one day I would lose her, that one day I would lose her for good. From that time on, I was rarely myself. It's amazing yet terrifying how your emotions can control yourself without your permission. I threw tantrums around the house, breaking plates, smashing toys, trying to gain her attention and care. In retrospect, I wouldn't have ever thought that ~~I would~~ of that strategy — it got me nowhere. Finally one day she snapped back: "What's the matter with you?"

So we cut our communications now, and didn't meet each

other ever since. Just yesterday, my dad had slowly stepped into my room, and with a soothing tone he announced we ~~were~~ were moving away to another block on the West side of the city. Apparently the rent just got too high and we couldn't cope.

~~Right now~~ At first, I was delighted. I ~~had~~ ~~could~~ cannot come up with any better idea to avoid Bella since we broke our friendship. I'd go to a new school, meet new people, and I'll forget her all at once. However, ~~right now~~ as I packed my stuff there ~~was~~ <sup>was</sup> is this uneasiness in my heart. Some complex emotion was assembling itself inside me, something rooted deep inside my ~~conscience~~ conscience began to throb. Panicking, I whirled around my room like a tornado, frantically packing my things, not giving my mind a moment of rest to dwell upon this feeling.

The discomfort stayed with me the whole trip, much to my dismay. It's a cloud that grew bigger and bigger on top of my head, blocking the sunlight and always ready to soak me ~~in~~ wet and make me shiver with a slow downpour. That night as I lay on my new bed I just could not sleep. I tossed and turned, trying all sorts of new postures I thought my body would appreciate until I twisted myself into a knot.

I just would not fall asleep.

When the night got a thicker shade of black and exhaustion took hold. Sleep came like an old-fashioned film, flashing black and white pictures picked randomly from my memory: A banana, the skateboard I played with at primary school, my grandfather's wristwatch going "click", and... Bella.

I woke up with a gasp. A wave of emotion swept over me, but what was it? As the days slipped by and as I increasingly thought I had already left my past behind the emotion grew stronger. It ~~was~~ became ~~my~~ the poster I made with Bella in primary school ~~that I~~ that I saw on the white wall of my new ~~room~~ bedroom, it became the pink shoes we shared to wear when we were 13, that I saw lying on the ~~side wall~~ sidewalk, ~~it~~ became the laughter that ~~it~~ <sup>we'd</sup> make on a pillow fight that I'd hear when playing my MP3. But when I tried to touch, or justify that ~~they~~ <sup>it</sup> really existed, ~~they~~ it would vanish, and I'd come to my senses. The cloud on top of my head would then grow bigger.

One day as I walked out from school, I saw a familiar shape vanishing just around the corner. I sprinted towards it, but it was gone — no! It was there, ~~was~~ disappearing at the next crossroad. I'd never been so determined in my life in deciding to follow it, and I knew it would lead to something important.

It and I, we whizzed through the streets, buzzed through alleyways, screeched through curves. As I fear ~~it~~ I was losing its track I bumped into something soft.

"Ouch!"

"Sorry, are you all right — Bella!" I exclaimed, and before she could react, ~~hugged~~ squeezed the breath out of her with a bear hug.

Now ~~every~~ everything made sense to me: the feeling, the shadows, the discomfort — I missed her, and ~~ever~~ <sup>though</sup> I regret to say it, I missed her very much. As I realized

this, the ~~cloud~~ cloud hovering above me vanished.

"You remember me saying "I will never talk to you again, unless...?" I asked her.

"Yes", she replied with a smile, "unless what?"

"Unless you give me a kiss." I blushed with embarrassment.

And then she kissed me, hard.

"Here's your kiss, Lucy."



**ResultsPlus**  
Examiner Comments

This is a well-crafted piece, with some sophistication in the creation of thoughts and feelings. The implications of the friendship described are subtle, remaining unrevealed until the final sentences. "And then she kissed me, hard. There's your kiss, Lucy." Level 5 is met for AO4, with just a touch more cohesion needed for the top of the level.

For AO5, a range of structural and grammatical features is used. There is an extensive vocabulary, while punctuation is used with accuracy to aid emphasis and precision. There is a range of sentence structures to achieve particular effects. The response achieves a mark in Level 5.

### Question 3

Candidates presented a range of material as the title 'The Fall' was deliberately open ended and provided candidates with endless opportunities to provide an action-packed narrative. Most were actual falls, either deliberate, to escape from some threat, or accidental from a cliff/window/plane/tree. Some responses dealt with a 'fall from grace' or a 'moral fall' in society. There were some science fiction and war stories, zombie accounts, some falls as the result of scheming and betrayal. Candidates either tended to repeat the word fall at frequent intervals or did not mention it at all. Responses can only achieve the sense of purpose if it is connected to the title.

## The Fall

No chirps, no chatters, no zooming noise of traffic, it was the first time I had gone home on this overgrown trail.

The yellow butterfly flapped its wings furiously ~~on~~ under the ~~fit~~ flickering street light. With some misgivings,

I followed it down the street, turning left, and crossing bridge, until the fog misted my eyes.

The unpleasant realisation came up on my mind - I had lost my way.  
~~I hurried~~

I hurried on, pushing on, desperate to find way out, only tormented by ~~the~~ an eerie rustling close by. The trees lurking behind me started to ~~be~~ rustle and roar.

I was stunned by the scene.

Suddenly, ~~I heard~~ ~~the~~ I heard some looming footsteps. Instantly I quickened my pace and ~~at~~ the ~~was~~ only word in my ~~mind~~

mind was "run". Run, run. I had to run as fast as I can. But, <sup>all</sup> in a sudden -

"Ouch!"

I fell down on the cement ground. The stone on the ground geared up the skin on my leg, and the pain attacked me in vengeance. I cried and begged for god's blessing. ~~at~~ Subconsciously, I touched my neck and there was nothing around it.

Where was my necklace with cross? and numbed my pain.

The floods of fear engulfed me ~~at~~ while ~~the~~ ~~upcoming~~ ~~ominous~~ ~~thrill~~ ~~couldn't~~ ~~be~~ ~~ignored~~. I <sup>dreadfully</sup> tried to stand up with ~~at~~ huge efforts even beyond my physical limitation. But I failed, ~~at~~ <sup>again</sup> and again.

I took a glance backwards and found a silhouette <sup>of man</sup> ~~behind~~ hidden ~~the~~ behind the pitch-darkness.

Fear shot my body. ~~at~~ ~~that~~ ~~second~~. I couldn't ignore the upcoming ominous ~~trifling~~ thrills.

I was drenched in sweat and immersed  
by suffering from the wound, ~~immersed~~  
~~myself~~ The <sup>sound of</sup> footsteps ~~was~~ <sup>was</sup> louder  
and louder.

I was ready for ~~anything~~ the ~~impending~~  
impending death.

Suddenly, I saw a man  
wavering his arms ~~and~~ with  
something shiny on his hand —  
"Lady, ~~take~~ your necklace,  
your ~~be~~ necklace!"



**ResultsPlus**  
Examiner Comments

For AO4 this response meets Level 3 securely. It communicates clearly, with a clear sense of purpose and understanding of the intended reader. There is appropriate use of form, tone and register, although there are some instances of slight awkwardness in expression. The tone can tend to be a little straightforward, however, on balance, a mark at the higher end of Level 3 for AO4 is appropriate.

For AO5 there are a few lapses in sentence structure and word use, but we have varied vocabulary throughout.

The twist at the end after the tense build-up works clearly, and this is at the higher end of the Level 3 mark scheme for both assessment objectives.

## The Fall

~~He sat there on the cold, hard floor as  
a single ray of light cut across his face,  
creating a shadow of the iron bars that  
hung far ~~at~~ above him. His head was  
hung~~

He could feel the cold, hard concrete of  
the cell that he had sat cross-legged in  
for so long. So long that ~~that~~ <sup>the</sup> rough  
concrete had made imprints in the skin on his  
ankles. His head was hung like that of  
a fallen angel no longer welcome in  
heaven. ~~His face was white with fear~~

For him, even though it was all that he had,  
time had ceased to exist. Life was now  
just a relentless procession of days that  
refused to ~~change~~ <sup>change</sup> even the slightest bit. He  
had lost any understanding of the days <sup>that passed</sup> ~~and~~  
~~hours~~ <sup>to the point that</sup> ~~and~~ he was now only an  
existence. Nothing more, nothing less.

As he sat there on the cold, hard ground, his ~~emotions~~ memories began to stir in his mind: memories of ~~his~~ his daughter's ~~third~~ ~~Third~~ ~~birth~~ third birthday party; ~~and~~ ~~her~~ ~~tiny~~ ~~arms~~ ~~hardly~~ ~~reached~~ ~~round~~ ~~his~~ ~~leg~~ ~~as~~ ~~she~~ ~~refused~~ ~~to~~ let go, memories of the tight embrace of his wife and the memory of the moment that put him ~~there~~ here. The money seemed so good. ~~They~~ ~~told~~ ~~him~~ ~~that~~ ~~there~~ ~~was~~ ~~no~~ ~~risk~~ ~~involved~~. All he had to do was ~~to~~ carry a small, brown package across the border. <sup>He agreed</sup> Then the sirens came. In slow motion: the high pitched <sup>squealing</sup> ~~squealing~~ <sup>of the sirens</sup> pierced his ear drums, <sup>the</sup> ~~red~~ ~~and~~ ~~blue~~ ~~flashing~~ ~~lights~~ ~~conjured~~ ~~his~~ ~~vision~~. A heavy hand planted itself in the middle of his back and pushed him <sup>forward</sup> ~~hand~~ to the floor. He felt the dirt ~~scrape~~ <sup>scrape</sup> ~~at~~ his face, ~~tearing~~ <sup>tearing</sup> chunks of flesh away as he was dragged across it. That was it, ~~in~~ ~~those~~ ~~short~~ ~~moments~~, <sup>his</sup> ~~life~~ ~~was~~ ~~over~~.

A singular ~~tear~~ <sup>tear</sup> crept down ~~the~~ his cheek, before a second tear followed. A flood of ~~remembrance~~ ~~like~~ ~~a~~ ~~rise~~ ~~something~~ ~~deep~~ ~~within~~ ~~him~~ ~~was~~ ~~forming~~ ~~rising~~ ~~up~~, ~~rising~~ ~~like~~ ~~an~~ ~~something~~ ~~was~~ ~~coming~~. He tried to bent

back the feeling but it was too late. The A flood of remembrance had enveloped his very soul as his heart ~~to~~ <sup>seemed</sup> to belong. The chest rose and fell like a stormy sea as his tears began to form their own ocean around him. His entire ~~as~~ <sup>rires</sup> ~~eyes~~ ran down his cheeks. His mind was flooded with memories of the past and ~~so~~ aspirations he once had for the future.

Eventually, like all storms, this one too did pass. He sat there quietly in the middle of his cell, ~~that~~ ~~the~~ feeling the cold, hard concrete that he had sat on for so long. So long that it had made imprints ~~on~~ <sup>on</sup> ~~his~~ the skin on his ankles. It was an imprint so deep that it ~~carved~~ <sup>carved</sup> the cell into his ~~very~~ <sup>very</sup> soul.



The cyclical structure of the narrative, using the cell as a central feature, is effective and provides a framework for the flashback, which explains the character's situation, as well as offering some sensitive exploration of the character's feelings. The flashback outlines the 'memory of the moment that put him here.' The ending provides a slight addition to the opening description.

For AO5, Level 4 is met in the paragraphing and structural features. There is a suitably wide vocabulary.

## Question 4

Examiners felt this was a different and interesting title. In many cases, the view from the window was changed by a cataclysmic event/war/the collapse of civilisation.

The accounts which included the giraffe were usually set in Africa, sometimes on safari, with the beauty and splendour of the creature often dwelt upon. When the animal disappeared there was a strong sense of loss and disappointment. One narrative ended with the idea that they were babysitting their aunt's giraffe!

This title invited some effective description of setting, perhaps of a beach or a sunset, with such scenes serving as a contrast to the candidate's normal lifestyle. They were scenes of relaxation and isolation, but isolation in a positive sense, where the narrator could think and reflect, unwind and forget stress.

## Bud the Giraffe

The view from the window was different. The multi-colour creature stared at me at me while I stared back. I was shook. I couldn't move a muscle. It looked at me like it needed my help. It felt like it would break down in tears any second. I know I had to do something, but I didn't know what...

Its long face and beady eyes with ears like an elf, made me feel empathy towards the ~~animal~~ giraffe. I quickly stood up as it slowly crept away from my window. And as I got a better view of the animal, I was ~~caught~~ ~~in~~ in utter shock and even a bit of anger.

The giraffe's front-left leg was tied ~~in~~ in thick ~~red~~ yellow rope. "Why on earth would someone do this to such a ~~handsome~~ <sup>cute</sup> ~~handsome~~ creature?" I ~~thought~~ thought to myself. I realised that ~~the~~ ~~staring~~ our staring session was a call for help. I quickly ~~ran~~ sprinted and skipped a few stairs to make sure ~~the~~ that the mysterious creature doesn't run away.

The ~~B~~ giraffe looked smaller than I expected, probably because it was still a ~~big~~<sup>toddler</sup> giraffe. ~~I~~ "Hey!" I screamed as I ~~wrote~~ ~~craved~~ craved for its attention. It slowly turned around facing towards me. It seemed like it was as harmless as a baby, quiet literally.

I've been a zookeeper my entire life since the age of ~~18~~ 19, I'm hitting 40 this year. I didn't ~~even~~ fear any animals since I ~~at~~ ~~to~~ learnt how to bring them under my control. The giraffe slowly approached me and sat down as if it was waiting for further instructions.

I pet it on its head and ~~scratched~~ scratched its girthy neck which it seemed to enjoy. "I'm gonna name you Bud, okay?" ~~I~~ ~~stood~~ ~~up~~ Bud understood my intentions and figured that I was friendly.

Bud stood up and ~~then~~ turned around to show his 'disabled' legs ~~the~~ "Oh, you poor things" I murmured. ~~I~~ ~~had~~ Bud ~~had~~ clearly had difficulties in walking with that ~~terrible~~ torturous strings tied onto him.

As gentle as possible I attempted to ~~write~~

unfold the knots while trying to apply the least pressure as possible to ensure that it doesn't hurt him in any way.

"Slowly but surely." I thought to myself. The ropes covered the knee joint which explained a lot. ~~The~~ The rope ~~slowly~~ ~~was~~ was coming off and the hidden skin slowly ~~uncovered~~ ~~it~~.

He was free.

A Bud started running around in joy and it brought a huge smile to my face. He ran over to the wild trees and looked back at me for the last time ~~as~~ ~~if~~ ~~it~~ as if ~~it~~ it was ~~thanking~~ thanking me. I waved as he ~~disappeared~~ disappeared and blended in with the tall dark trees.



This is another example of a very secure Level 3 response. It is clearly communicated and there is a clear sense of purpose and understanding of the intended reader for AO4. The form, tone and register are appropriate throughout and the ideas are lively and engaging.

There are developed and well-connected ideas. It is easy to follow and the reader is led through the response section by section for AO5. There is a range of vocabulary and sentence lengths are adapted for deliberate effect. Punctuation is generally accurate and varied. All the descriptors are met for Level 3 in both AOs.

## 4EA1\_02R\_SecB

### Writing – general comments

At the lowest levels 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. 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.

At the mid-range 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 in this mid-range to set out a stronger description in the start of the extract 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 borderline grade the use of vocabulary and syntax tended to be appropriate but repetitive and at times limited to vague simile/metaphor, use of short sentences, questions and exclamations for effect. The level of AO6 at this mid level was appropriate but overall formulaic, where it appeared that candidates had been advised to include plenty of adjectives or similes in their writing and felt the need to include them at all times.

In the best responses, candidates tended to at least have successful and at best touches of subtle use of tone, style and register, managing ideas and stylistic or rhetorical devices to suit audience and purpose. At this level candidates tended to manage, but not always manipulate, ideas and information, with a range of structural and grammatical features and paragraphing. Responses at this level had some creative ideas, humour and withholding information to the end as a technique. The most successful responses tended to have some selective vocabulary used for specific effect rather than just to demonstrate knowledge of particular multi-syllabic words.

The assessment objectives for these tasks effectively discriminated the quality of responses. Advice to centres would be to encourage candidates to avoid thinking they need to write a whole novel or even short 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. 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.

For AO5, examiners commented:

- Spelling was often quite accurate.
- Punctuation was usually sound, but lacked more varied forms.
- Single sentence paragraphs proved quite popular.
- Paragraphing was a problem with all the Writing questions.
- Tenses were often an issue, with narratives switching tense at random.
- Sometimes there was confusion with direct/indirect speech.

Candidates varied the way sentences began, for example 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 that sometimes was not strategically used, while some seemed to steer away from ambitious vocabulary in order to maintain accuracy. A key message to centres is to focus on crafting and organisation whatever the nature of the task. This was a common weakness running through all but the very best answers. The more 'pedestrian' answers showed a lack of organisation and often demonstrated a lack of planning and direction.

Be ambitious in the structure, vocabulary and range of ideas and try to be creative and original. It was clear that there was some excellent description.

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. Examiners noted that candidates need to manage their time better, as even responses that started off strong appeared unfinished or rushed at the end. Examiners felt that candidates would benefit from planning beforehand so that their stories have cohesion.

## Paper Summary

Based on their performance on this 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.
- When a long extract is used, consider what the key points to pick up on are, linked to the question you are being asked.
- Make sure you are covering pertinent points from the whole extract 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 text you have studied. The selection needs to be relevant to the question you are being asked, in this case the character of Lev.
- 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 points about how the examples were used.
- For AO2 try to cover points on both language and structure, commenting on the different techniques that have been used by the writer and how they link to the overall topic of the question, in this case the character of Lev.
- When you are writing, always think about your reader, what information and ideas you want to develop and how you want the reader to react at different parts of your writing; then choose the best words, phrases or techniques available to you to achieve those effects.
- Think carefully about how you will begin to write so that it is engaging for your reader from the very start.
- As you begin to write, know where you will end. This will help you to write in a manner that is cohesive and coherent for your reader.
- Take care throughout with accuracy in regard to 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. We are often incredibly impressed with your creativity and ability to write in such an imaginative way in the time given.

## **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>

