

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Pearson Edexcel
Level 1/Level 2 GCSE (9–1)

Centre Number

Candidate Number

Tuesday 4 June 2019

Morning (Time: 1 hour 45 minutes)

Paper Reference **1EN0/01**

English Language

Paper 1: Fiction and Imaginative Writing

You must have:

Reading Text Insert (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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SECTION A: Reading

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

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

- 1** From lines 1-2, identify the word or phrase which explains at what time of day Florence runs away.

.....

(Total for Question 1 = 1 mark)

- 2** From lines 1-6, give **two** emotions that Florence feels.
You may use your own words or quotations from the text.

1

.....

2

.....

(Total for Question 2 = 2 marks)

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(Total for Question 3 = 6 marks)

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4 In this extract, there is an attempt to create Florence's thoughts and feelings.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

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TOTAL FOR SECTION A = 24 MARKS



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SECTION B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

***5** Look at the images provided.

Write about a time when you were lost or you lost an important possession.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

***6** Write about a time when you felt happy or relieved about something.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 64 MARKS



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Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Language

**Paper 1: Fiction and Imaginative Writing
Section A: Reading Text Insert**

Tuesday 4 June 2019 – Morning

Time: 1 hour 45 minutes

Paper Reference

1EN0/01

Do not return this Reading Text Insert with the Question Paper.

Advice

- Read the text before answering the questions in Section A of the Question Paper.

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Read the text below and answer Questions 1–4 on the Question Paper.

In this extract Florence is very upset because she has been rejected by her father and stepmother, her only living relatives. She runs away from home, out into the streets of London, and goes to the home of an old friend, the little Midshipman. She is followed by her faithful dog, Diogenes, also known as Di.

Dombey and Son: Charles Dickens

In the wildness of her sorrow, shame, and terror, the forlorn girl hurried through the sunshine of a bright morning, as if it were the darkness of a winter night. Wringing her hands and weeping bitterly, insensible to everything but the deep wound in her breast, stunned by the loss of all she loved, left like the sole survivor on a lonely shore from the wreck of a great vessel, she fled without a thought, without a hope, without a purpose, but to fly somewhere - anywhere. 5

The cheerful vista of the long street, burnished by the morning light, the sight of the blue sky and airy clouds, the vigorous freshness of the day, so flushed and rosy in its conquest of the night, awakened no responsive feelings in her so hurt bosom. Somewhere, anywhere, to hide her head! somewhere, anywhere, for refuge, never more to look upon the place from which she fled! 10

But there were people going to and fro; there were opening shops, and servants at the doors of houses; there was the rising clash and roar of the day's struggle. Florence saw surprise and curiosity in the faces flitting past her; saw long shadows coming back upon the pavement; and heard voices that were strange to her asking her where she went, and what the matter was; and though these frightened her the more at first, and made her hurry on the faster, they did her the good service of recalling her in some degree to herself, and reminding her of the necessity of greater composure. 15

Where to go? Still somewhere, anywhere! still going on; but where! She thought of the only other time she had been lost in the wild wilderness of London—though not lost as now—and went that way. 20

Checking her sobs, and drying her swollen eyes, and endeavouring to calm the agitation of her manner, so as to avoid attracting notice, Florence, resolving to keep to the more quiet streets as long as she could, was going on more quietly herself, when a familiar little shadow darted past upon the sunny pavement, stopped short, wheeled about, came close to her, made off again, bounded round and round her, and Diogenes, panting for breath, and yet making the street ring with his glad bark, was at her feet. 25

'Oh, Di! oh, dear, true, faithful Di, how did you come here? How could I ever leave you, Di, who would never leave me?'

Florence bent down on the pavement, and laid his rough, old, loving, foolish head against her breast, and they got up together, and went on together; Di more off the ground than on it, endeavouring to kiss his mistress flying, tumbling over and getting up again without the least concern, dashing at big dogs in a jocose* defiance of his species, terrifying with touches of his nose young housemaids who were cleaning doorsteps, and continually stopping, in the midst of a thousand extravagances, to look back at Florence, and bark until all the dogs within hearing answered, and all the dogs who could come out, came out to stare at him. 30 35

Florence hurried away in the advancing morning, and the strengthening sunshine, to the City. The roar soon grew more loud, the passengers more numerous, the shops

more busy, until she was carried onward in a stream of life setting that way, and flowing, 40
indifferently, past marts and mansions, prisons, churches, market-places, wealth, poverty,
good, and evil, like the broad river side by side with it, awakened from its dreams of
rushes, willows, and green moss, and rolling on, turbid** and troubled, among the works
and cares of men, to the deep sea.

At length the quarters*** of the little Midshipman arose in view. Nearer yet, and the door 45
stood open, inviting her to enter. Florence, who had again quickened her pace, as she
approached the end of her journey, ran across the road (closely followed by Diogenes,
whom the bustle had somewhat confused), ran in, and sank upon the threshold of the
well-remembered little parlour.

*jocose** - playful and humorous

*turbid*** - muddled and disorganised

*quarters**** - rooms or lodgings for members of the armed forces



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Acknowledgement:

Dombey and Son, Charles Dickens, 1848, Penguin Books, 1981



Examiners' Report
June 2019

GCSE English Language 1EN0 01

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June 2019

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Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in English Language is a linear course. It consists of two externally examined components and one endorsement for Spoken Language.

Paper 1 is worth 40% of the total GCSE and consists of two sections, lasting for one hour and forty-five minutes in total.

Candidates are recommended to spend one hour on section A which is worth a total of 24 marks and which tests reading with questions on an unseen 19th-century fiction extract of approximately 650 words.

In the summer of 2019, this was an extract from *Dombey and Son* by Charles Dickens. There are four questions on the text which are stepped in difficulty with the following mark breakdown: Q1 = 1 mark, Q2 = 2 marks, Q3 = 6 marks and Q4 = 15 marks. Questions 1 and 2 test AO1: Identify and interpret explicit and implicit information and ideas. Question 3 tests AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views and Question 4 tests AO4: evaluate texts critically and support this with appropriate textual references.

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

This is an untiered specification and the choice of texts and questions set are such that all candidates are able to access the paper and to show their abilities in reading and writing.

In the summer of 2019 candidates found the paper to be engaging and interesting and they responded well to it.

Question 1

Question one is a single mark question which tests candidates' ability to identify and interpret explicit and implicit information and ideas. This low-tariff question is intended to lead candidates into the examination and was successfully done by the majority of candidates in the summer 2019 paper.

The correct answer was 'morning'. The examples below indicate the most common responses with many candidates able to successfully answer this question with a single word answer, though many gave 'bright morning' and others gave the full phrase 'the forlorn girl hurried though the sunshine of a bright morning'; all of these responses were awarded the single mark that was available.

Where candidates were unsuccessful, they either did not supply an answer, chose a section of the text from lines 1-2 which did not answer the question or chose text from outside the line references given.

- 1 From lines 1-2, identify the word or phrase which explains at what time of day Florence runs away.

'morning'



This is a single word answer that is correct and so achieves the single mark available.



For Question 1, if the answer is only a single word, then that is all you need to include to get the mark.

1 From lines 1-2, identify the word or phrase which explains at what time of day Florence runs away.

"bright morning"



This was the most common response. The candidate successfully identifies the key word required and is awarded the mark available for this question.



Even though you are quoting from the passage, it is not necessary to use quotation marks in your answer.

- 1 From lines 1-2, identify the word or phrase which explains at what time of day Florence runs away.

The Forlorn girl hurried through the sunshine of a bright morning.

(Total for Question 1 = 1 mark)



This answer successfully identifies the full phrase and is awarded the available mark.



In order to be quick on this single mark question, candidates should just write down the key word or phrase which is being asked for. There is no need to explain or to add any words of your own.

Question 2

Question two is worth two marks and, like question one, tests candidates' ability to identify and interpret explicit and implicit information and ideas.

This question develops from question one by asking candidates to focus upon a longer section of text and by allowing candidates to express answers in their own words as well as using quotations from the text.

The question asked candidates to 'give two emotions that Florence feels.' The layout, with its use of separate lines numbered 1 and 2 is intended to structure the answer for candidates and to ensure that they include two distinct parts to their answer, in order to gain the two marks that are available.

This question was answered successfully by the majority of candidates.

Where candidates were unsuccessful, they sometimes focused upon what Florence was doing, rather than the emotions she was feeling whilst other unsuccessful answers referred to text from outside the line references given.

2 From lines 1-6, give **two** emotions that Florence feels.

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

1 *Sorrow*

2 *Terror*



This candidate correctly identifies two quotations from the same phrase of the first line of the text and so is awarded two marks. This answer makes use of the two lines to separate the two parts of the answer.



Check that you are taking your answer from the lines given in the question. Some candidates find it helpful to highlight or underline those lines in the Reading Text Insert so they don't accidentally make a mistake.

2 From lines 1-6, give **two** emotions that Florence feels.

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

1 love

2 lonley



The first half of this answer, under number 1, does not score any marks as it mistakes the phrase, 'stunned by the loss of all she loved' to mean that she feels love, when in fact the opposite is true.

The second part of the answer correctly recognises that Florence was lonely, which features on the mark scheme and so this answer was given a mark of one. The spelling mistake is overlooked here.



Be sure to look closely at the wording of the question. Make sure that you are addressing it directly and that you are not being misled or confused by a word or phrase that you may have misread.

2 From lines 1-6, give **two** emotions that Florence feels.

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

1 Florence feels very lonely as can be seen in the quote 'left like the sole survivor'

2 Florence feels extremely sad as can be seen through the quote 'weeping bitterly'



This answer does more than it needs to do to gain the two available marks.

For both part 1 and part 2 of the answer, the candidate uses his or her own words to explain their choice and then uses quotations from the passage to support the answer.

The candidate successfully identifies that Florence feels sad and also lonely, both of which feature on the mark scheme.



Quotations from the passage and candidate's own words are both acceptable for Question 2. It is not necessary to offer an explanation for the choices you have made.

Question 3

Question three is worth six marks and tests candidates' ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

The most notable feature of this question is that it asks candidates to comment upon both language and structure. The mark scheme is split into three levels of two marks each with the instruction that, 'responses that are unbalanced cannot access Level 2 or above.' This is an important feature and one that centres should be aware of and should ensure that their students are fully aware of.

Candidates should use the mark tariff as a guide about how much to write in response in this question and it is quite possible to attain all six marks in the space available. It was a feature of some responses in the summer 2019 paper that candidates spent too long responding to question 3 at the expense of later questions on the paper. In order to access the marks in levels two and three, it is not necessary for the language and structure comments to be equally weighted, only that the answer must contain an analysis of both.

Stronger answers were those that offered an analysis of both features and which were focused upon how these were used to describe the moment when Diogenes (Di) finds Florence. Weaker responses wrote about only language or structure or only offered comments upon features and did not clearly explain the effects that the writer had sought to achieve and were not able to examine in detail those features and so reach the marks in levels two and three.

A small number of candidates failed to achieve marks on this question as they did not restrict themselves to the line references given in the question.

3 In lines 22-37, how does the writer use language and structure to describe the moment when Diogenes (Di) finds Florence?

Support your views with reference to the text.

(6)

The writer has used a relieved tone to describe the moment where Di finds Florence as being one of happiness. This tone is first introduced when Dickens ~~describes~~ describes Di as "a familiar little shadow". The use of the word "familiar" causes the reader to feel relieved for Florence in this moment as she'd ~~been~~ ^{been} heartbroken and sad, so the moment where Di finds Florence acts as a glimmer of hope and a break in the sorrow.

This relief is also shown in Florence's short speech which is just ~~off~~ over a line, yet Dickens has structured it to be its own paragraph, to draw the reader's attention to the mixture of emotions felt in this moment. The first is relief when Dickens writes, "Oh, Di!" The short sentence shows Florence's shock when she sees Di for the first time, while the use of the exclamation mark reveals her excitement and relief upon seeing him. This is followed by ~~her~~ "dear, true, faithful Di." Here Dickens has used the power of three to emphasise Florence's love for Di, and that in the moment she sees him she's overwhelmed with happiness and love for him.

We also see a small amount of regret in the moment Di Binds Florence, as she says, "How could I ever leave you, Di", who would never leave me?" This moment shows Florence's guilt about leaving him, as he would never do that to her, and it shows her ~~guilt~~ regret of leaving but also happiness that he's back and is giving her a second chance ~~almost~~. The repetition of rhetorical questions in this small bit of speech (Total for Question 3 = 6 marks) shows her questioning her actions, and indicates a turning point in her emotions.



This is a very strong answer that successfully interweaves language and structure analysis and identifies a wide range of features.

This answer begins by identifying the creation of tone as a structural feature and a means of description.

The answer then goes on to look at the connotations of the word 'familiar', it identifies the use of a short sentence, an exclamation mark, the power of three, repetition and the use of a rhetorical question.

Throughout the answer, there is a strong focus upon how effects are achieved by the writer and how these are intended to influence the reader.

The answer is well supported by quotations which are well chosen and precise. The answer concludes with a subtle point about the creation of guilt, amongst a range of other feelings.

This answer meets all of the criteria required for full marks and demonstrates how it is possible to achieve full marks within the available space on the paper.

Above all else, this is an answer that is closely focused upon addressing the question and not merely feature-spotting elements of language and structure.



Always focus upon the line references given in the question. Read the wording of the question carefully to give you your focus and recognise that language and structure are tools used by writers to achieve particular effects; they are not an end in themselves.

3 In lines 22-37, how does the writer use language and structure to describe the moment when Diogenes (Di) finds Florence?

Support your views with reference to the text.

(6)

The writer uses a complex sentence to describe the moment when Diogenes finds Florence. He 'came close to her, made off again, bounded round and round her' which creates a fast pace showing that he was excited to have found Florence.

The writer also mentions how Di made the street 'ring with his glad bark'. The adjective 'glad' shows that Di was ecstatic to be reunited with Florence and relieved to have found her. It also implies that everybody could hear him with the verb 'ring', showing that he was loud due to his excitement.

The writer also describes the relief that Florence felt in the moment that Di found her as she laid his head 'against her breast'. This shows that she was embracing him as she was worried about where he had gone but was ~~was~~ relaxed now that he had returned.



This answer begins with a point about structure, identifying the use of a complex sentence, and then going on to offer a supporting reference and explaining that it is used to create a fast pace in the passage.

The middle paragraph focuses upon word-level features with an interpretation of the effect of 'glad' and 'ring'. At this point, the answer is capable of moving out of Level 1 as it contains relevant comments for both language and structure. The quotations are explained in relation to the question: 'shows he was excited', 'showing he was loud.' This response is written using a PEE structure.

The final paragraph is less successful in the quality of its explanation.

In summary, this answer meets the criteria for a Level 2 mark in its ability to explain and its selection of references, however it lacks the quality of analysis seen in the previous example and which would be necessary for a Level 3 mark



There is not a set number of features that need to be identified in Question 3, however the wider the range of features that you can identify will give you more scope to show your understanding of the writer's craft.

3 In lines 22-37, how does the writer use language and structure to describe the moment when Diogenes (Di) finds Florence?

Support your views with reference to the text.

(6)

The writer uses lists to describe the moment Di came running towards Florence 'Sunny pavement, stopped short, wheeled about'. The use of listing for this moment in the extract emphasises the amount of love the two have for each other. It also shows how much it means to Florence just to see her dog again after she thought she would never see him after she ran away.

~~The writer also uses short rhetorical questions when Florence meets with Di 'how did you come here?'. This shows how surprised Florence is.~~

The writer also use exclamation marks when Florence sees Di again 'Oh, Di.' 'Oh, Di.' This shows how surprised Florence was to see her beloved dog again. It also shows her happiness to see her dog

again after she thought she was
going to be alone



This is an example of an answer that is unable to progress beyond Level 1 because it does not contain any consideration of language.

The answer consists of two paragraphs, structured along PEE lines with one focusing upon the use of lists and the other upon the use of exclamation marks.

Despite some well-referenced support and some clear points being made this answer is unable to progress out of Level 1 because it contains no language points. As a result this answer achieves the top Level 1 mark available.

This answer contains a crossed-out section. Please note that if there is a crossed-out section of writing within the rest of the response, then the crossed out section will not be marked.



Make sure that you are fully aware of how Question 3 is marked, so that you always include a response to language and to structure as part of your answer.

Question 4

Question four is the highest mark tariff question in Section A and candidates would be wise to ensure that they allocate sufficient time to this question.

This question tests candidates' ability to evaluate texts critically and support their evaluations with appropriate textual references.

The focus of evaluation is upon how well something has been achieved, not merely upon how it has been achieved; it is an assessment of the relative success of the writer rather than simply an explanation of the techniques that have been used. It is true that in order to offer a meaningful evaluation one must be able to show a well-informed understanding of the text and be able to support this with close reference to the text.

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

4 In this extract, there is an attempt to create Florence's thoughts and feelings.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Throughout this extract of Charles Dickens' novel: *Dombey and Son*, Dickens cleverly portrays and successfully creates Florence's thoughts and feelings.

Towards the beginning of this extract, Dickens paints the setting of the town where Florence is running in. Through the description of the town Dickens skillfully presents Florence's feeling of loss from her father's rejection. 'the sunshine of a bright morning as if it were the darkness of a winter night' the juxtaposition of setting along with the simile Dickens shows us the darkness in Florence as she is lost and hopeless. The reader is deeply affected by this and we feel a ~~deep~~^{strong} feeling of sympathy for the character. ~~as we~~ Dickens wonderfully manipulates the connotations of the night and the darkness to stifle the feelings of fear and address the phobia of the unknown to emphasise the ~~thought~~ inability for Florence to be able to think straight and how the feeling of night inhibits her clear ~~and~~ rightness as Dickens successfully creates Florence's downspiriting and feeling of sadness.

Furthermore, Dickens cleverly shows a feeling of loneliness and isolation in Florence. The isolation in the 'sole survivor' emphasises the thought of being alone - Dickens underlines the idea of loneliness, which

the reader has a great picture of and impactfully manipulates it to show how Florence experiences this. In addition the personification of shadows, 'long shadows coming back upon the pavement' emphasises Florence's feelings of loneliness and almost removes herself from her setting as ~~we~~ Dickens skilfully does ~~not~~ describe any other person in the town in any amount of detail instead we only see 'faces flitting past'. This distancing from everyone else at the foregrounding of Florence in this extract helps Dickens successfully create Florence's feelings of forlorn and her thoughts of the idea of loneliness as the reader feels sympathy for her and we are immediately drawn to this character.

Dickens further ~~shows~~ creates a feeling of confusion and ~~for~~ also projects it onto the reader. The use of a rhetorical question 'Where to go?' aids Dickens's aim to also create a sense of confusion in Florence. The rhetorical question also makes the reader pause and think and gather what has happened so far in the extract. Dickens has therefore again successfully shown and created Florence's feelings. Moreover, the repetition and cyclical nature of 'Still somewhere, anywhere?' stifies a sense of panic and desperation that Florence is feeling. The exclamation also emphasises the desperation Florence feels. Underlining the cleverness of Dickens and how his ability to use these techniques let him successfully create Florence's thoughts and feelings. The juxtaposition of paragraph length and sentence length here also mirrors that sense of confusion and paranoia and the lack of uniformity means Dickens amazingly ~~creates~~ ~~a~~ feeling ~~through~~ ~~the~~ ~~use~~ ~~of~~ ~~these~~ ~~techniques~~ ~~to~~ ~~create~~ ~~Florence's~~ ~~feelings~~ through a variety of different events.

However, as well as creating a sense of loss and confusion Dickens successfully uses events in the extract to create a sense of hope in Florence. The metaphor 'she was carried on wavel in a stream of life setting that way' successfully creates a sense of security and a feeling of relaxation as she is almost carried by a stream of people. Dickens skillfully creates a picture although of a busy street but also one that is calm and flowing which helps show Florence's feeling of joy due to the event of finding her dog which helps her lose the earlier more bleak emotions.

In conclusion throughout the extract Dickens successfully creates ~~a sense~~ of Florence's feelings and cleverly manipulates the setting, ideas and events to show them.



This is a strong Level 5 answer that shows a sustained focus on the demands of the question and there is a strong sense of evaluation throughout.

The answer begins with a perceptive comment about setting and the use of the simile and uses this to identify Florence's feelings of loss and hopelessness, so showing a close focus upon the question. The paragraph is strongly evaluative as it develops its comments upon the night and how Dickens uses this to present an aspect of Florence's thoughts and feelings.

The answer develops to look at the creation of feelings of loneliness through the use of symbolism and the point made about 'distancing' is particularly perceptive. By now one is clearly seeing a sustained quality to this answer, combined with a consistent focus upon being evaluative and developing a detached and critical overview of Dickens and his methods.

The answer continues to show an impressive breadth of sensitivity to Florence's thoughts and feelings as it moves on to consider her feelings of confusion, panic and desperation. The evaluative comment towards the bottom of page two about the lack of uniformity that Dickens creates through the use of juxtaposition of paragraph length and sentence length as a means of showing Florence's confusion and paranoia is particularly subtle and impressive.

The final section of the answer recognises the creation of positive feelings of hope and optimism and is equally strong in its commentary and textual support.



For a 15 mark question, you should try and include as wide a range of features in your answer as possible. That will give you more to write about.

4 In this extract, there is an attempt to create Florence's thoughts and feelings.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

Dickens masterfully creates Florence's thoughts and feelings through the event of ~~them meeting~~ her meeting her dog. He suggests Florence is relieved and feels love towards her dog as she 'laid his rough, old, loving, foolish ~~had~~ head against her breast'. This implies they are very close, hence why she would be feeling glad that they met, and also reflects that she thinks very fondly of her dog, as her ~~immediate~~ first reaction is to ~~hug~~ ~~Di~~ embrace Di. Conversely, Dickens also infers Florence feels guilt as she left him behind. "How could I leave you, Di, who would never leave me?". Perhaps this shows she feels regret for leaving Di behind. Conversely, it also shows that Florence thinks her dog is loyal. Through the use of this event, Dickens has skillfully created Florence's thoughts and feelings, by showing she thinks her dog is loyal and that she feels very fondly towards her dog, hence she feels glad to meet her dog again. # PTO →

In addition, The writer also successfully creates Florence's thoughts and feelings through the theme of loneliness. Dickens states that Florence felt 'like the sole survivor on a lonely shore'. Not only can we tell she feels alone, but we can also gather that she feels like she has gone through an ordeal, perhaps suggesting she is traumatised and feels hopeless.

By using the theme of loneliness as a recurring theme throughout the ~~text~~ extract, he is inferring she is isolated. This would imply that she thinks she is vulnerable and feels sad because she has no one to help or support her. Consequently, Dickens has superbly created Florence's thoughts and feelings as he has suggested she feels helpless, alone, isolated and vulnerable.

This is reinforced by the setting. Dickens has set this extract outdoors, hence he has cleverly created Florence's thoughts and feelings because he has ~~emp~~ implied she feels vulnerable. She is alone and outdoors in the ~~the~~ bright morning sun, so she can easily be spotted and seen, and she has to face the elements alone. She has no shelter and nowhere to hide if danger came her way. Furthermore, she could feel small, as she is just one person facing the great outdoors alone. Perhaps she doesn't feel safe. Additionally, this implies she may be thinking about finding shelter, as it is a natural instinct that humans have to protect themselves.

To conclude, Dickens has very successfully created Florence's thoughts and feelings. He has implied she feels alone, vulnerable, small, ~~and~~ helpless, ~~and she is thinking she needs to protect herself~~ and traumatised. ~~Her~~ Conversely, he has also shown that at times she feels happy and glad because she is with her dog, hence she has some company and isn't entirely alone.

* The event of meeting her dog reflects she is no longer alone and she has someone to protect her and make her feel safe, which has sublimely created Florence's thoughts and feelings as those of comfort. However, he contrasts this by using the theme of loneliness.



This is a mid-level 4 response.

The response begins by analysing Di and Florence's reunion with some supporting references. There is a clear comment and support structure in place and a well-developed comment in the sentence that begins, 'This implies.'

There is a clear analysis of guilt and loyalty and a well-developed treatment of the theme of loneliness and a perceptive comment made about the 'sole survivor' image.

The treatment of setting lacks appropriate support and is less successful than the first page of the answer, though still valid.

The point made about being 'outdoors' is quite general and is not closely focused upon the text. The conclusion tends towards simple recap.

In summary, this is an answer that has well-informed and often well-developed critical commentary with some attempt at evaluation. Some sections are less well developed in their critical judgement and the selection of references is not detailed for a Level 5 answer.



You should try to recognise the difference between AO2 and AO4.

This question is looking to reward answers that can, 'Evaluate texts critically and support this with appropriate textual reference'.

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

4 In this extract, there is an attempt to create Florence's thoughts and feelings.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

In this extract we see there is an attempt to create Florence's thoughts and feelings. This is successfully achieved through ~~language and structure~~ ^{such as} the rule of three, ~~and narratives~~ and narration.

* language and structure, such as,

Firstly, we see the writer use the rule of three,

this is ~~used~~ ^{seen} at the beginning of the extract, this opens up the rest of the extract and

gives the reader an indication as to where the story is heading. The writer uses "without a thought, without a hope, without a purpose", these are

all ~~emotions~~ ~~actions~~ in which emotions and actions in which Florence feels. The rule

of three ~~helps~~ also helps ~~the reader~~ ^{the writer} to think about what is going to happen, after such

strong feelings ^{help} Florence into showing her what she is getting into.

. Another way thoughts and feelings are achieved, is

through the structure of the extract. The writer narrates the story as it goes along this makes it easier for the writer to include ~~em~~ thoughts

and feelings. We see this when the narrator uses a third person narrative, ~~the person~~ ^{to} include

thoughts and feelings.

feelings, such as

"Checking her sobs", ~~and~~ ~~she was carried~~
~~onwards~~, ^{another reason} this shows how the writer uses
the narrator to help create such clear emotions.

Furthermore, we see feelings is masterfully achieved, in the first ~~for~~ paragraph when the writer uses a metaphor to describe "the loss of all she loved", this is significant as it encapsulates Florence's true thoughts and helps the reader to understand the situation she has put herself into. The metaphor used is about the a "deep wound in her breast", the reason why this metaphor is ~~so~~ successful ^{associated} is because ~~the~~ noun 'wound' is associated with pain, ~~moreover~~ however there are two types of pain, one is where you hurt yourself and another is an emotion which you feel and is taken to the heart. The writer uses ~~the~~ emotion as ~~metaphor~~ merges the two together to help create a stronger metaphor, it shows how much leaving has hurt her as well as upset her.

~~to conclude~~ In conclusion, the writer successfully presents Florence's thoughts and feelings through various language and structure techniques.



This is a mid-level 3 answer as it achieves two out of the three bullet points in the mark scheme but does not really provide 'informed judgement'.

The answer begins in quite a general manner, tending to list techniques at this stage without identifying where these feature in the text and more importantly, not identifying any of Florence's thoughts and feelings. The answer begins by successfully identifying a technique being used and offering supporting reference, but there is little or no informed judgement or analysis offered.

The conclusion that this technique 'gives the reader an indication as to where the story is heading' is vague and is not focused upon the question. Similarly, the quotation 'without a thought, without a hope, without a purpose' is left without any further comment upon Florence's thoughts and feelings beyond the imprecise observation that it shows her, 'what she is getting herself into.'

The answer continues in this fashion, able to identify some elements of technique, such as the use of the third person or the use of metaphor, also able to find supporting references, but frequently unable to offer any informed judgement upon the use of these techniques, such as 'The writer narrates the story as it goes along.'

The most successful part of this answer is the paragraph about the 'wound' where it starts to explain the references it uses with a greater sense of clarity.

There is some use of evaluative language in this answer but it seems to have been chosen almost at random as the answer tends towards explanation, lacking the evaluative skills to move into Level 4.



Some candidates find that using PEE structure is a useful support in helping them to structure their response. Whatever system you choose, always be clear about the point that you are making and where in the text this can be found.

Question 5

The specification entitles this section, 'Imaginative Writing', and it is worth reminding yourself about the range of what that entails.

There is no set text type for this section; candidates are expected to produce clear and coherent text and to write for impact. Each question tells candidates that their work will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar. The question is marked against two assessment objectives and does not include a separate mark for SPAG.

The two assessment objectives are:

- AO5 which assess how well candidates can communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences; and in addition how well they organise information and ideas, using structural and grammatical features to support coherence and cohesion. This Assessment Objective is worth 24 of the 40 marks available.
- AO6 accounts for the remaining 16 marks and assesses how well candidates use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Candidates must choose one of the two questions available to them and are recommended to spend 45 minutes on this section. One of the questions will always make reference to a pair of printed images and in this instance, this was question 5 where candidates were asked to write about a time when they were lost or they lost an important possession. There is a deliberate and thematic link to the text that has been read for Section A and this is intended to encourage and support candidates in their writing. Candidates are free to make use of the images, or not, as they choose.

In the summer of 2019, question 5 was the more popular of the two writing questions and seemed to generate wide range of responses. Some themes were fairly common, e.g. lost in woods, lost headphones and mobile phones, lost keys, lost jewellery, lost heirlooms with sentimental value, gifts from now deceased relatives, unrevealed mystery items; stories where the protagonist was lost, many hiking and camping trips, jungle warfare scenarios, stalkers and killers, haunted houses, car breakdowns, secret tunnels and bunkers, lost dogs, pop concerts, children lost in shopping precincts and parks, and on wrong buses. Less literal responses involved lost youth, lost love, heartbreak, breaches of trust, estranged parents, bereavement, and even time slip adventures.

Most candidates were able to complete a piece of writing in the available time. For those who had not left sufficient time for the writing they should be aware that the mark scheme makes specific reference to structural and grammatical features to support coherence and cohesion, therefore incomplete texts will not be able to access the full range of marks that is available for this question.

There was a wonderful range of writing with many candidates creating a genuine connection with the reader, crafting a response that had emotional depth, accessible characters as well as a defined narrative structure. The question invites candidates to write about an experience that is real or imagined. Whichever is chosen, it is important that candidates remember the purpose of the writing task is to write clear and coherent texts and they should avoid the tendency to prioritise remaining true to a factual recount of a real incident over the opportunity to be creative in their imaginative use of language.

Weaker answers were often incomplete, lacking in accuracy or assumed an understanding of

character or setting that was not shared with the reader, making it difficult to fully engage with what was written.

We have all lost a ~~house~~ house key, money or even our wallet. But have you ever lost your phone? Well, yes I have too. ~~But~~ I haven't only lost it once or twice, I've lost it three times. I am going to tell you one time when I lost my phone.

My mother and I were ^{heading} ~~going~~ to a Parents evening at school, ^{today} we were getting ready for it; My mum was always putting on make up and never could decide what to wear. I went upstairs and politely said, 'Mum, we need to go now or we will be late.' So she finally finished everything and found something to wear.

As we left the house she says to, 'make sure you've got everything' to which I replied, 'yes I've got everything.' We started

heading down towards the bus stop and I decided to munch on a small snack, crunch crunch. The bus arrived so we hopped on and started heading to my school. It was very packed so we had to stand up, I'm not claustrophobic but I definitely didn't like have crowds of people around me squeezing me. As we got closer to my school there were some free seats so we decided to sit there.

Finally we had arrived at our destination so we got off, we headed into the school to the theatre where they were handing out leaflets so as it was boring for me I wanted to go on my phone but when I went to get my phone out of my pocket it wasn't there. I started to panic, I checked every pocket, asked my mum, checked if it fell, but then I thought to myself 'oh no, I left it on the bus.'

I told my mum I had left it on ~~the~~ the bus and she said to me, 'I'll give you

money for a taxi to chase the bus?
Yes that's nice of her but the bus
was too far already. I said to
her, 'I'll wait until the same bus
driver ~~comes~~ comes back' and yes ~~it~~
that was the correct choice.

I ran out of school to wait
for the bus, even though I was
still anxious and worried to know
if the bus driver had found my phone
or if someone had taken it. I
waited a few minutes for the bus and
as I saw a bright yellow bus
approaching I felt a bit relieved
but at the same time terrified
in case he said no.

So, eventually I stopped the bus
and asked if he had seen a
phone with a blue case on a
seat to which he replied 'no' but with
a smile, then he reaches down to
get something and that something
is my phone; I had never felt so
relieved so relieved and relaxed to see
my phone.



This answer represents a mid-level 3 response for both AO5 and AO6. The candidate deliberately adopts a colloquial tone and uses direct address and a rhetorical question to engage the reader from the opening.

However, some of the intended effects are not realised. The response employs dialogue which is essentially accurate but prosaic, doing little to shape the drama or having a conscious impact upon character development or plot, such as, 'As we left the house she says to, 'make sure you've got everything' to which I replied, 'yes I've got everything.'

The writer indicates in the opening paragraph that the story will tell the tale of a lost mobile phone, yet there is little narrative direction in the first part of the answer. Later, there is some attempt at creating tension and expressing emotion, but this is not successfully achieved.

The coherence of the narrative and the deliberate use of tone and dialogue lift this out of Level 2 for A05, however it cannot move beyond Level 3 because of its inability to write for effect and its lack of grammatical features that would create a greater sense of cohesion and interest.

There is some use of varied vocabulary such as 'anxious and worried' and some irregular spelling that is accurate, such as 'squeezing'. However, there is not a wide or selective vocabulary in use and at times the vocabulary is repetitive and lacking in interest for the reader.



Always have your reader in mind when you write. It is more important to engage, interest and entertain them than it is to remain true to retelling your story.

'Clang!'

I dropped the heavy grate on the floor. Finally! I was in...

For the past two days I had been ~~working tirelessly~~ chipping away at the soil around that grate, desperately trying to remove it so I could enter into the cave below. It was my boyfriend's final wish. For years the rumour mills had been churning out lies about what laid underneath ~~that~~ the grate. We've heard all kinds of things: dead bodies, towers of gold bars, and even the blueprints ~~to~~ for ~~the Houses of Parliament~~ a nuclear missile - though why they would be hidden in a cave, in ~~at~~ the side of a lone hill, in the middle of Hampshire, ~~would be anyone's guess!~~ ^{I don't know!} Of course I never believed any of the rumours; they were ridiculous! But what my boyfriend told me on his deathbed about what was hidden in that cave was so shocking, incomprehensible, and frankly amazing, I knew I had to investigate.

I'd set up shop on Tuesday. I took a pickaxe, ^{numerous} a canterens of water, a tent and a rucksack full to the brim of snacks I may

sound unprepared, but what more would I really need. I'd worked ~~frantically~~ ^{tediously,} day and night, attacking the soil with my pickaxe until my arms turned to jelly and went numb, like feet in frozen boots. You may be asking yourself why no one else had done this before, if all it took was a bit of manual labour, but see that's not true. People had tried and tried and tried for years to remove it, but I knew something they didn't. Pressure points. Ben told me, seconds before his eyes shut forever ~~forever~~. '5, 4, 8, 1.' His voice gave way on the one, as did his grasp on my ~~two~~ hand. I didn't know what he meant then, but I did now. The grate was etched with markings, made by ^{the} many people who'd come across it, but ~~Once I'd removed all the so Geriust it was a~~ ~~clock~~ ~~The grate was a clock~~ as I was examining it, that's when I saw those numbers - 5, 4, 8, 1 - engraved into the tough metal. It was that simple, touch the points and you're in.

I was in...

With sweat clinging from my ~~two~~ brows and my arms ~~visibly~~ ~~visibly,~~ ~~vigourously,~~ ~~violently,~~ and uncontrollably shaking from the ~~turnout~~ ~~the~~ digging put them through, I kissed the photo of Ben stuck in ~~the~~ ~~edge~~ ~~of~~ ~~the~~ ~~loket~~ ~~that~~ ~~hung~~ ~~around~~ ~~my~~ ~~neck~~ and slid into the cave. ~~Ben~~

I'd forgotten a ~~the~~ torch, but I knew what I was looking for. I fumbled around in the dark; my hands caressing every nook and cranny in the damp, slimy cave walls around me. ~~I needed to hurry~~. My legs were strong, but regardless I still found myself stumbling over every ~~rock~~ lump and ~~the~~ bump in my pathway. Then I felt the door handle. A grin etched ~~the~~ its way onto my face. With a click, the door swung open.

I was in...

There it was, engulfed in a mysterious light of gold and violet. A billion pounds worth of £50 notes! Ben's family fortune.

I raced back to the cave entrance and ~~threw~~ ^{tried to heave} myself up and out ~~when I was greeted~~ ~~greeted by~~, but my arms were so weak I was struggling. I heaved my right leg out through the hole left by the grate, my left foot scrambling and slipping on the walls below. As I tried to pull myself up, the ground grabbed at me and tore into my skin. Blood started tickling ~~my~~ down my neck as I scampered out of the hole. A tear streamed down my arm but the adrenaline kept me going.

Tomorrow I would come back with my car and collect all the money. I would be rich!

I was out...

Exhausted, I slumped onto the ground. But that's when
it hit me. The locket... It ~~was~~ gone! Suddenly, the money
meant nothing. My most important possession.

It was gone...



This is a Level 4 response that has been carefully organised for particular effect; this can be seen from the opening lines with its deliberate attempt to engage through the use of punctuation, layout and sentence variety.

The single word paragraph, 'Clang!' takes the reader directly into the action using in medias res before adopting a familiar, but effective, flashback structure.

Throughout the answer, there is a deliberate and slow release of information which builds tension and interest and the successful creation of a narrative hook by the end of the first page with the boyfriend's dying wish and the mysterious rumours of what lies within.

The writer uses a range of techniques to interest the reader such as direct address, 'you may be asking', and a structure that develops and then modifies a refrain, 'I was in ..'

There is a wide and selective vocabulary in use, with some slips in meaning, such as 'tediously' and at other times, a lack of selection or control that one would expect to see of a Level 5 writer: 'my arms visibly, vigorously, violently and uncontrollably shaking from the turmoil.'

There is a good use of varied punctuation including semi-colon and ellipsis though control of tense is not always secure. This achieves a Level 4 mark because of its success in creating particular effects, its control of structural and other grammatical features and its wide and selective vocabulary, however it lacks the sophistication and control that would be seen in a Level 5 answer.

Question 6

As candidates have a choice of writing response, much of what was written to introduce question 5 applies here.

The assessment objectives are identical to question five and the need to produce writing that has impact and which is accurate, clear and coherent for the reader is equally paramount. Question six also had a thematic link to the passage with its focus upon when you felt happy or relieved about something.

There was a wide range of response which were lively and interesting to read. Topics included fugitive stories, rollercoasters, results day, exams, sports matches, beauty contests, hospital treatment, family reunions, sci-fi pirate attacks, emotional breakdowns, escapes, burglaries, insanity, mad inventors, gangsters, and several instances of 'It was all a dream!'

Mood pieces with no discernible story were fairly common, with some atmospheric and stylistic effects. Some of the more successful mood pieces seen this year tended towards the apocalyptic; the least successful strained in pursuit of undisclosed mystery items that were never found, often struggling to sustain interest for the reader. Some responses demonstrated admirable literary qualities in the style of Edgar Allan Poe, 'When Marnie Was There', H.P. Lovecraft's 'The Dreamquest of Unknown Kadath,' Lord Dunsany, A Game of Thrones, and 'Lord of the Flies.' There were others that drew upon Star Wars and Harry Potter fan fiction.

Dusk. A ~~warm, gentle breeze~~ warm autumnal leaves pirouette along the serene sky, whilst sunset bleeds across the horizon. All that could be heard was a gentle breeze rippling the surface of the lake. Shards of sunlight huddled down ~~to~~ on us from the small gaps in the trees, and danced on the water.

"Come on Elia!" my sister cried, her ~~gas~~ laughter chiming through air. "I-I'd rather stay ^{re} here" I reluctantly retorted. Despite having known her all my life, I'd never told ~~me~~ her how utterly terrified I was with swimming - g.

Despite this, I begrudgingly hauled myself up and began trudging into the icy lake. Cold water sent shivers down my spine, yet my hands remained clammy. With every step I took, my breaths ~~became~~ became more shallow and my heart quivered. I wasn't ~~so~~ scared.

"If I were any wiser, ~~it~~ I'd say you were scared!" exclaimed my sister, a devilish smirk plastered on her face but I stubbornly ^{snubbed} ~~snatched~~ my face with a deceptive calm. ^{by my heart threatened to heat out my chest. My muscles tensed.} "I wasn't scared."

Suddenly, ~~the~~ I plunging myself ^{into} ~~towards~~ the

water.

Eerie ~~set~~ silence.

Icy water rushed into my ears as adrenaline flooded through ^{like a carping a river} my veins. I had done it. My legs felt like lead dragging me down into the murky depths but I forced them to propel me to the surface; only they didn't. Panic coarsed through my as, again, I kicked my legs. Thundering heartbeats echoed through my head as a powerful current latched onto me. Like sirens, the deadly ripples dragged me further and further down. My lungs were filled with air ~~like a bubble~~ yet my head began pounding. Flailing. Thrashing. Withing. My body was screaming for oxygen. Chattering. Seering pains from the chilling water had begun to turn ~~numb~~ ^{numb}. Beams of sunlight from the forest ~~glistened~~ ^{laughed at me} glistened at the top of the water, in order to ~~laugh at me~~. Who could reach me down here? All the energy I had left was gone. This was it: death. I wondered if I too would end up floating like pondweed on the surface of the lake. ~~But~~ ^{as I continued to thrash in the water} A void of darkness engulfed my already clouded vision; I peered up for the ~~last~~ ^{final} time. A hand was reaching towards me but my last bubbles of air trickled out.

A huge gasp escaped my lips as ~~stars~~ ^{stars} entered water emptied itself out of my lungs. Stopping.

and sharp pains shot through me, whilst I peeled
 my eyes open. It wasn't an angle I saw ^{It was my} ~~forest~~
 sister. ~~So~~ Despite the pain, warmth seeped through
 my veins as ~~joy~~ ^{it burst through my chest} ~~I was filled with joy.~~ I ~~was~~
~~alive~~ joy threatened to burst through my ^{hearing} chest.
 I was alive.



This is a shaped and organised answer that attracted full marks for both AO5 and AO6.

The piece has an engaging opening with a single word sentence, artfully followed by a complex sentence which uses its extensive vocabulary to quickly evoke a sense of place and time.

Short sentences are skilfully deployed by this writer for dramatic effect, 'I wasn't scared' and 'I was alive'. Dialogue is used sparingly but highly effectively to develop an understanding of character, relationship and to set up the central drama.

Imagery is carefully chosen throughout to echo the effects of water, 'carp', 'sirens' and 'pondweed.' The helps to bring a subtle sense of cohesion to the piece and underpins the surface detail of drama and near-death experience.

The AO6 element of the answer is not perfect but the vocabulary is extensive and the structure is ambitious, deserving full marks. This answer manages to create all of these effects in a little more than two pages admirably demonstrating to all that well-crafted writing is not dependent upon length, but solely upon quality.



Some writers feel that they must write many pages in response to Section B. This is not always necessary. A useful piece of advice to many writers is to write a little less, but craft a whole lot more; put more deliberate thought into the effects you are trying to achieve and the techniques you are using.

I couldn't help but toss, turn and shift. I felt as though every cell in my body was jumping. I needed to move, to dance, to sing, to do something! I was jumping for joy when I found out! I have never been happier in my life!

"What if it was a boy? He would grow to be as happy and as joyful as I am, and a girl we would raise her the same!" I exclaimed, my wife of three years, her and I have been trying for a kid for as long as I can remember! I have never felt so many emotions at once; happiness, excitement, fear, curiosity it just goes on. I have never felt my ~~cheek~~ cheeks hurt from so much smiling. When my wife told me she needed to "talk" I only feared the worst. I was trembling with fear so much I could hear my heart racing as it began to quickly pump blood around my body. I could hear my stomach turn inside out, everything in my brain was moving at lightning speed until I heard the words, "I'm pregnant", my wife's angelic voice was infinitely beautiful just as the words she spoke. This angelic voice undid everything. My heart slowed down, as did my supply of blood. My stomach turned the right way out and everything in my brain suddenly disappeared as ~~my~~ my eyesight became a blur and I smiled from ear to ear.

I kept playing that moment in my head so many times I could swear it was on replay. My stomach fluttered on so gently, my heart felt as though it was growing, just as my happiness and love. As I watched my wife sleeping peacefully beside me, I stroked her soft skin and it felt as though we were closer than ever, not physically but emotionally, so deeply in love and in happiness I couldn't have asked for anything else.

Nine months later and in the hospital room as my wife was giving me the greatest gift a husband could ask for, happiness soared through my body, as I encouraged her activity I could feel myself becoming giddy almost as if I was once again a young school boy, 'come on Angi! You've got this just give it one last push!' As my words of encouragement were whispered into my wife's ear everything went quiet for me, all I could hear was a loud ringing in my head. As I turned and saw the doctors holding my wife's worth I smiled and once again my emotions flooded my body as I ran out of the room and called out, "SHE DID IT! SHE DID IT!" I couldn't stop repeating myself as I began to realise "she did it, huh", I whispered to myself.

As I slowly walked back into the room everything moved slowly, the only thing I could hear was the beautiful sound

of my son, I had a son. A beautiful, exquisitely small son. I smiled, only this time softly, "hey" I said quietly. "come over here and hold him" my wife replied, her pale face gave a glowing smile and as I took in a deep breath she handed me my son.

"I love him" I replied as my vision blurred.

~~"so do I"~~ "so do I" my wife laughed.

His small innocent hand rubbed against his round ~~head~~ head and I felt a tear go down my face and stain his new blanket. As I watched it slowly expand as the fabric absorbed it, I couldn't have described it any better; my love, my happiness, my entire being and emotions I ever have ever felt will grow for this boy, and he will absorb every single piece of happiness, love, courage and emotion I feed him.

As the moment replayed once again in my head, "I'm pregnant" I no longer felt giddy or ~~exc~~ ecstatic, I felt like a whole person, I never knew that I was missing something but as I hold my son in my hand I feel complete. I feel my cheeks go pink with love, I feel happiness raising my smile, I feel pride run through my body and as I felt my son grab my hand and my wife rest her head I felt irrevocably happy and undeniably complete.



This is a mid-level 5 answer that strongly shapes the reader's response to create a strong emotional connection with the writer.

The answer begins in media res and uses triplets in the first two sentences for a powerful opening, ably supported by exclamation marks. This creates a tone of breathless excitement whilst the reader is still in the dark as to the reason for the overwhelming joyousness of the writer.

The shift into direct speech and the use of a rhetorical question at the start of the next paragraph demonstrates the easy control of the writer and maintains variety and interest for the reader.

A variety of techniques is employed throughout the piece such as deliberate sibilance, 'stroked soft skin' to create a soft sensuousness and the use of simple temporal connectives, 'Nine months later'.

The final page demonstrates the ability of the candidate as the deliberately monosyllabic dialogue 'i love him', 'so do I' is replaced in the next paragraph by a complex image of the teardrop being absorbed by the baby's blanket being like his son, who will absorb all of the love that the father will give to him in his lifetime.

Structurally, there is a deliberate repetition of 'I fell' at the end and the final couplet is deliberate and subtle, 'I felt invincibly happy and undeniably complete.' There are occasions where the answer lacks some sophistication which has prevented it from going to the top of the level.

For AO6, there is a wide variety of vocabulary and a precise use of punctuation on display. This candidate succeeds in sharing a strongly emotional moment in his life through the careful use of a variety of techniques including a balance of poignant imagery and expressive vocabulary.



You may choose to write about something that means a lot to you and may make you feel very emotional. Remember to stay in control of your writing and to remember the needs of your reader and what they need to know and to understand if they are to share your thoughts and feelings.

I was in a panic, it was in the middle of the night I still in my PJ's as I suddenly woke up in a shock of pain, I knew it was happening so I quickly ran to the phone whilst gushes lots of blood was pouring out of me, I called my mum telling her to rush as fast as she could I was alone in my house with nothing but pain, it hurt so much that the pain was unbearable. My mum had finally got here but I couldn't move I had lost so much blood that the next thing I knew I was in a hospital bed screaming at the top of my lungs waiting for it to all be over, I couldn't handle doing it all on my own, two hours went by and I was still in the worst pain ever I just wanted my life to be over at this point but I realised that everything that was happening that it would all be worth it in the end, the feeling I had was like being stabbed constantly in the stomach, but it would stop then, a flash moment would return, I was in the pain

For five hours, but I was so numbed of anesthetic by this time, I couldn't feel anything. By this time the tiny little ~~babby~~ human that had been growing in my body for nine months finally started to make its way out of me and into this new new world. I was still in so much pain as I started pushing until my ~~babies~~ baby's little head ~~start~~ started to show. Then I gave my final push and my beautiful little boy was finally put into the world. As soon as I looked into his small tiny eyes, I fell in love and all the pain I went through all turned into goodness, and I felt the happiest I'd ever been.

This is a Level 2 response.

It uses a straightforward and direct register and tone. There is some awareness of the reader and it does attempt to employ some strategies, but not always successfully.

The answer starts in the middle of the action and tries to create drama, but the single paragraph and the absence of some punctuation inhibits the reader's understanding at times.

There is some confusion over tenses, 'runs to the phone' as the candidate attempts to manage the time-shift in the story, 'my mum had finally got here.'

There is some correctly spelt vocabulary but it is not sufficiently varied to move it out of Level 2, such as the attempt at poignancy with 'I looked into his small tiny eyes', when in fact both adjectives mean the same thing.

The final sentence shows an ability to write coordinated sentences though not to control complex sentences. There are some longer sentences which are not always well controlled and the use of commas and full stops is imprecise.

The answer achieved a top Level 2 mark for AO5 for its ability to express and order information and for its adoption of a deliberate tone and its attempts to create effects for the reader. For AO6 it is a mid-level 2 response because of the range of correctly spelt vocabulary and its sentence control.

Paper Summary

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

- Read the passage in section A more than once and very carefully, identifying the different ways in which the writer has tried to engage you as the reader. Highlight or underline any techniques that you notice, so you can spot them when you begin to answer the questions.
- You may want to highlight or underline the lines that are asked about in certain Section A questions - that will help you stay on track when you answer those questions.
- Pay particular attention to the opening and closing of the text as these are important points for any writer and they will help you to see how the writer has shaped their text to initially gain the interest of the reader and then to leave them at a particular point.
- On Question 3, try to cover points on both language and structure within the time allocation that is appropriate to the six marks the question offers. There is no need for an introduction or conclusion on this question.
- On Question 4, try to do more than just identify the different techniques that have been used by the writer; try to explain how successful you feel the writer has been.
- On Section B, when you are writing, always think about your reader, what you want them to know and understand and how you want them to react at different parts of your writing; then choose the best words, phrases or techniques available to you to achieve those effects.
- Think carefully about how you will begin to write, so that it is imaginative and engaging for your reader from the very start.
- As you begin to write, try to know where you will end. This will help you to write in a manner that is cohesive and coherent for your reader.
- Take care throughout with accuracy of all sorts: spelling, punctuation and grammar.
- Keep a close eye on the time during the examination and use the number of marks available for each question as an indication of how long you should spend answering each question.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

