

AQA English Language Revision Pack

2019

Paper 1



Syllabus: AQA (8700)

Students will sit two papers at the end of year 11.

Paper 1: Explorations in creative reading and writing

4th June 2019 (am)

1h45minutes, 50%

This paper has a reading section with four questions based on one unseen fiction source. Students are required to answer some short form and long form questions about the source.

The writing section of this paper will require students to write creatively. They will have a choice of two questions that will ask them to describe or narrate. One of the questions will have a visual prompt.

Paper 2: Writers' viewpoints and perspectives

7th June 2019 (am)

1h45minutes, 50%

This paper has a reading section with four questions based on two non-fiction sources. Students are required to answer some short form and long form questions about the sources, comparing them. One of the sources will be from the nineteenth century.

The writing section of this paper will require students to write informatively and persuasively, giving a clear argument. They will answer one question.

GCSE English Language Assessment Objectives

A01:

- identify and interpret explicit and implicit information and ideas
- select and synthesise evidence from different texts

A02: 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

A03: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts

A04: Evaluate texts critically and support this with appropriate textual references

A05: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

How to revise:

- Read through all your mock exams and class work from your exercise books. Identify your strengths and weaknesses for each paper.
- Read the guide to each question.
- Use the sample papers and resources in this pack to practise timing yourself and answering the questions.
- Use the mark schemes to assess your own answer.
- Find your own resources by looking online, in books and in newspapers. Practise analysing structure, language and evaluating writers' choices
- Create lists of interesting vocabulary and structural techniques you could use for the language section.

Paper 1:

General Mark Scheme

Sample Paper 1 – *Propping up the Line*

Sample Paper 2 – *From Russia With Love*

Sample Paper 3 – *Rebecca*

Sample Paper 4 – *The Kite Runner*

Sample Paper 5 – *The Life of Pi*

Sample Paper 6 – *The Great Gatsby*

Paper 2:

Sample Paper 1 – Bill Bryson and Charles Dickens

Sample Paper 2 – Malala and Margaret Oliphant

Sample Paper 3 – The Death Zone and London Snow

Sample Paper 4 – Prisons

Sample Paper 5 – Ghosts

Sample Paper 6 – Musicians

Paper 1:

Paper 1 – tips and tricks for each question

Section A: Reading
Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1 Read again the first part of the source, lines 1 to 7.
List **four** things from this part of the text about the weather in Cornwall. [4 marks]

A. _____

B. _____

C. _____

D. _____

- Spend as little time as possible on this question
- Direct quotes are permitted
- Pay attention to the line numbers that this question will be based on and only answer using these lines.

0 2 Look in detail at this extract from lines 8 to 17 of the source:

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

How does the writer use language here to describe the effects of the weather?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

- Will always be, 'how does a writer **do** something with language?' Reading the question is very important for working out what you are focusing on
- Use the bullet points as prompts
- Use terminology if helpful, but commenting on the effect more important than feature spotting
- Sentence form is considered under 'language' rather than structure.

0 3

You now need to think about the **whole** of the **source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

[8 marks]

- Question stems will always be the same – think about the whole of the source, where the passage is from etc.
- Include terminology – words like ‘then’, ‘next’ etc. count as structural terminology
- NO language analysis should be included, but do remember to quote
- Structure your answer with the following method:
The passage begins by... in order to... so that we...
in order to = why the writer has done this
so that we = effect on the reader
- Focus on:
 - Sequence through a passage
 - Movement from big to small
 - Taking an outside to inside perspective
 - Introductions and developments
 - Reiterations
 - Repetitions, threads, patterns and motifs
 - Summaries and conclusions
 - Shifts of focus
 - Narrative perspective
 - Connections and links across paragraphs
 - Internal cohesion and topic sentence

0 4

Focus this part of your answer on the second half of the source, **from line 18 to the end**.

A student, having read this section of the text said: "The writer brings the very different characters to life for the reader. It is as if you are inside the coach with them."

To what extent do you agree?

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

- Will always specify a section – this is to avoid repetition from earlier questions.
- Encourages you to give, and justify, your own opinion
- You can agree wholly, disagree wholly, or be somewhere in the middle – AQA advise that if you are undecided it is easier to agree.
- There will be various subtle/multiple elements which you could choose to respond to

Section B –

- Always a choice of question and always one visual and one written prompt
- It will not always be one describe and one narrate choice. Could be two describe or two narrate.
- Not advised to skip ahead to section B, as may develop ideas and structures from Section A

Whole paper:

- Read the question
- Focus on your timing
- Don't forget to read the introductory material about what the passage will include
- Draw boxes around the bit you are focusing on for each question to stop you from answering about the wrong part of the passage
- Be really specific about the effects created
- Choose short, rich quotations

Writing Section Tips and Tricks

Part 1: Writing to describe

‘Description uses sensory detail (sights, sounds, tactile sensations, tastes and smells) to describe a scene, person or feeling to a reader. As you describe, you create a three-dimensional picture so your reader can experience the item, place, person or emotion along with the reading.’

Part 2: Writing a story or narrative

‘Narration has a character’s point of view or your own, using personal pronouns, while other modes including description do not. The biggest difference between the two is that a narrative essay includes action, but the descriptive essay does not.’

Part 3: Writing your point of view

‘A particular way of seeing a situation; an opinion on a topic or an argument for what you believe in’

FIRST SENTENCES

Sometimes getting started is the problem. Use these first lines to get you going. Write at least 9 lines for each one you try. Remember that these are for descriptive pieces; nothing has to actually happen, you're just trying to paint a picture of the scene for the reader.

Things to include in descriptions:

- Powerful and interesting adjectives
- Metaphors and similes
- Adjectives which are really specific: instead of 'the meal was good' you should say 'the meal was delicious, juicy or salty' those words are specifically about how food tastes.
- Sensory description (see, hear, smell, taste, feel)
- Lots of detail, the reader needs to know every little thing that's in the 'scene' being described.

1. The smoke hung so thick in the library's rafters that...
2. The floor tasted like...
3. Looking out of the window you can see...
4. The alarm clock is buzzing in my ear and...
5. The snow in the mountains was melting but
6. Faces passed over me, staring at me one by one...
7. It was strange being able to see the storm but not hear it...
8. From far off it had looked.....but up close it was.....
9. I had never believed in angels but in front of me I saw....
10. The house was like nothing I had ever seen before...

Which was your favourite? Compare your version to someone else's in your class and see how different they are.

PICTURE PROMPTS

On the next 2 pages are lots of sample exam questions. **Write a description based on this picture** will be one of your options. The picture prompts can after the first lines to show you how many different ways there are to describe and different points of view.

Top Tips

- You don't have to describe from the perspective of the photo, you could be a person, an object or simply imagine you are standing at a different place in the picture.
- Don't forget all those descriptive pointers on page 3!
- You should try and imagine the reader can't see the picture you're describing or isn't in the place you're pretending you're in.





WRITING ACTION

When you're writing a story it can be exciting to include action but often we don't do it so well. On this page you will find some top tips for action writing.

Top Tips:

- Verbs are the most important words in action so choose them really carefully. Are the characters walking or strolling, meandering, hurtling etc.
- Adverbs are important too, as you know they describe the verbs so you must use them when including any action in your story
- Pace: usually action scenes are fast paced, which can be created by using short sentences and commas and semi colons instead of full stops. But be careful not to do this too often, as a piece of writing with only short sentences and no full stops will not go down well.
- Avoid lots of pronouns at the start of sentences and try and open with adverbs or verbs.

A few ideas for practicing:

1. A character is running away from something.
2. A character is driving down a busy road.
3. A character is trying to get to school on time.
4. There is a deadly snake on board your plane.
5. There is an enormous storm and your character is aboard a ship.

Check your work:

- Verbs that are specific?
- Adverbs?
- Variety of sentence openings?
- Pace?
- Variety of sentence lengths?
- Variety of appropriate punctuation?

STORY IDEAS

If you decide not to base a description on a picture then your other option is to write part of a story or narrative on a topic the examiner will give you. Usually it will be related in some way to the extract you did the exam paper on and possible to the picture you have in the exam. The prompts below are a mixture of random ideas and ideas loosely based on the pictures on pages 4 and 5.

Top Tips:

- Include descriptive language and imagery
- Include a variety of punctuation
- Vary the length of your sentences
- Try and open your piece in an original way
- Vary the way you open your sentences and paragraphs
- Try to use the most interesting and specific vocabulary you can!

1. This morning you realized you had an extra key or your key ring
2. Write the opening to a story about finding a journal on a train
3. Write a scene from a story that takes place immediately after a tragedy but you cannot mention the tragedy
4. Write about the moment the wedding went wrong
5. Write a scene from a story in which your main character realizes they have lost something incredibly important
6. Write the opening of a story that includes a tattoo
7. Yesterday you found a new app on your phone. You don't know what it is, didn't download it and can't delete it. At 3am you get a notification from it...
8. Write a scene from a story in which there is a loud, terrible scream.
9. Write the opening to a story with the title: The Prisoner
10. Write a scene from a story in which someone is trying to apologise but they can't. You cannot say what they have done.

Remember that you will always be told the audience for your piece of writing. Hopefully it will be a nice easy one like 'a writing competition aimed at young people' but here are a few more you could try out:

- A magazine for young fans of ghost and horror stories
- Sci-fi magazine
- A competition run by the Radio Times for big fans of soap operas
- NOW magazine is running a romantic story competition
- A bookshop is running a competition for young crime and thriller writers to celebrate the launch of a new true crime book coming out
- To celebrate 20 years since the first Harry Potter came out the BBC are running a young fantasy writers competition.

ARGUING AND PERSUADING

This is all about convincing people that you are right and simply saying what you think isn't going to do that. If you can in the exam, try and actually write what you think as you'll find it much easier to think of points.

| | HOW WILL THIS AFFECT MY WRITING? | EXAMPLE |
|------------------------------|---|---|
| WHAT YOU'RE WRITING ABOUT | This will obviously affect the ideas you decide to focus on. Think carefully about what you would actually say. Rhetorical devices are useless if you haven't really thought of good ideas. It could also affect your tone. | If you're writing about fund raising for an orphanage devastated by a volcano you won't want a light hearted speech that shows no sympathy for the terrible life they have right now. On the other hand if you're fund raising by having a fun fair in the school you'll need to persuade people that's a good idea and it could be light hearted |
| WHO YOU'RE WRITING FOR | This will affect the tone of your writing too and how formal you need to be. It might also affect the things you actually decide to include in the argument itself. | If you are writing for parents and governors you'll need to stress how much money the event will raise for charity whereas if you're writing to your peers you'll need to emphasise the fun they will have and what events they will get to do. |
| WHAT STYLE YOU'RE WRITING IN | Simple things like how you open and close and the layout of your work will be affected. It may also affect your language choices depending on whether someone is going to read or listen to your argument. | Direct address might work a little better in a speech where you can look people in the eye. Anecdotes may as well because the person hearing the argument can see you and get to know you. Other rhetorical devices may work well in a letter as well as in a speech. |

OPENING LINES

The examiner will have to read hundreds, if not thousands of speeches that begin 'dear ladies and gentlemen, I am here today to talk to you about.....So it's good to be original and think about ways to hook the reader in.

Start with action that's related to your argument: You can smell smoke billowing in from all around, the air is hot, hotter than you've ever felt before and behind you, catching up with you is a river of death that can move faster than Usain Bolt. It's lava. Now imagine you're seven years old. Now imagine that you don't have anyone to look after you because not only have you're parents been killed but the home you lived in was just swallowed up by the river. That's what happened to the children I want to raise money for and I need your support.

Start with a question that actually makes people think: Have you ever seen a lava flow?

Start with an anecdote: I visited the orphanage in question last year. Because of the devastating affects of the volcano, one child, Lev, told me that he had to sleep with a cotton face mask on for months to stop from breathing in the fumes..

Start by describing a scenario: You can smell the warm spun sugar of the candy floss; close your eyes and you'll hear to sweet tinkling music of the rides; the happy screams of children playing. This kind of childish fun is exactly what we need to remind how important the childhoods of the orphans are. We need to have this fair.

Start with a shocking statement: A lava flow travels at 75km/hour.

Top tip: I have no idea if that final fact is true, but I guarantee nor will an examiner. You can make up facts as long as they sound plausible.

RHETORICAL DEVICES and LANGUAGE FEATURES

You all know what these are but below is a reminder and examples of a famous speeches that uses lots of them. Try and identify as many as you can.

Rhetorical question Anaphora Repetition Direct address
Personal pronouns Collective pronouns Hypophora
Metaphor Hyperbole Flattery Emotive Language Anecdote
Epizeuxis Irony Sentence structure (short powerful sentences and long sentences with subordinate clauses to add information) List of three (tricolon) antithesis (contrasting ideas)

Here is an extract from a speech given by Elizabeth I to her troops at a crucial moment before a huge battle in English history.

I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

And here is a speech given by Martin Luther King, probably one of the most famous speeches in history.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed and all flesh shall see it together.

SAMPLE EXAM QUESTIONS

Remember to consider everything on the last 3 pages. Think about form and audience, a catchy opening and using powerful rhetorical devices.

1. In the USA there are no half terms at all and in many countries children go back to school far earlier than they do in the UK. *Write a letter to your local MP explaining your opinion on changing the school year so there are fewer holidays for the schools in your borough.*
2. When I was a child my mother used to just send me outside from 330pm until dinner time at 7pm and I had to play on the street with who ever and what ever I could find. It would do kids these days good to have to do that. *Write a report for a children's news broadcast in which you explain your point of view on this statement.*
3. Social media is making people depressed because people only ever share the best parts of their lives on it and edit everything to give the impression of perfection. Sites like Snapchat and Instagram should be closed down or the filters removed. *Write an article for a teenage magazine in which you explain your point of view on this issue.*

TOP TIPS FOR THE WHOLE WRITING EXAM

- Plan your answers
 - Brainstorm
 - Annotate the images
 - Bullet point your paragraphs
 - Write a pros and cons list
 - Jot down some rhetorical devices you want to use
- Check your work
 - Punctuation!
 - Paragraphs!
 - A range of language devices
 - Capital letters
- Don't be afraid to make things up
 - Statistics
 - Facts
 - Anecdotes
- Spellings
 - You get marks for using ambitious vocabulary so even if you're not 100% sure how to spell it do try.
 - Avoid silly mistakes and check your work carefully
 - There: over there They're: They are Their: that's their ball
 - To get into the top band you will need exceptionally good spelling and vocabulary. Use the glossary on the last page to note down interesting words and learn them for the exam.

Marking your sample papers:

If there is not a particular mark scheme for your sample paper, use the following tables.

Q1 – one point for each correct answer up to a maximum of 4.

Q2 and 3 -

| AO2 (Questions 2 and 3) | |
|---|--|
| 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. | |
| Level | Skills descriptors |
| Level 4 Perceptive, detailed 7-8 marks | Shows detailed and perceptive understanding of <i>language/structure</i> <ul style="list-style-type: none"> Analyses the effects of the writer's choices of <i>language/structure</i> Selects a range of judicious quotations/references Uses sophisticated subject terminology accurately |
| Level 3 Clear, relevant 5-6 marks | Shows clear understanding of <i>language/structure</i> <ul style="list-style-type: none"> Clearly explains the effects of the writer's choices of <i>language/structure</i> Selects a range of relevant quotations/references Uses subject terminology accurately |
| Level 2 Some, attempts 3-4 marks | Shows some understanding of <i>language/structure</i> <ul style="list-style-type: none"> Attempts to comment on the effects of the writer's choices of <i>language/structure</i> Selects some relevant quotations/references Uses some subject terminology, not always appropriately |
| Level 1 Simple, limited 1-2 marks | Shows simple awareness of <i>language/structure</i> <ul style="list-style-type: none"> Offers simple comment on the effect of <i>language/structure</i> Simple references or textual details. Simple mention of subject terminology |
| Level 0 No marks | No comments offered on the use of <i>language/structure</i> Nothing to reward. |

Q4 -

| | |
|---|---|
| Level 4 Detailed, perceptive evaluation 16-20 marks | <ul style="list-style-type: none">• Evaluates critically and in detail the effect(s) on the reader• Shows perceptive understanding of writer's methods• Shows a judicious range of textual detail• Develops a convincing and critical response to the focus of the statement |
| Level 3 Clear, relevant evaluation 11-15 marks | <ul style="list-style-type: none">• Evaluates clearly the effect(s) on the reader• Shows clear understanding of writer's methods• Selects a range of relevant textual references• Makes a clear and relevant response to the focus of the statement |
| Level 2 Some evaluation 6-10 marks | <ul style="list-style-type: none">• Makes some evaluative comment(s) on effect(s) on reader• Shows some understanding of writer's methods• Selects some appropriate textual reference(s)• Makes some response to the focus of the statement |
| Level 1 Simple, limited evaluation 1-5 marks | <ul style="list-style-type: none">• Makes simple, limited evaluative comment(s) on effect(s) on reader• Shows limited understanding of writer's methods• Selects simple, limited textual reference(s)• Makes a simple, limited response to the focus of the statement |
| Level 0 No marks | No relevant comments offered in response to the statement, no impressions, no evaluation. |

AO5 Content and Organisation

| | | |
|--|---|--|
| <p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p> | <p>Upper Level 4</p> <p>22-24 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features |
| | <p>Lower Level 4</p> <p>19-21 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features |
| <p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p> | <p>Upper Level 3</p> <p>16-18 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features |
| | <p>Lower Level 3</p> <p>13-15 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features |
| <p>Level 2 7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p> | <p>Upper Level 2</p> <p>10-12 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features |
| | <p>Lower Level 2</p> <p>7-9 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features |
| <p>Level 1 1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p> | <p>Upper Level 1</p> <p>4-6 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features |
| | <p>Lower Level 1</p> <p>1-3 marks</p> | <p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features |

AO6 Technical Accuracy

| | |
|--------------------------------|---|
| <p>Level 4 13-16 marks</p> | <ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary |
| <p>Level 3 9-12 marks</p> | <ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary |
| <p>Level 2 5-8 marks</p> | <ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary |
| <p>Level 1 1-4 marks</p> | <ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary |

Source A

Alfred, a young British soldier finds himself alone in the trenches of France during World War One...

Q1

1 Alfred felt something move. It came out of the mud in the dark behind his back where he sat
cold and drowsily slumped against the trench wall. Something small and warmly alive pushed
itself between the wooden slats and his battledress jacket. It touched for an instant the small
exposed area of his pale dirty skin just where his jacket and vest were folded and rucked up
5 together. He could feel something struggling and pushing to get past him. He shot up in
6 revulsion – he knew just what it was: a filthy...

'Rat!' he shouted to no one in particular.

8 He saw it there, pushing through and twisting its head, saw the wet greasy fur and its mean
red eyes. He kicked at it and missed. The rat scuttled out from the tiny gap between the slat
10 supports and ran across the mud. Normally Alfred would have let it go. Rats were, after all,
commonplace but something, whether pent-up anger... hate... loss... pain... boredom,
whichever it was made him give chase after it.

The creature appeared sluggish, as if it were weighed down with overeating. It had most likely
been feeding on what was caught, left behind, in the lines and coils of barbed wire which
15 stretched for miles beyond the trench. The terrible sad debris of dead soldiers. The remains
16 that were left behind after a 6am push.

17 Before it was light, after the heavy artillery bombardments and the whistles and the bright
spray of the flares and the shouting and the Very lights¹, the men streamed over, filtered
through the narrow gaps in the wire. Whole portions of them however were miraculously left
20 behind – bits of men hooked up and hanging there for all to see, like the display in an awful
butcher's shop window; or if there were enough shreds and rags of uniform still attached to the
limbs, then it was more like the washing on the line flapping on a Monday morning at home.

Alfred had grown almost used to such sights.

Q4

25 Almost used to seeing the remains of men he had sometimes known and shared fag time and
mugs of tea with.

Almost used to them being suddenly torn apart and scattered around here and there or falling
like rain into the mud.

Almost used to them being thrown up in the air along with the astonishingly loud shellbursts.

30 Used to seeing the remains chucked around among the living like so much discarded offal.
Used to seeing legs, hands, heads and sometimes faces stare up at him blankly from the grey
mud. Used to seeing his pals' insides suddenly all spilled out from between their buttons, or
poking through the rips and gaps in their uniforms. Used to seeing their innards fully exposed
in the cold light of the outside where they didn't belong at all. Where they were never meant to
be seen. He knew it was wrong to be even remotely used to such sights, or to any of it, even
35 for a second, let alone for ever.....

Q4

The rat zigzagged through the mud down the service trench, passed a wooden sign. It hesitated at the base of a trench ladder, and Alfred finally smashed it down into the mud. He felt its tiny backbone crack under his boot and he had a moment of fleeting sympathy for it; just another dirty dead thing, another of God's creatures that had given up the ghost in the mud like so many others, and no one there to grieve its loss but him. He twisted his boot on the rat, pushing its bloated little body further into the mire.

Very lights¹ – brilliant white flares used at night to show the approaching enemy

END OF SOURCE

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 1 hour 15 minutes on this section.

01

Read again the first part of the Source from **lines 1 to 6.**

**5 mins**

List **four** things about Alfred from this part of the Source.

[4 marks]

1

2

3

4

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

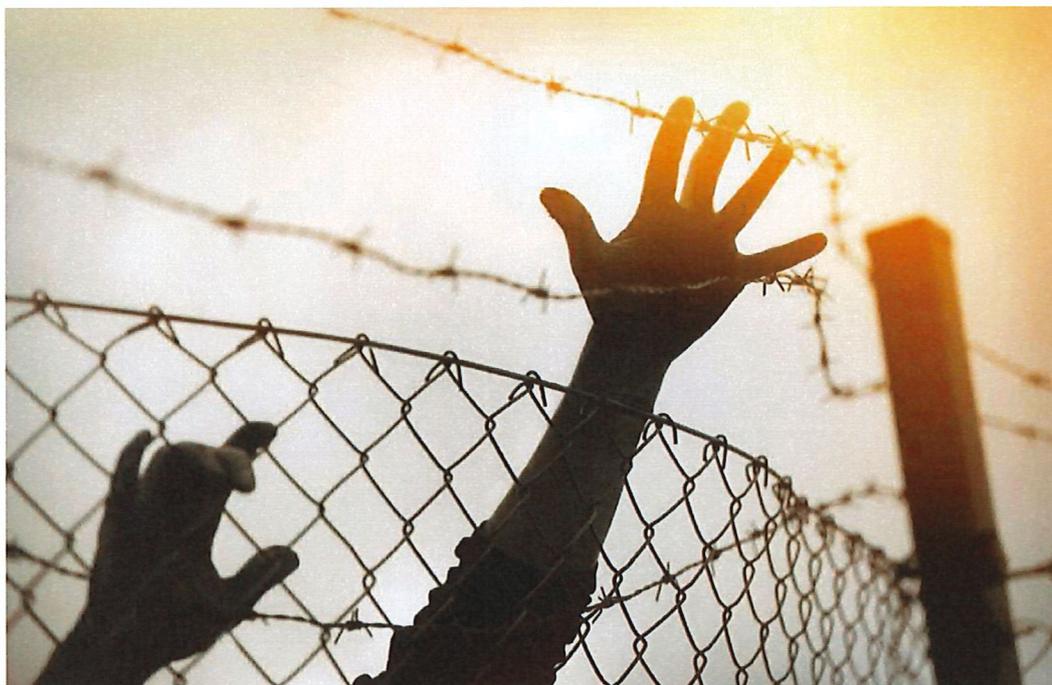
You should leave enough time to check your work at the end.

0 | 5

Your teacher wants you to contribute to a collection of creative writing to be published in the school magazine.

Either:

Write a story about conflict as suggested by this picture:



Or:

Describe a place that has had a long lasting effect on you.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

Checklist:

- thoughtful and ambitious vocabulary
- range of punctuation
- varied sentence structures and starters
- range of language techniques
- clear structure
- original ideas

Section A: Reading

| | |
|---|---|
| 0 | 1 |
|---|---|

Read again the first part of the Source from **lines 1 to 6**.

List **four** things about Alfred from this part of the Source.

[4 marks]

Give 1 mark for each point about Alfred:

- responses must be true, and drawn only from lines 1 to 6 of the text
- responses must relate to **Alfred**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 6 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

Note: The indicative content must not be treated as exhaustive and reference must be made to the selected section of the text.

| | |
|---|--|
| AO1 | <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts. |
| This assesses bullet point 1 identify and interpret explicit and implicit information and ideas | |
| <p>Indicative content; students may include:</p> <ul style="list-style-type: none"> • he felt something move • he was cold • he was sitting in the mud and the dark • he was slumped against the trench wall • he was wearing a battledress jacket • he had pale dirty skin • he could feel something struggling and pushing to get past him • he stood up fast • he felt revulsion. <p>Or any other valid responses that you are able to verify by checking the Source.</p> | |

0 2

Look in detail at this extract from **lines 8 to 16** of the Source:
(Extract in paper)

How does the writer use language here to describe the rat?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

| 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 | | | |
| This question assesses Language ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms | | | |
| Level | Skills Descriptors | How to arrive at a mark | Indicative Standard |
| Level 4 Detailed, perceptive analysis 7-8 marks | Shows detailed and perceptive understanding of <i>language</i> : <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of <i>language</i> • Selects a judicious range of textual detail | At the top of the level, a student's response will meet all of the skills descriptors. | This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. The writer describes the rat as if it is intent on doing harm. It is 'pushing through and twisting its head', which suggests it is determined to squirm its way into the trench. The use of adjectives in 'wet greasy fur' tells us the creature is oily and slippery, not just literally but also metaphorically, implying that it is sly and cunning, and 'mean red eyes' suggest its |

| | | | |
|--|---|--|---|
| | <ul style="list-style-type: none"> Makes sophisticated and accurate use of subject terminology | <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p> | <p>evil nature - red eyes that glow in the dark have connotations of the devil. The rat could even symbolise the enemy at this point as it becomes a focus for Alfred's 'pent-up anger' and aggression when he kicks it and chases it across the mud. It has invaded his territory and is the foreigner that doesn't belong there. All the unpleasant vocabulary used to describe the creature reinforces our preconceived idea of rats being common, dirty vermin. Even the way it moves in a scurrying manner as it 'scuttled out from the tiny gap' repulses us. Although the rat is running away, the adjective 'sluggish' suggests it is quite lethargic and struggling to gather speed.</p> |
| <p>Level 3 Clear, relevant explanation 5-6 marks</p> | <p>Shows clear understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Explains clearly the effects of the writer's choices of <i>language</i> Selects a range of relevant textual detail Makes clear and accurate use of subject terminology | <p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p> | <p>The writer's use of adjectives to describe the rat conveys how disgusting it is. The phrase 'wet greasy fur' tells us the creature is slimy and slippery, and 'mean red eyes' implies it is nasty and almost evil like the devil. Because it's dark, the red eyes would glow, and this makes it sound like something out of a horror movie, which is appropriate because Alfred is encountering this rat in the trenches of World War One. The idea of the rat being disgusting is reinforced by the writer's choice of verbs. It 'scuttled' out of the trench like some dirty creature scurrying away.</p> |
| <p>Level 2 Some, Understanding and comment 3-4 marks</p> | <p>Shows some understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Attempts to comment on the effect of <i>language</i> Selects some appropriate textual detail Makes some use of subject terminology, mainly appropriately | <p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p> | <p>The writer uses negative language to describe the rat. He says it has 'wet greasy fur' and 'mean red eyes'. The adjective 'greasy' tells us it is slimy and disgusting, and 'mean' suggests it is nasty. We feel sorry for Alfred because he's stuck in the trenches with this horrible rat.</p> |

| | | | |
|--|---|--|---|
| <p>Level 1 Simple, limited comment 1-2 marks</p> | <p>Shows simple awareness of <i>language</i>:</p> <ul style="list-style-type: none"> • Offers simple comment on the effect of <i>language</i> • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately | <p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p> | <p>The writer uses language to make the rat sound bad. He uses the words 'wet greasy fur'. The rat has 'mean red eyes' which makes it sound horrible.</p> |
| <p>Level 0 No marks</p> | <p>No comments offered on the use of <i>language</i>. Nothing to reward</p> | | |

AO2 content may include the effect of ideas such as:

- use of adjectives to repulse the reader
- use of verbs to indicate the precise movements of the rat
- symbolic nature of the rat.

0 3

You now need to think about the **whole** of the Source.

This text is the opening of a short story.

How is the text structured to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

[8 marks]

| | | | |
|---|--|--|--|
| 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 | | | |
| This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings / endings / perspective shifts; at a paragraph level eg. topic change / aspects of cohesion; and at a sentence level when judged to contribute to whole structure. | | | |
| Level | Skills Descriptors | How to arrive at a mark | Indicative Standard |
| Level 4 Perceptive, detailed analysis 7-8 marks | Shows detailed and perceptive understanding of <i>structural</i> features: <ul style="list-style-type: none"> • Analyses the effects of the writer's choice of <i>structural</i> features • Selects a judicious range of | At the top of the level, a student's response will meet all of the skills descriptors. | This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. There is an air of uncertainty at the beginning of the text because character and place are established, (Alfred is in the trenches of WW1) but the reader is uncertain as to what exactly is crawling over him. We then experience, in real-time, his sudden revulsion at discovering it is a rat, which creates an effective opening. The action then shifts from the trench wall to a wider perspective of the trench system as Alfred chases through the mud after the creature, and there |

| | | | |
|--|--|--|---|
| | <p>examples</p> <ul style="list-style-type: none"> Makes sophisticated and accurate use of subject terminology | <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p> | <p>follows a repulsive description of it. The rat links the two halves of the passage together – it is ‘sluggish’ in running away because it has feasted on the corpses of the soldiers who were killed in that morning’s ‘gam push’, and this leads to a flashback as we go inside Alfred’s mind and he remembers the details of the battle. There is a one sentence paragraph, ‘Alfred had grown almost used to such sights’, followed by three more that begin ‘Almost used to...’ and then a dreadful detail of what has happened to the men he knew. This has a cumulative effect, building up the horrendous ways the men died and overwhelming us with the cruelty of war.</p> |
| <p>Level 3 Clear, relevant explanation 5-6 marks</p> | <p>Shows clear understanding of <i>structural</i> features:</p> <ul style="list-style-type: none"> Explains clearly the effects of the writer’s choice of <i>structural</i> features Selects a range of relevant examples Makes clear and accurate use of subject terminology | <p>At the top of the level, a student’s response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p> | <p>The text begins inside a WW1 trench and focuses on the main character of Alfred. He can feel something crawling over him but he doesn’t yet know what it is, and at that stage nor do we. When he realises and yells out ‘Rat’, we experience the sudden revulsion at the same time he does. The action then widens from the trench wall to the rest of the trench system as Alfred chases through the mud after the rat. In the middle of the passage we get a repulsive description of the rat and in particular why it was ‘sluggish’: it has eaten the bodies of the soldiers who were killed that morning. This leads to a flashback as we go inside Alfred’s mind and he remembers what happened. There is a one sentence paragraph, ‘Alfred had grown almost used to such sights’, followed by three more that begin ‘almost used to...’ and then a detail of what has happened to the men. This structural feature builds up the horrendous ways the men died and reinforces the cruelty of war.</p> |

| | | | |
|---|--|--|--|
| <p>Level 2 Some understanding and comment 3-4 marks</p> | <p>Shows some understanding of <i>structural</i> features:</p> <ul style="list-style-type: none"> • Attempts to comment on the effect of <i>structural</i> features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately | <p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p> | <p>The story begins inside a WW1 trench and we learn that something is crawling over Alfred but we don't know what. This keeps us in suspense until he finally yells 'Rat'. Then the action shifts to a different part of the trench because the rat 'scuttled out from the tiny gap between the slat supports' and Alfred chases after it. In the middle of the passage we get a description of the rat and the reason why it was 'sluggish' when it was running away. It makes Alfred flashback to what happened that morning and the writer uses lots of gory details like 'bits of men hooked up and hanging there' to tell us what Alfred remembers. We feel really sorry for Alfred and all the dead soldiers.</p> |
| <p>Level 1 Simple, limited comment 1-2 marks</p> | <p>Shows simple awareness of <i>structural</i> features:</p> <ul style="list-style-type: none"> • Offers simple comment on the effect of <i>structure</i> • Selects simple references or examples • Makes simple use of subject terminology, not always appropriately | <p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p> | <p>The text is structured in long and short paragraphs. It starts with Alfred in the trenches, and then he chases a rat across the mud. Then it is about all the soldiers who have been killed and it's full of gory details like 'bits of men hooked up and hanging there' so we feel sorry for them.</p> |
| <p>Level 0 No marks</p> | <p>No comments offered on the use of <i>structure</i> Nothing to reward</p> | | |

AO2 content may include the effect of structural features such as:

- the contrast of external action and Alfred's internal thoughts
- the use of flashback to show the brutality of war
- repeated paragraph openings to reinforce points

- use of the rat to act as a link between the two halves of the text
- the circular nature of the passage, beginning and ending with the rat.

0 4

Focus this part of your answer on the second half of the Source from **line 17 to the end**.

A student said, 'This part of the text where Alfred remembers the battle shows the horror of war and the dreadful effect it has on him.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what Alfred remembers and its effect on him
- evaluate how the writer shows the horror and dreadful effect war has on Alfred
- support your response with references to the text.

[20 marks]

| AO4 Evaluate texts critically and support this with appropriate textual references | | | |
|---|--|--|--|
| Level | Skills Descriptors | How to arrive at a mark | Indicative Standard |
| Level 4 Perceptive, detailed evaluation 16-20 marks | Shows perceptive and detailed evaluation: <ul style="list-style-type: none"> • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer's methods • Selects a judicious range of textual detail • Develops a convincing and | At the top of the level, a student's response will meet all of the skills descriptors. | This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. I don't see how anyone could disagree with the student's statement that this part of the text conveys the horror of war and the dreadful effect it has on Alfred. He remembers every detail in a flashback of that morning's battle and the description is graphic. The writer says there were 'bits of men hooked up and hanging there for all to see, like the display in an awful butcher's shop window', a simile to convey that the men were blown into pieces with their raw flesh almost exhibited on the wire fence as if for sale. It reduces real people to mere objects, and shows how dehumanising the |

| | | | |
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| | critical response to the focus of the statement | At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors. | effects of war can be. The image of a butcher's shop is extended when it says Alfred had become 'used to seeing the remains chucked around among the living like so much discarded offal.' By comparing the men's remains to an animal's internal organs that are thrown away, it suggests the men are unwanted rubbish to be disposed of now they have served their purpose. This is reinforced with the verb 'chucked' and the adverb 'carelessly' to imply how casually life is thrown away in times of war. Alfred has seen so many of these dreadful sights that he has become immune. |
| Level 3 Clear, relevant evaluation 11-15 marks | Shows clear and relevant evaluation: <ul style="list-style-type: none"> • Evaluates clearly the effect(s) on the reader • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Makes a clear and relevant response to the focus of the statement | At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors. | I completely agree with the student that this part of the text shows the horror of war and also the dreadful effect it has on Alfred. He remembers the battle in gory detail, especially how the men were blown to pieces when they climbed over the wire fence. The writer uses the simile 'bits of men hooked up and hanging there for all to see, like the display in an awful butcher's shop window'. This image has connotations of raw meat being put on show, which I think truly conveys the horror of war and what happened to the men. This idea is extended when the effect on Alfred is mentioned. It says he had become 'used to seeing the remains chucked around among the living like so much discarded offal.' Offal is the insides of animals so again it makes it sound like a butcher's shop, and we learn that the men are just carelessly thrown away as if they are worth nothing. It also tells us that Alfred has seen so many dreadful things that he has almost become used to it. |
| Level 2 Some evaluation | Shows some attempts at evaluation: <ul style="list-style-type: none"> • Makes some evaluative comment(s) on effect(s) on the reader | At the top of the level, a student's response will meet all of the skills descriptors. | I really agree with the student. The details of the battle that Alfred remembers are disgusting. The men were killed as they went over the wire fence and it says 'bits of men hooked up and hanging there for all to see'. The word 'bits' tells us they had been blown up, and this makes us feel sorry for |

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|--|--|---|--|
| 6-10 marks | <ul style="list-style-type: none"> Shows some understanding of writer's methods Selects some appropriate textual reference(s) Makes some response to the focus of the statement | At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors. | them and for Alfred because they were his friends. The writer shows the effect it has on Alfred when he says he was 'used to seeing the remains chucked around among the living like so much discarded offal.' The noun 'remains' again shows us that the men had been blown up, and the effect it has on Alfred is that he has got used to seeing things like this. |
| Level 1 Simple, limited evaluation 1-5 marks | <p>Shows simple, limited evaluation:</p> <ul style="list-style-type: none"> Makes simple, limited evaluative comment(s) on effect(s) on reader Shows limited understanding of writer's methods Selects simple, limited textual reference(s) Makes a simple, limited response to the focus of the statement | At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors. | I think the student is right. This part of the text shows the horror of war because the men were blown up. There are lots of short paragraphs of horrible things that happened to them to create a good effect on the reader, and it says the bodies were 'chucked around among the living like so much discarded offal'. This is a bad memory for Alfred. |
| Level 0 No marks | No relevant comments offered in response to the statement, no impressions, no evaluation. | | |

AO4 content may include the evaluation of ideas such as:

- the way Alfred's flashback shows the reader what happened in the battle
- the use of graphic language to emphasise the horrors of war
- the use of structure to show how Alfred had become immune to the dreadful sights.

Source A – Extract from *From Russia with Love* by Ian Fleming

In this extract, Secret Service Agent James Bond is travelling from Rome to Athens in order to meet a Russian agent. He is flying in a small private plane over the Adriatic Sea.

Gazing down on the sun-baked sprawl of Genoa and the gentle blue waters of the Mediterranean. Elba passed below them and the plane slid into its fifty-mile glide towards Rome. Half an hour among the jabbering loudspeakers of Ciampini Airport, time to drink two excellent Americanos, and they were on their way again, flying steadily down towards the toe of Italy, and Bond's mind went back to sifting the minutest details of the rendezvous that was drawing closer at three hundred miles an hour.

Was it all a complicated M.G.B. plot of which he couldn't find the key? Was he walking into some trap that not even the tortuous mind of M could fathom? God knew M was worried about the possibility of such a trap. They might want to kidnap Bond and interrogate him. Or they might want to kill Bond, as an act of revenge. Yet he had not come up against them for two years. If they wanted to kill him, they had only to shoot him in the streets of London, or in his flat, or put a bomb in his car.

Bond's thoughts were interrupted by the stewardess. 'Fasten your seat-belts, please.' As she spoke the plane dropped sickeningly and soared up again with an ugly note of strain in the scream of the jets. The sky outside was suddenly black. Rain hammered on the windows. There came a blinding flash of blue and white light and a crash as if an anti-aircraft shell had hit them, and the plane heaved and bucketed in the belly of the electric storm that had ambushed them out of the mouth of the Adriatic*.

Bond smelt the smell of danger. It is a real smell, something like the mixture of sweat and electricity you get in an amusement arcade. Again the lightning flung its hands across the windows. Crash! It felt as if they were the centre of the thunder clap. Suddenly the plane seemed incredibly small and frail. Thirteen passengers! Friday the Thirteenth! Bond thought of Loelia Ponsonby's words and his hands on the arms of his chair felt wet. How old is this plane, he wondered? How many flying hours has it done? Had the deathwatch beetle of metal fatigue got into the wings? How much of their strength had it eaten away? Perhaps he wouldn't get to Istanbul after all. Perhaps a plummeting crash into the Gulf of Corinth was going to be the destiny he had been scanning philosophically only an hour before.

In the centre of Bond was a hurricane-room, the kind of citadel found in old-fashioned houses in the tropics. These rooms are small, strongly built cells in the heart of the house, in the middle of the ground floor and sometimes dug down into its foundations. To this cell the owner and his family retire if the storm threatens to destroy the house, and stay there until the danger is past. Bond went to his hurricane room only when the situation was beyond his control and no other possible action could be taken. Now he retired to this citadel, closed his mind to the hell of noise and violent movement and focused on a single stitch in the back of the seat in front of him, waiting with slackened nerves for whatever fate had decided for BEA Flight No. 130.

Almost at once it got lighter in the cabin. The rain stopped crashing on the Perspex window and the noise of the jets settled back into their imperturbable whistle. Bond opened the door of his hurricane-room and stepped out. He slowly turned his head and looked curiously out of the window and watched the tiny shadow of the plane hastening far below across the Gulf of Corinth. He heaved a deep sigh and reached into his hip-pocket for his gunmetal cigarette case. He was pleased to see his hands were dead steady as he took out

his lighter and lit one of the Morland cigarettes with the three gold rings. Should he tell Lil that perhaps she had almost been right? He decided that if he could find a rude enough postcard in Istanbul he would.

The day outside faded through the colours of a dying dolphin and Mount Hymettus came at them, blue in the dusk. Down over the twinkling sprawl of Athens and then the Viscount was wheeling across the standard concrete airstrip with its drooping windsock and the notices in the strange dancing letters Bond had hardly seen since school.

Bond climbed out of the plane with the handful of pale, silent passengers and walked across to the transit lounge and up to the bar. He ordered a tumbler of Ouzo* and drank it down and chased it with a mouthful of ice water. There was a strong bite under the sickly anisette taste and Bond felt the drink light a quick, small fire down his throat and in his stomach. He put down his glass and ordered another.

*Adriatic – the sea surrounding Greece and its islands

*Ouzo – an alcoholic drink made in Greece

Section A

Answer **all** questions in this section.

You are advised to spend 45 minutes on this section.

0 1

Read again the first part of the source, **lines 1-6**.

List **four** things about Bond's trip on the aeroplane.

[4 marks]

0 2

Look in detail at part of Source A:

Was it all a complicated M.G.B. plot of which he couldn't find the key? Was he walking into some trap that not even the tortuous mind of M could fathom? God knew M was worried about the possibility of such a trap. They might want to kidnap Bond and interrogate him. Or they might want to kill Bond, as an act of revenge. Yet he had not come up against them for two years. If they wanted to kill him, they had only to shoot him in the streets of London, or in his flat, or put a bomb in his car.

How does the writer use language here to show us Bond's thoughts and feelings?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

| | |
|---|---|
| 0 | 3 |
|---|---|

You now need to think about the **whole** of the source.

How has the writer structured the text to develop Bond's experiences?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes the focus as the extract develops
- any other structural features that you think help to develop Bond's experiences

[8 marks]

| | |
|---|---|
| 0 | 4 |
|---|---|

Focus this part of your answer on the second half of the source, **from line 44 to the end**.

A writer, having read this section of the text, said: "I'm really impressed with the way the writer has created excitement in this section. It lets the reader feel they are facing danger alongside Bond."

To what extent do you agree?

In your response, you could:

- write about your own reaction to characters and events
- evaluate how the writer has used language to describe these
- support your opinions with quotations from the text.

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

| | |
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| 0 | 5 |
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Your school or college is asking students to contribute some creative writing for its website.

Either: Write a description suggested by this picture.



Or: Write a story where the main character is placed in a dangerous situation.

(24 marks for content and organization
16 marks for technical accuracy)
[40 marks]

Source A – Extract from *Rebecca* by Daphne Du Maurier

In this extract, the narrator describes a dream she had. In the dream, she returned to her old home – a mansion called Manderley that once had beautiful gardens. In reality, the house was destroyed in a fire and is now abandoned.

Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me. There was a padlock and chain upon the gate. I called in my dream to the lodge-keeper, and had no answer, and peering closer through the rusted spokes of the gate I saw that the lodge was uninhabited.

No smoke came from the chimney, and the little lattice windows gaped forlorn. Then, like all dreamers, I was possessed of a sudden with supernatural powers and passed like a spirit through the barrier before me. The drive wound away in front of me, twisting and turning as it had always done, but as I advanced I was aware that a change had come upon it; it was narrow and unkempt, not the drive that we had known. At first I was puzzled and did not understand, and it was only when I bent my head to avoid the low swinging branch of a tree that I realized what had happened. Nature had come into her own again and, little by little, in her stealthy, insidious way had encroached upon the drive with long, tenacious fingers. The woods, always a menace even in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the borders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church. And there were other trees as well, trees that I did not recognize, squat oaks and tortured elms that straggled cheek by jowl with the beeches, and had thrust themselves out of the quiet earth, along with monster shrubs and plants, none of which I remembered.

The drive was a ribbon now, a thread of its former self, with gravel surface gone, and choked with grass and moss. The trees had thrown out low branches, making an impediment to progress; the gnarled roots looked like skeleton claws. Scattered here and again amongst this jungle growth I would recognize shrubs that had been landmarks in our time, things of culture and grace, hydrangeas whose blue heads had been famous. No hand had checked their progress, and they had gone native now, rearing to monster height without a bloom, black and ugly as the nameless parasites that grew beside them.

On and on, now east now west, wound the poor thread that once had been our drive. Sometimes I thought it lost, but it appeared again, beneath a fallen tree perhaps, or struggling on the other side of a muddied ditch created by the winter rains. I had not thought the way so long. Surely the miles had multiplied, even as the trees had done, and this path led but to a labyrinth, some choked wilderness, and not to the house at all. I came upon it suddenly; the approach masked by the unnatural growth of a vast shrub that spread in all directions, and I stood, my heart thumping in my breast, the strange prick of tears behind my eyes.

Section A

Answer **all** questions in this section.
You are advised to spend 45 minutes on this section.

0 1

Read again the first part of the source, **lines 1-5**.

List **four** things we learn about Manderley.

[4 marks]

0 2

Look in detail at part of Source A:

The drive was a ribbon now, a thread of its former self, with gravel surface gone, and choked with grass and moss. The trees had thrown out low branches, making an impediment to progress; the gnarled roots looked like skeleton claws. Scattered here and again amongst this jungle growth I would recognize shrubs that had been landmarks in our time, things of culture and grace, hydrangeas whose blue heads had been famous. No hand had checked their progress, and they had gone native now, rearing to monster height without a bloom, black and ugly as the nameless parasites that grew beside them.

How does the writer use language here to build an image of Manderley?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

| | |
|---|---|
| 0 | 3 |
|---|---|

You now need to think about the **whole** of the source.

How has the writer structured the text to make us feel like we are there with the narrator?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes the focus as the extract develops
- any other structural features that you think help to develop the feeling that we are there

[8 marks]

| | |
|---|---|
| 0 | 4 |
|---|---|

Focus this part of your answer on the first half of the source, **from line 1 to 18**

A website called "Good Reads" recommended Rebecca and said: "the writer creates a very effective sense of mystery and suspense from the very beginning."

To what extent do you agree?

In your response, you could:

- write about your own reaction to characters and settings
- evaluate how the writer has used language to describe these
- support your opinions with quotations from the text.

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

| | |
|---|---|
| 0 | 5 |
|---|---|

A magazine for young people is running a creative writing competition called "Mysterious Places"

Either: Write a description suggested by this picture.



Or: Write a story about exploring an abandoned house.

(24 marks for content and organization
16 marks for technical accuracy)
[40 marks]

'The Kite Runner', by Khaled Hosseini (2003)

The story of a wealthy boy, Amir, who forms a friendship with Hassan – the son of his father's servant in Kabul, Afghanistan. This extract forms the opening paragraphs of the novel and is narrated by Amir, now living in America.

5 I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realise I have been peeking into that deserted alley for the last twenty-six years.

10 One day last summer, my friend Rahim Khan called from Pakistan. He asked me to come see him. Standing in the kitchen with the receiver to my ear, I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins. After I hung up, I went for a walk along Spreckels Lake on the northern edge of Golden Gate Park. The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home. And suddenly Hassan's voice whispered in my head: *For you, a thousand times over.* Hassan the harelipped kite runner.

15 I sat on a park bench near a willow tree. I thought about something Rahim Khan said just before he hung up, almost as an afterthought. There is a way to be good again. I looked up at those twin kites. I thought about Hassan. Thought about Baba. Ali. Kabul. I thought of the life I had lived until the winter of 1975 came along and changed everything. And made me what I am today.

20 When we were children, Hassan and I used to climb the poplar trees in the driveway of my father's house and annoy our neighbours by reflecting sunlight into their homes with a shard of mirror. We would sit across from each other on a pair of high branches, our naked feet dangling, our trouser pockets filled with dried mulberries and walnuts. We took turns with the mirror as we ate mulberries, pelted each other with them, giggling, laughing. I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiselled from hardwood: his flat, broad nose and slanting, narrow eyes like bamboo leaves, eyes
25 that looked, depending on the light, gold, green, even sapphire. I can still see his tiny low-set ears and that pointed stub of a chin, a meaty appendage that looked like it was added as a mere afterthought. And the cleft lip, just left of midline, where the Chinese doll maker's instrument may have slipped, or perhaps he had simply grown tired and careless.

30 Sometimes, up in those trees, I talked Hassan into firing walnuts with his slingshot at the neighbour's one-eyed German shepherd. Hassan never wanted to, but if I asked, *really* asked, he wouldn't deny me. Hassan never denied me anything. And he was deadly with his slingshot. Hassan's father, Ali, used to catch us and get mad, or as mad as someone as gentle as Ali could ever get. He would wag his finger and wave us down from the tree. He would take the mirror and tell us what his mother
35 had told him, that the devil shone mirrors too, shone them to distract Muslims during prayer. "And he laughs while he does it," he always added, scowling at his son.

"Yes, Father," Hassan would mumble, looking down at his feet. But he never told on me. Never told that the mirror, like shooting walnuts at the neighbour's dog, was always my idea.

Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

01 Read again the first section of the source, **lines 1 to 5**.

List **four things** we learn about the weather AND the scenery.

[4 marks]

A _____

B _____

C _____

D _____

02 Look in detail at this extract, **lines 9 to 13** of the source.

The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home.

How does the writer use language to describe what he sees in Golden Gate Park?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

03 You now need to think about the **whole** of the source.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the extract
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

[8 marks]

04 Focus your answer on the second part of the source, **from line 19 to the end**.

A student, having read this section of the text, said: "The writer gives a brilliant description of the narrator's childhood. We get a clear image of what he was like as a boy."

To what extent do you agree? In your response, you could:

- write about your impressions of the character
- evaluate how the writer has described what happens
- support your opinions with quotations from the text.

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences. Plan your answer. Leave enough time to check your work at the end.

05 Either: Write a description suggested by this picture:



Or: Describe a time when you have felt sad.

(24 marks for content and organisation
16, marks for technical accuracy)
[40 marks]

Mark Scheme

Section A: Reading

01 Read again the first section of the source, **lines 1 to 5**.

List **four things** we learn about the weather AND the scenery.

A It is cold, icy (“frigid”; “frozen creek”)

C It is cloudy (“overcast”)

D There is a “crumbling mud wall”/wall in bad state of repair/alleyway

E It is “deserted” – no one around

[4 marks]

02 Look in detail at this extract, **lines 5 to 9** of the source.

The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home.

How does the writer use language to describe what he sees in Golden Gate Park?

Indicative content:

Words/phrases/language features:

- “sun sparkled”
- “crisp breeze”
- “soaring in the sky”
- “danced” – personification
- “like a pair of eyes” – simile
- “I now call home”

Sentence forms: final sentence is a long compound sentence with clauses separated only by commas – effect might be of thoughts pouring out as the narrator observes; thoughts crowding upon him.

[8 marks]

03 You now need to think about the **whole** of the source. How has the writer structured the text to interest you as a reader?

Opening paragraph: Looking back – narrator refers to key moment in his past, teasing the reader. Effect is to intrigue, arouse curiosity about what exactly happened in 1975.

Second paragraph: Switch to the recent past (call from friend). Continued hints of past (“unatoned sins”); contrast with positive mood created by description of the scene in the park.

Final paragraph: Features elements of previous two paragraphs – recent past and 1975. Repetition of date and of certain key phrases (“the winter of 1975”; “what I am today”) create a circular effect.

Sentence structures: Third paragraph features short, simple sentences, perhaps reflecting his mood. Creates staccato effect – stabs of regret? Or maybe images of the past flashing through his mind.

[8 marks]

| AO2 (Questions 2 and 3) 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. | |
|---|---|
| Level | Skills descriptors |
| Level 4 Perceptive, detailed 7-8 marks | Shows detailed and perceptive understanding of <i>language/structure</i> <ul style="list-style-type: none">• Analyses the effects of the writer’s choices of <i>language/structure</i>• Selects a range of judicious quotations/references Uses sophisticated subject terminology accurately |
| Level 3 Clear, relevant 5-6 marks | Shows clear understanding of <i>language/structure</i> <ul style="list-style-type: none">• Clearly explains the effects of the writer’s choices of <i>language/structure</i>• Selects a range of relevant quotations/references Uses subject terminology accurately |
| Level 2 Some, attempts 3-4 marks | Shows some understanding of <i>language/structure</i> <ul style="list-style-type: none">• Attempts to comment on the effects of the writer’s choices of <i>language/structure</i>• Selects some relevant quotations/references Uses some subject terminology, not always appropriately |
| Level 1 Simple, limited 1-2 marks | Shows simple awareness of <i>language/structure</i> <ul style="list-style-type: none">• Offers simple comment on the effect of <i>language/structure</i>• Simple references or textual details. Simple mention of subject terminology |

04 Focus your answer on the second part of the source, **from line 8 to the end**.

A student, having read this section of the text, said: "Amir, the character who is telling the story, seems to be quite a sad person."

To what extent do you agree?

Impressions of the character: Hints of his long-held regret – "the past claws its way out"; "for the last twenty-six years"; "my past of unatoned sins"; "there is a way to be good again"; "Hassan never really wanted to", "as gentle as Ali" (implications that he had forced Ali into behaving badly); "was always my idea" (blaming himself).

In paragraph 2, use of contrast between the weather and scenery in the park (sunny, joyous) and the mood of the narrator – (opposite of pathetic fallacy) ironic juxtaposition.

[20 marks]

| AO4 (Question 4) | | |
|---|---|---|
| Evaluate texts critically and support this with appropriate textual references. | | |
| Level | Overview statement | Skills descriptors |
| Level 4 Perceptive, detailed 16-20 marks | In this level critical evaluation will be perceptive and detailed | <ul style="list-style-type: none"> • Critically evaluates the text in a detailed way • Offers examples from the text to explain views convincingly • Analyses effects of a range of writer's choices • Selects a range of relevant quotations to validate views |
| Level 3 Clear, relevant 11-15 marks | In this level critical evaluation will be clear and consistent | <ul style="list-style-type: none"> • Clearly evaluates the text • Offers examples from the text to explain views clearly • Clearly explains the effects of writer's choices <p>Selects some relevant quotations to support views</p> |
| Level 2 Some, attempts 6-10 marks | In this level there will be some evaluative comments | <ul style="list-style-type: none"> • Attempts evaluative comment on the text • Offers an example from the text to explain view(s) • Attempts to comment on writer's methods <p>Selects some quotations, which occasionally support views</p> |
| Level 1 Simple, limited 1-5 marks | In this level there will be simple personal comment | <ul style="list-style-type: none"> • Simple evaluative comment on the text • Offers simple example from the text which may explain view <p>Simple mention of writer's methods</p> |
| Level 0 No marks | No relevant comments offered in response to the statement, no impressions, no evaluation. | |

Source A

This extract is from a novel by Yann Martel. In this section the central character, Pi, is on a sinking ship. The ship is carrying the animals belonging to Pi's father, who owns a zoo.

Life of Pi

Inside the ship, there were noises. Deep structural groans. I stumbled and fell. No harm done. I got up. With the help of the handrails I went down the stairwell four steps at a time. I had gone down just one level when I saw water. Lots of water. It was blocking my way. It was surging from below like a riotous crowd, raging, frothing and boiling. Stairs vanished into watery darkness. I couldn't believe my eyes. What was this water doing here? Where had it come from? I stood nailed to the spot, frightened and incredulous and ignorant of what I should do next. Down there was where my family was.

I ran up the stairs. I got to the main deck. The weather wasn't entertaining any more. I was very afraid. Now it was plain and obvious: the ship was listing badly. And it wasn't level the other way either. There was a noticeable incline going from bow to stern. I looked overboard. The water didn't look to be eighty feet away. The ship was sinking. My mind could hardly conceive it. It was as unbelievable as the moon catching fire.

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck, a gaur - an Indian wild ox - exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

I ran for the stairs to the bridge. Up there was where the officers were, the only people on the ship who spoke English, the masters of our destiny here, the ones who would right this wrong. They would explain everything. They would take care of my family and me. I climbed to the middle bridge. There was no one on the starboard side. I ran to the port side. I saw three men, crew members. I fell. I got up. They were looking overboard. I shouted. They turned. They looked at me and at each other. They spoke a few words. They came towards me quickly. I felt gratitude and relief welling up in me. I said, "Thank God I've found you. What is happening? I am very scared. There is water at the bottom of the ship. I am worried about my family. I can't get to the level where our cabins are. Is this normal? Do you think?"

One of the men interrupted me by thrusting a life jacket into my arms and shouting something in Chinese. I noticed an orange whistle dangling from the life jacket. The men were nodding vigorously at me. When they took hold of me and lifted me in their strong arms, I thought nothing of it. I thought they were helping me. I was so full of trust in them that I felt grateful as they carried me in the air. Only when they threw me overboard did I begin to have doubts.

Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

Q1. Read again the first part of the Source from **lines 1 to 12**.

List **four** things from this part of the text about the ship.

[4 marks]

Q2. Look in detail at this extract from **lines 13 to 25** of the Source:

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck, A gaur-an Indian wild ox-exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

How does the writer use language here to describe the narrator's fright and confusion?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

Q3. You now need to think about the **whole** of the Source.

This extract comes at the end of a chapter.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you

[8 marks]

Q4. Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text, said: 'The writer makes the reader feel sympathetic for the narrator.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the narrator
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

Section B: Writing

Q5. You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Write a story opening in which a dramatic event occurs.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Mark Scheme

Q1. Read again the first part of the Source from lines 1 to 12.

List four things from this part of the text about the ship.

[4 marks]

Give 1 mark for each point about the ship:

- responses must be true, and only drawn from lines 1 to 12 of the text
- responses must relate to the **ship**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 12 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1

Indicative content; students may include:

- There were noises inside the ship
- There are stairs with a handrail
- There is water at the bottom of the stairwell
- The water is 'surging from below'
- It is dark at the bottom of the stairs
- The narrator's family are somewhere inside the ship

Or any other valid responses you are able to verify by checking the Source.

Q2. Look in detail at this extract from lines 13 to 25 of the Source. (Extract in paper.)

How does the writer use language here to describe the narrator's fright and confusion? [8 marks]

| | |
|---|--|
| Level 4 Detailed, perceptive analysis 7-8 marks | <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of language • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology |
| Level 3 Clear, relevant explanation 5-6 marks | <ul style="list-style-type: none"> • Explains clearly the effects of the writer's choice of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology |
| Level 2 Some understanding and comment 3-4 marks | <ul style="list-style-type: none"> • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately |
| Level 1 Simple, limited comment 1-2 marks | <ul style="list-style-type: none"> • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately |
| Level 0 No marks | No comments on the use of language. Nothing to reward. |

AO2 content may include the effect of ideas such as:

- repeated use of questions
- use of long and short sentences to create different effects
- use of lexis, e.g. verbs and adjectives
- employing imagery such as metaphor/personification

Q3. You now need to think about the **whole** of the Source.

This extract comes at the end of a chapter.

How has the writer structured the text to interest you as a reader? **[8 marks]**

| | |
|--|--|
| <p>Level 4 Detailed, perceptive analysis 7-8 marks</p> | <ul style="list-style-type: none"> Analyses the effects of the writer's choice of structural features Selects a judicious range of examples Makes sophisticated and accurate use of subject terminology |
| <p>Level 3 Clear, relevant explanation 5-6 marks</p> | <ul style="list-style-type: none"> Explains clearly the effects of the writer's choice of structural features Selects a range of relevant examples Makes clear and accurate use of subject terminology |
| <p>Level 2 Some understanding and comment 3-4 marks</p> | <ul style="list-style-type: none"> Attempts to comment on the effect of structural features Selects some appropriate examples Makes some use of subject terminology, mainly appropriately |
| <p>Level 1 Simple, limited comment 1-2 marks</p> | <ul style="list-style-type: none"> Offers simple comment on the effect of structural features Selects simple references or examples Makes simple use of subject terminology, not always appropriately |
| <p>Level 0 No marks</p> | <p>No comments on the use of structure. Nothing to reward.</p> |

AO2 content may include the effect of ideas such as:

- the narrator's gradual realisation of what is happening – built up in each paragraph
- change of focus from inside to outside
- consistent reminder of the storm and water, recapitulated throughout the text
- the narrator's awareness of the animals on board (he thinks he sees escaped animals but dismisses it, then clearly hears monkeys shrieking, then sees an out of control ox)
- use of a 'cliff hanger' at the end of the chapter

Q4. Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text, said: 'The writer makes the reader feel sympathetic for the narrator.'

To what extent do you agree?

[20 marks]

| | |
|---|--|
| <p>Level 4 Detailed, perceptive evaluation 16-20 marks</p> | <ul style="list-style-type: none"> Evaluates critically and in detail the effect(s) on the reader Shows perceptive understanding of writer's methods Shows a judicious range of textual detail Develops a convincing and critical response to the focus of the statement |
| <p>Level 3 Clear, relevant evaluation 11-15 marks</p> | <ul style="list-style-type: none"> Evaluates clearly the effect(s) on the reader Shows clear understanding of writer's methods Selects a range of relevant textual references Makes a clear and relevant response to the focus of the statement |
| <p>Level 2 Some evaluation 6-10 marks</p> | <ul style="list-style-type: none"> Makes some evaluative comment(s) on effect(s) on reader Shows some understanding of writer's methods Selects some appropriate textual reference(s) Makes some response to the focus of the statement |
| <p>Level 1 Simple, limited evaluation 1-5 marks</p> | <ul style="list-style-type: none"> Makes simple, limited evaluative comment(s) on effect(s) on reader Shows limited understanding of writer's methods Selects simple, limited textual reference(s) Makes a simple, limited response to the focus of the statement |
| <p>Level 0 No marks</p> | <p>No relevant comments offered in response to the statement, no impressions, no evaluation.</p> |

AO4 content may include the evaluation of ideas such as:

- use of questions and gradual revelation of what is happening conveys narrator's confusion
- narrator's reactions to what is happening
- confused communication with the crew members
- narrator is alone at the end of the chapter
- how the writer has used, for example, language, structure, tone to make an impression on the reader

Source A

This extract is from a novel by F Scott Fitzgerald. In this section the narrator describes the extravagant parties held by his rich neighbour.

The Great Gatsby

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon* scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre*, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived—no thin five-piece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality*, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the "Follies." The party has begun.

*Glossary

station wagon = an estate car

hors-d'oeuvre = a small portion of food served as an appetizer before a main meal

prodigality = wasteful luxury

Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

Q1. Read again the first part of the Source from **lines 1 to 8**.

List **four** things from this part of the text about what goes on at the neighbour's house.

[4 marks]

Q2. Look in detail at this extract from **lines 1 to 18** of the Source:

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

How does the writer use language here to describe the extravagance of the parties?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

Q3. You now need to think about the **whole** of the Source.

This extract comes at the beginning of a chapter.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you

[8 marks]

Q4. Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text, said: 'The writer brings the parties to life for the reader. It is as if you are there.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the parties
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Q5. Either: Write a description suggested by this picture:



Or: Write a story opening for a genre of your choice. Set the scene vividly.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Mark Scheme

Q1. Read again the first part of the Source from lines 1 to 8.

List **four** things from this part of the text about what goes on at the neighbour's house.

[4 marks]

Give 1 mark for each point about what goes on at the neighbour's house:

- responses must be true, and only drawn from lines 1 to 8 of the text
- responses must relate to **what goes on at the neighbour's house**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 8 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1

Indicative content; students may include:

- music is played there through the summer nights
- men and women visit the house
- the guests use his raft, beach and motorboats
- eight servants and an extra gardener work on Mondays to clear the 'ravages'

Or any other valid responses you are able to verify by checking the Source.

Q2. Look in detail at this extract from lines 1 to 18 of the Source. (Extract in paper.)

How does the writer use language here to describe the extravagance of the parties?

[8 marks]

| | |
|---|--|
| Level 4 Detailed, perceptive analysis 7-8 marks | <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of language • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology |
| Level 3 Clear, relevant explanation 5-6 marks | <ul style="list-style-type: none"> • Explains clearly the effects of the writer's choice of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology |
| Level 2 Some understanding and comment 3-4 marks | <ul style="list-style-type: none"> • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately |
| Level 1 Simple, limited comment 1-2 marks | <ul style="list-style-type: none"> • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately |
| Level 0 No marks | No comments on the use of language. Nothing to reward. |

AO2 content may include the effect of ideas such as:

- vivid description, including nouns, adjectives, verbs, etc.
- lists of decadent items
- sentence structure for effect
- employing imagery such as simile/metaphor

Q3. You now need to think about the **whole** of the Source.

This extract comes at the beginning of a chapter.

How has the writer structured the text to interest you as a reader? **[8 marks]**

| | |
|--|--|
| <p>Level 4 Detailed, perceptive analysis 7-8 marks</p> | <ul style="list-style-type: none"> Analyses the effects of the writer's choice of structural features Selects a judicious range of examples Makes sophisticated and accurate use of subject terminology |
| <p>Level 3 Clear, relevant explanation 5-6 marks</p> | <ul style="list-style-type: none"> Explains clearly the effects of the writer's choice of structural features Selects a range of relevant examples Makes clear and accurate use of subject terminology |
| <p>Level 2 Some understanding and comment 3-4 marks</p> | <ul style="list-style-type: none"> Attempts to comment on the effect of structural features Selects some appropriate examples Makes some use of subject terminology, mainly appropriately |
| <p>Level 1 Simple, limited comment 1-2 marks</p> | <ul style="list-style-type: none"> Offers simple comment on the effect of structural features Selects simple references or examples Makes simple use of subject terminology, not always appropriately |
| <p>Level 0 No marks</p> | <p>No comments on the use of structure. Nothing to reward.</p> |

AO2 content may include the effect of ideas such as:

- shift of focus from the parties in general to more specific details
- close focus on specific characters by the end of the extract
- shift into present tense to make the reader feel as though they are there

Q4. Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text, said: 'The writer brings the parties to life for the reader. It is as if you are there.'

To what extent do you agree? **[20 marks]**

| | |
|---|--|
| <p>Level 4 Detailed, perceptive evaluation 16-20 marks</p> | <ul style="list-style-type: none"> Evaluates critically and in detail the effect(s) on the reader Shows perceptive understanding of writer's methods Shows a judicious range of textual detail Develops a convincing and critical response to the focus of the statement |
| <p>Level 3 Clear, relevant evaluation 11-15 marks</p> | <ul style="list-style-type: none"> Evaluates clearly the effect(s) on the reader Shows clear understanding of writer's methods Selects a range of relevant textual references Makes a clear and relevant response to the focus of the statement |
| <p>Level 2 Some evaluation 6-10 marks</p> | <ul style="list-style-type: none"> Makes some evaluative comment(s) on effect(s) on reader Shows some understanding of writer's methods Selects some appropriate textual reference(s) Makes some response to the focus of the statement |
| <p>Level 1 Simple, limited evaluation 1-5 marks</p> | <ul style="list-style-type: none"> Makes simple, limited evaluative comment(s) on effect(s) on reader Shows limited understanding of writer's methods Selects simple, limited textual reference(s) Makes a simple, limited response to the focus of the statement |
| <p>Level 0 No marks</p> | <p>No relevant comments offered in response to the statement, no impressions, no evaluation.</p> |

AO4 content may include the evaluation of ideas such as:

- use of present tense
- high level of detail
- vivid imagery
- close focus on specific moments/people
- shift from one focus to the next to mimic a hazy memory/inability to take everything in