

# English Language

## AQA



# Passmores Academy

Grade	4	5	6	7	8	9
Grade boundary	50%	54%	61%	68%	74%	80%

## Paper One - Section A: Reading – 40 marks - 60 minutes

### Source A

Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.

At breakfast Alex was not in the mood to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out.

'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

'You two are just kids. You don't know what you're talking about!' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

Alex was angry with his father, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

Alex had realised during those months how enormous their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was stricter than his father, and sharper. It was impossible to fool her; she could see the unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a confused air, as if she didn't recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk; she was little more than a silent ghost.

## Question One – Information Retrieval

This task is marked out of 4 and is an information retrieval question. It should take around five minutes. Students must not leave a blank answer, and all information must be taken from the relevant part of the source (e.g. from **lines 1 to 5**).

- 1 Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.

**Section A: Reading**

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

Read again the first part of the source from lines 1 to 5.

List four things about the bird in Alex's nightmare from this part of the source. **[4 marks]**

1 Alexis awakened at dawn X Not relevant to the question

2 Yellow X Not specific enough

3 clatter of shattered glass X  
↳ Not enough detail to link to the bird.

4 X

↳ Students should never leave a blank answer.

**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 from **lines 1 to 5**.

List four things about the bird in Alex's nightmare from this part of the source. [4 marks]

→ If an answer does not come from this area, it is marked incorrect

Each answer begins with the accurate noun phrase

- 1 The bird was enormous ✓
- 2 The bird had crashed against the window ✓
- 3 The bird had flown into the house ✓
- 4 The bird had yellow claws ✓

- All answers relate to the specific lines.  $\frac{4}{4}$

- All answers are relevant to the question.

**Exam board commentary:**

Give 1 mark for each point about **the bird**:

- responses must be true, and drawn only from lines 1 to 5 of the text
- responses must relate to **the bird in Alex's nightmare**
- 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 5 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.

“It is now widely understood that the purpose of this question is to ease students into the examination, with the expectation that most will achieve 3 or 4 marks”

## Question Two – Language Analysis

This task should take around 15 minutes and requires candidates to analyse how language is used by an author.

The candidate is given two pages to write their response on.

0 2	<p>Look in detail at this extract from <b>lines 6 to 11</b> of the source:</p> <div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p>What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.</p> </div> <p>How does the writer use language here to describe the effects of the storm?</p> <p>You could include the writer's choice of:</p> <ul style="list-style-type: none"> <li>• words and phrases</li> <li>• language features and techniques</li> <li>• sentence forms.</li> </ul> <p style="text-align: right;"><b>[8 marks]</b></p>
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A candidate will be marked in four levels:

Level	Skills descriptors
<p><b>Level 4</b> Detailed, perceptive analysis 7-8 marks</p> <p>Low level 4 = Grade 9*</p>	<p><b>Shows detailed and perceptive understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>• Analyses the effects of the writer's choices of <i>language</i></li> <li>• Selects a judicious range of textual detail</li> <li>• Makes sophisticated and accurate use of subject terminology</li> </ul>
<p><b>Level 3</b> Clear, relevant explanation 5-6 marks</p> <p>Upper level 3 = grade 7 and 8* Lower level 3 = grade 5 and 6*</p>	<p><b>Shows clear understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>• Explains clearly the effects of the writer's choices of <i>language</i></li> <li>• Selects a range of relevant textual detail</li> <li>• Makes clear and accurate use of subject terminology</li> </ul>
<p><b>Level 2</b> Some, understanding and comment 3-4 marks</p> <p>Upper level 2 = grade 4*</p>	<p><b>Shows some understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>• Attempts to comment on the effect of <i>language</i></li> <li>• Selects some appropriate textual detail</li> <li>• Makes some use of subject terminology, mainly appropriately</li> </ul>

\*based upon the 2018 grade boundaries for English Language

## Grade 4 (upper level 2):

The writer says the wind is 'lashing' the trees, which makes it seem like it is hitting against them and shaking them about. The waves are described as 'furious', and this suggests that they are angry. The writer also uses sound in 'roaring Pacific Ocean', where the adjective 'roaring' tells us the storm is very noisy.

### Grade 4 model response (repeat as many times as you can):

*The writer says that the* [insert the idea] "prove with a very small quote – no more than four words" *which suggests that* [insert what it means].

N.B To ensure that it is an upper level 2, and not a lower level 2, you need to ensure that at least one accurate subject term is used.

## Grade 5 and 6 (lower level 3):

The writer uses violent verbs to describe the powerful effects of the storm. He says the wind is 'lashing' the trees, which suggests it is whipping them, as if trying to destroy the land. The phrase 'furious waves' reinforces this idea, with the adjective 'furious' implying the Pacific Ocean is wild, angry and aggressive as it crashes against the rocks. The ocean is also 'roaring'; a deafening noise to suggest it is attacking the land like a wild animal.

## Grade 7 and 8 (upper level 3):

The writer uses violent verbs to describe the powerful effects of the storm. He says the wind is 'lashing' the trees, which suggests it is whipping them, as if trying to destroy the land. The phrase 'furious waves' reinforces this idea, with the adjective 'furious' implying the Pacific Ocean is wild, angry and aggressive as it crashes against the rocks. The ocean is also 'roaring'; a deafening noise to suggest it is attacking the land like a wild animal. Furthermore, the storm "had awakened him" reflective of the abrasive and loud nature of this storm, that it seeks to cause disruption and disturbance. The past participle "awakened" conveys how powerful the storm was creating a sombre atmosphere.

### Grade 5,6,7 and 8 response model (repeat as many times as you can):

*The writer says that the* [insert the idea] "prove with a very small quote – no more than four words" *this makes the reader feel* [insert effect]. *Moreover the* [insert word class] "insert word" *makes the atmosphere* [insert effect]

## Grade 9 (lower level 4):

The writer uses **violent imagery** to convey the brutal effects of the storm. The wind is **'lashing'** the trees, a verb implying it is so forceful it is ruthlessly thrashing them, as if nature is inflicting a cruel punishment on the landscape. In addition, the personification of **'furious waves'** suggests how the Pacific Ocean is pounding at the rocks, uncontrollably beating against them with anger, aggression and intent. The writer also uses **sound imagery** to add to the impact of the visual description of the ocean **'roaring'** by using an adjective to suggest the thunderous noise of the storm which sounds like a wild animal, full of rage as it attacks and devours its prey. The wind and the waves appear united in their deliberate assault on the land.

### Grade 9 response model (repeat as many times as you can):

*The writer uses* (provide an overview of the imagery (support with a very succinct quotation – linked to the question) *to convey* (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use “So what?” as a tool to support the extension of your analysis). Zoom in on the effect of individual word(s) within the quotation (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use “So what?” as a tool to support the extension of your analysis).

Use subject terminology to support your interpretation – do not feature spot!

### Checklist, for success:

- Ensure that the quotations selected are appropriate, and that you can discuss them
- Do not focus on identifying and labelling language features erroneously and failing to comment on the effect on the reader or explain a reason behind the writer's choices.
- Do not use generic comments: “it creates a picture in our heads” or “it makes us feel like the character feels (this is awarded a level 1)
- Do not use lengthy examples (more than four words is too long)
- Have you discussed the effect on the reader or mood or atmosphere?

### Grades 6+

- When exploring connotations of words, you must consider the context (what is going on in the source? This could greatly alter the meaning of the word).
- To achieve a level 3, comments must be precise and contextualised.
- Have you: after each phrase explored, zoomed in on a word (or two) from within that quotation? Have you used the relevant word class?

## Question Three – Structural Analysis

This task should take around 15 minutes and requires candidates to analyse how structure is used by an author.

The candidate is given two pages to write their response on.

0 3	<p>You now need to think about the <b>whole</b> of the source.</p> <p>This text is taken from the beginning of a novel.</p> <p>How is the text structured to interest you as a reader?</p> <p>You could write about:</p> <ul style="list-style-type: none"> <li>• what the writer focuses your attention on at the beginning</li> <li>• how and why the writer changes this focus as the source develops</li> <li>• any other structural features that interest you.</li> </ul> <p style="text-align: right;"><b>[8 marks]</b></p> <hr/> <hr/> <hr/> <hr/>
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A candidate will be marked in four levels:

Level	Skills descriptors
<p><b>Level 4</b> Detailed, perceptive analysis 7-8 marks</p> <p>Low level 4 = Grade 9*</p>	<p><b>Shows detailed and perceptive understanding of <i>structure</i>:</b></p> <ul style="list-style-type: none"> <li>• Analyses the effects of the writer's choices of <i>structure</i></li> <li>• Selects a judicious range of textual detail</li> <li>• Makes sophisticated and accurate use of subject terminology</li> </ul>
<p><b>Level 3</b> Clear, relevant explanation 5-6 marks</p> <p>Upper level 3 = grade 7 and 8* Lower level 3 = grade 5 and 6*</p>	<p><b>Shows clear understanding of <i>structure</i>:</b></p> <ul style="list-style-type: none"> <li>• Explains clearly the effects of the writer's choices of <i>structure</i></li> <li>• Selects a range of relevant textual detail</li> <li>• Makes clear and accurate use of subject terminology</li> </ul>
<p><b>Level 2</b> Some, understanding and comment 3-4 marks</p> <p>Upper level 2 = grade 4*</p>	<p><b>Shows some understanding of <i>structure</i>:</b></p> <ul style="list-style-type: none"> <li>• Attempts to comment on the effect of <i>structure</i></li> <li>• Selects some appropriate textual detail</li> <li>• Makes some use of subject terminology, mainly appropriately</li> </ul>

## Grade 4 (upper level 2):

The first half of the text focuses on a boy called Alexander Cold, so we know he's the main character in the story. At the beginning, he is waking 'at dawn, startled by a nightmare', so straight away we know the place, because he's in bed, and the time things are happening. Then the focus narrows to details about his dream, where his mother was 'carried off' by a big black bird, and then switches again to Alex's reaction. It says there is 'pounding in his chest'.

### Grade 4 model response (continue through the whole source):

*The source opens with the focus on [insert what the first focus is on] this makes the reader [discuss what the reader learns or understands by this]. The source then shifts focus to [insert what the first focus is on] this makes the reader [discuss what the reader learns or understands by this].*

## Grade 5 and 6 (lower level 3):

The text is divided into two parts: in the first half, the writer focuses our attention on a single character, Alexander Cold, before later showing how he interacts with the rest of his family. The very first line of the text explains that Alex is waking in his bed 'at dawn, startled by a nightmare', so person, place and time are immediately established. The focus then narrows to details of the dream, where a huge black bird 'carried off his mother'. The use of the word 'startled' in the first sentence creates a sudden and abrupt opening, and this, together with the focus on the nightmare which follows, instils a sense of unease in the reader. After this we switch to Alex's frightened reaction and learn that he thinks it's going to be a bad day. The sentence 'There had been a lot of days like that since his mother got sick' is important because it is the first mention of his mother being ill. It reminds us of the nightmare at the beginning, and at this point we understand the meaning of it and that Alex is scared she might die.

## Grade 7 and 8 (upper level 3):

The text is divided into two parts: in the first half, the writer focuses our attention on a single character, Alexander Cold, before later showing how he interacts with the rest of his family. The very first line of the text explains that Alex is waking in his bed 'at dawn, startled by a nightmare', so person, place and time are immediately established. The focus then narrows to details of the dream, where a huge black bird 'carried off his mother'. The use of the word 'startled' in the first sentence creates a sudden and abrupt opening, and this, together with the focus on the nightmare which follows, instils a sense of unease in the reader. After this we switch to Alex's frightened reaction and learn that he thinks it's going to be a bad day. The sentence 'There had been a lot of days like that since his mother got sick' is important because it is the first mention of his mother being ill. It reminds us of the nightmare at the beginning, and at this point we understand the meaning of it and that Alex is scared she might die.

Significantly also is the dialogue between Alex and his sisters in the middle of the text, where the reader learns of Alex struggle (and that of his family) to cope with his mother's illness. The close of the text zooms in on a description of his mother as Alex's memories create a colourful and vibrant character, which is juxtaposed against the final image of his mother now being 'a ghost' of her former self, and thus the text closes with a sombre atmosphere similar to the storm that opened the text.

**Grade 5,6,7 and 8 response model** (ensure that the whole text is explored):

*The source opens with the focus on [tell me – quote no more than 4 words long] which makes the reader feel [tell me] significantly, however, it closes with the focus on [tell me – quote no more than 4 words long] this creates a [tell me] atmosphere. After the introduction, the text shifts focus to [tell me – quote no more than 4 words long] this makes the reader feel [tell me]. It then shifts focus to [tell me – quote no more than 4 words long] this makes the reader feel [tell me].*

**Grade 9 (lower level 4):**

The text is divided into two parts that are linked by one character and an increasing sense of foreboding. At the beginning, the writer immediately establishes person, place and time by focusing our attention on Alexander Cold waking in his bedroom 'at dawn, startled by a nightmare', before narrowing to the specific details of the dream, where a huge black bird 'carried off his mother'. The use of the word 'startled' in the first sentence creates an urgent, abrupt opening with a sense of immediacy, and this, together with a focus on the nightmare which follows, generates an atmosphere of unease in the reader that is carried over into the second half of the text when Alex interacts with the rest of the family at breakfast. Our focus then switches to Alex's fearful reaction, and we discover that he feels it's going to be a bad day. The key sentence 'There had been a lot of days like that since his mother got sick' is structurally important because it is the first mention of his mother being ill. It takes us back to the nightmare at the beginning and we now understand the significance of his mother being carried off: the black bird is a symbol of death. The words 'watched helplessly' take on a new meaning for the reader at this point in the text: possibly the reason Alex feels so bad is that he can do nothing to protect his mother.

**Grade 9 response model** (repeat as many times as you can):

*The source opens with the focus on... which instantly establishes the concept that..., moreover as the source develops the text zooms in on [focus on what you learnt in Q2] which creates a [?] atmosphere which is/is not echoed into the next part of the text where...*

\*there must be a transition through the whole source, and there must be a link between the opening and closing of the text.

**Checklist, for success:**

- Have you linked the opening idea to the closing idea?
- Do you have quotations to support what you are saying?
- Have you discussed the effect on: the reader or mood or atmosphere?

**Grades 6+:**

- Have you discussed the effect of the motif (the repeated theme)?
- Have you discussed where, and why, the author zooms in on details (Q2's paragraph is always a zoom in)
- Have you identified where the time and place is identified and why it is identified at that part in the text
- Have you discussed the effect of dialogue on the reader?

## Question Four - Evaluation:

This task should take around 25 minutes and requires candidates to evaluate the given statement:

The candidate is given four pages to write their response on.

This question is worth 25% of the entire paper

0   4	<p>Focus this part of your answer on the second half of the source from <b>line 16 to the end</b>.</p> <p>A student said 'This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother's illness.'</p> <p>To what extent do you agree?</p> <p>In your response, you could:</p> <ul style="list-style-type: none"> <li>• consider your own impressions of Alex</li> <li>• evaluate how the writer shows that Alex is struggling to cope</li> <li>• support your response with references to the text.</li> </ul> <p style="text-align: right;"><b>[20 marks]</b></p> <hr/> <hr/> <hr/> <hr/> <hr/>
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Level	Skills descriptors
<p><b>Level 4</b> Perceptive, evaluation 16-20 marks <i>detailed</i></p> <p><b>16/20 = Grade 9</b></p>	<p>Shows perceptive and detailed evaluation:</p> <ul style="list-style-type: none"> <li>• Evaluates critically and in detail the effect(s) on the reader</li> <li>• Shows perceptive understanding of writer's methods</li> <li>• Selects a judicious range of textual detail</li> <li>• Develops a convincing and critical response to the focus of the statement</li> </ul>
<p><b>Level 3</b> Clear, relevant evaluation 11-15 marks</p> <p><b>15/20 = Grade 8</b> <b>14/20 = Grade 7</b> <b>12/20 = Grade 6</b> <b>11/20 = Grade 5</b></p>	<p>Shows clear and relevant evaluation:</p> <ul style="list-style-type: none"> <li>• Evaluates clearly the effect(s) on the reader</li> <li>• Shows clear understanding of writer's methods</li> <li>• Selects a range of relevant textual references</li> <li>• Makes a clear and relevant response to the focus of the statement</li> </ul>
<p><b>Level 2</b> Some evaluation 6 -10 marks</p> <p><b>10/20 = Grade 4</b></p>	<p>Shows some attempts at evaluation:</p> <ul style="list-style-type: none"> <li>• Makes some evaluative comment(s) on effect(s) on the reader</li> <li>• Shows some understanding of writer's methods</li> <li>• Selects some appropriate textual reference(s)</li> <li>• Makes some response to the focus of the statement</li> </ul>

## Grade 4 (top of level 2):

I agree that Alex is struggling to cope. It says he is 'angry with his father, his sisters, life in general – even with his mother for getting sick', so everything is really getting on top of him. The writer shows this through dialogue, when Alex shouts at his sisters and takes it out on them. I also think Alex is struggling because he remembers what his mother was like before she was ill compared to what she's like now. The metaphor 'little more than a silent ghost' tells us she's fading away.

**Grade 4 model response (continue for a minimum of three paragraphs, from the given section):**

*At the opening of the text, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. As the source continues, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. As the end of the source, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means].*

## Grade 5 and 6 (lower level 3):

I agree that Alex is struggling to cope with his mother's illness because he is angry with everyone: 'his father, his sisters, life in general – even with his mother for getting sick'. This suggests he is desperately looking for someone to blame and isn't dealing with the situation very well at all. The writer shows this through dialogue, when Alex snaps at his sisters, rather than trying to reassure them like an older brother should. The writer also shows Alex isn't coping by comparing what his mother used to be like before she became ill to what she's like now. The metaphor 'little more than a silent ghost' suggests she has become almost an invisible presence in the life of the family.

*At the opening of the text, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source continues, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the end of the source, there is [some/a limited/ a clear] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect].*

## Upper Level 3 and beyond:

To evaluate successfully you need to explore each section/paragraph of the source (from the given point e.g. from **line 16 to the end**).

For each paragraph/section, provide a number out of 10 for how much you agree with the statement.

15 mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.

16 At breakfast Alex **was not in the mood** to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to **hurt his feelings**, so they pretended to eat them, but any time he wasn't looking, they spit them out.

20 'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

25 'You two are just kids. **You don't know what you're talking about!**' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

8/10 Alex **was angry** with his father, his sisters, **life in general** – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

30 Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was **nothing in the refrigerator** but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone **missed the balanced diet** of normal times.

Handwritten notes: 4/10, 6/10, 8/10, 5/10, dialogue would class as one section.

Identify two phrases per paragraph/section which justify why you gave it that mark. These are what you will be analysing.

1-2 limited

3-4 some

5-6 clear

7-8 evident

9-10 substantial

When writing the answer up, you replace the number with the word.

As you work through the source, acknowledge how the presentation increases, decreased or remains constant.

- As the source continues into the next paragraph, there is a dramatic increase in [question]
- As the source continues into the next paragraph, the sense that [question] is sustained
- As the source continues into the next paragraph, there is a decreased presentation that [question]

## Grade 7 and 8 (upper level 3):

At the first given point, where the reader gains an overview of breakfast, there is some presentation that Alex is struggling to cope. The reader learns that the children 'applaud' his father's 'efforts' at making pancakes, but today 'Alex was not in the mood', the word 'not' creates the aggression within this declarative sentence which mimics the building anger within Alex. As the source continues, it introduces the dialogue between the children and there is an increased sense that Alex is struggling to cope. His clear struggle is reflected through his verbal aggression to his younger sister, 'Shut up, Nicole' significantly here the omission of the exclamation mark (which you would associate with this type of retort) conveys a sense of control within Alex's voice, and thus creates a sense that he is still managing to control his own thoughts and feelings. As the source continues, and Alex 'rushed out' the kitchen there is a dramatic increase in the presentation that Alex is struggling to cope. The narrator's reflection that 'Alex was angry' creates a sombre mood and builds sympathy towards this young child. Moreover, the adjective 'angry' reflects how Alex can no longer control his emotions and now feels aggression towards 'life in general' this declarative sentence reflects the emotional impact on Alex and how he is struggling to cope with his emotions and reactions. As the source continues the narrator reflects upon the eating habits of the whole family, the presentation that Alex is struggling to cope dramatically falls. There is some presentation of the struggle where the narrator reflects upon how 'no one' had 'cooked for months'. The past participle 'cooked' reflects the absence of this common practice in the family household which has now caused an omission of the 'balanced diet', a symbolic reference to the absence of the balanced diet of having a healthy mother.

**Grade 5,6,7 and 8 response model** (ensure that the **whole text** is explored):

*At the opening of the text, there is [a limited, some, clear, an evident, a substantial] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source continues, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source continues, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source closes, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect].*

## Grade 9 (lower level 4):

... As the source continues, and Alex 'rushed out' the kitchen there is a dramatic increase in the presentation that Alex is struggling to cope. The narrator's reflection that 'Alex was angry' is a definite symptom of not coping with his mother's illness. His behaviour is irrational, especially blaming his mother for becoming ill, but he is a young boy, caught up in circumstances over which he has no control, and he is full of frustration and desperate to find someone to blame. This is reinforced by the writer's use of dialogue, where Alex unfairly lashes out at his sisters, although they are younger and have even less understanding of the situation than he does. As the source continues into the last paragraph, there is a sustained presentation that Alex is struggling to cope through a comparison of past and present versions of his mother: she was an artist whose paintings were once 'explosions of colour' but now 'her oil paints dried' in their tubes this is symbolic of how Alex's mother is no longer full of life and vibrancy, due to the illness that has taken her. The metaphor 'little more than a silent ghost' echoes this, because it suggests that what was once the central, driving force of the family has become a shadow, an almost invisible spirit, haunting Alex with the memory of her former self.

### Grade 9 response model (repeat as many times as you can):

*At the opening of the text, there is [a limited, some, clear, an evident, a substantial] presentation that [insert the question] as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source continues, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source continues, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect]. As the source closes, the presentation that [insert question] is increased/decreased/sustained to [a limited, some, clear, an evident, a substantial] presentation as the writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover the [insert word class] "insert word" makes the atmosphere [insert effect].*

The model is the same, but the candidate is required to be more perceptive. Focus here upon the context of the piece, how does this shape the evaluation? Focus also on exploring connotations on words. Explore also the smaller details: structure, punctuation, shifts in mood or tone.

**Paper One**  
**Section B: Writing - 40 marks - 45 minutes**

Candidates are given six pages to complete Section B

**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 has asked for contributions for their creative writing page.

Either:

Write a description of a stormy sea as suggested by this picture:



Students must know how to write to describe and narrate.

Top end grades:  
The picture can act as a stimulus. It is better that candidates are unique and interesting, rather than predictable (for the top grades).

Grade 4 and above:  
A way to develop your description is to 'block off' areas of the picture and build up descriptions on small details.

The exam board may give an option of describe or narrate or they may provide two describe question or two narrate questions.

Or:

Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'

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

## Content and Organisation – 24 marks

Level	Skills descriptors
Upper Level 4 22-24 marks <b>Compelling, Convincing</b>	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is convincing and compelling for audience</li> <li>• Assuredly matched to purpose</li> <li>• Extensive and ambitious vocabulary with sustained crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and inventive use of structural features</li> <li>• Writing is compelling, incorporating a range of convincing and complex ideas</li> <li>• Fluently linked paragraphs with seamlessly integrated discourse markers</li> </ul>
Lower Level 4 19-21 marks <b>Compelling, Convincing</b> 19/24 = Grade 9	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is convincingly matched to audience</li> <li>• Convincingly matched to purpose</li> <li>• Extensive vocabulary with conscious crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and effective structural features</li> <li>• Writing is highly engaging with a range of developed complex ideas</li> <li>• Consistently coherent use of paragraphs with integrated discourse markers</li> </ul>
Upper Level 3 16-18 marks <b>Consistent, Clear</b> 18/24 = Grade 8 16/24 = Grade 7	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is consistently matched to audience</li> <li>• Consistently matched to purpose</li> <li>• Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Effective use of structural features</li> <li>• Writing is engaging, using a range of, clear connected ideas</li> <li>• Coherent paragraphs with integrated discourse markers</li> </ul>
Lower Level 3 13-15 marks <b>Consistent, Clear</b> 15/24 = Grade 6 13/24 = Grade 5	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is generally matched to audience</li> <li>• Generally matched to purpose</li> <li>• Vocabulary clearly chosen for effect and appropriate use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Usually effective use of structural features</li> <li>• Writing is engaging, with a range of connected ideas</li> <li>• Usually coherent paragraphs with range of discourse markers</li> </ul>
Upper Level 2 10-12 marks <b>Some success</b> 12/24 = Grade 4	<b>Content</b> <ul style="list-style-type: none"> <li>• Some sustained attempt to match register to audience</li> <li>• Some sustained attempt to match purpose</li> <li>• Conscious use of vocabulary with some use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Some use of structural features</li> <li>• Increasing variety of linked and relevant ideas</li> <li>• Some use of paragraphs and some use of discourse markers</li> </ul>

## Technical Accuracy – 16 marks

Level	Skills descriptors
<p>Level 4</p> <p>13-16 marks</p> <p>13/16 = grade 9</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is consistently secure and consistently accurate</li> <li>• Wide range of punctuation is used with a high level of accuracy</li>   <li>• Uses a full range of appropriate sentence forms for effect</li> <li>• Uses Standard English consistently and appropriately with secure control of complex grammatical structures</li>   <li>• High level of accuracy in spelling, including ambitious vocabulary</li> <li>• Extensive and ambitious use of vocabulary</li> </ul>
<p>Level 3</p> <p>9-12 marks</p> <p>12/16 = grade 8</p> <p>11/16 = grade 7</p> <p>10/16 = grade 6</p> <p>9/16 = grade 5</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and mostly accurate</li> <li>• Range of punctuation is used, mostly with success</li>   <li>• Uses a variety of sentence forms for effect</li> <li>• Mostly uses Standard English appropriately with mostly controlled grammatical structures</li>   <li>• Generally accurate spelling, including complex and irregular words</li> <li>• Increasingly sophisticated use of vocabulary</li> </ul>
<p>Level 2</p> <p>5-8 marks</p> <p>8/16 = grade 4</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and sometimes accurate</li> <li>• Some control of a range of punctuation</li>   <li>• Attempts a variety of sentence forms</li> <li>• Some use of Standard English with some control of agreement</li>   <li>• Some accurate spelling of more complex words</li> <li>• Varied use of vocabulary</li> </ul>

### Content

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

### Organisation

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

### What is purpose?

This is the requirement to maintain an accurate style of writing:

- Descriptive
- Narrative

### Descriptive: In descriptive writing the art is to describe 'Show don't tell'



#### An example of 'tell':

*The white lighthouse stood on the rocks overlooking the sea. A beam of light radiates from the top of it, warning the boats to stay clear of the deadly rocks. There are two windows on the main part and they allow sun to shine through.*

This is a level 2 piece of writing. It shows some awareness of purpose. It describes in some detail. It is hindered by its very factual account, which prevents it achieving above the grade 3.

#### An example of 'describe':

*Standing squat upon the desolate rocks, its light fights through the spray from the foam top of the moana that lies before it. Twisting and turning its illuminated head, the light bounces from mirror to mirror until it finds the distant lone ship lost in the tempest. The forces of nature seek to destroy the archaic walls, but they remain sturdy: cloaked in an angel's wing - a protective force from the brine that seeks to wash away its pure walls.*

In this example, a level 3 piece, the lighthouse is not defined by its name, but the reader is guided through the description enabling them to understand what this solitary building is.

**Content**

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

**Organisation**

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

Vocabulary is a key feature in question five, and it is the only skill to appear in both Content and Accuracy (24 marks) and Technical Accuracy (16 marks).

Students must know an array of words, that show that vocabulary is extensive.

**How can we prepare for this?**

You can **design your characters** before your exam. Spend time exploring and learning extensive vocabulary and crafting the linguistic devices.



Even if you choose to describe a scene **suggested** by the picture, you could talk about the man lost in the forest.

<b>Extensive Ambitious Vocabulary</b>	<b>Linguistic Devices – these are any device used to build an effect (metaphors, structural devices, speech etc.)</b>
A flinty (hard and unyielding) stare; his caustic (sarcastic in a scathing and bitter way) and astringent (sharp or severe) humour; his resolute (admirably purposeful) manner; his suit a potent (having great power and influence) symbol of authority.	Tears pricked in his eyes. Memories of the souls lost, forced into the valley of death radiate the room. Dreams that had once soared high, now ascend into the sky seeking solitude beyond the pearly gates.

### Content

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

### Organisation

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

### Pre-design originality:

The examiner will mark around 500 questions: to get the top grades, the work needs to 'stand out from the crowd'.

**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 has asked for contributions for their creative writing page.  
Either:  
Write a description of a stormy sea as suggested by this picture:



Or:  
Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'  
(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]

- What if this stormy sea was in 79AD, Pompeii?
- What if this sea was boxing day, Thailand?
- What if this sea was inside a photo locked in a drawer, and the reader only discovers this at the end?
- What if this stormy sea was an extended metaphor for a bad relationship, or the impact of pollution on nature?

### Content

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

### Organisation

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

Explore the first pages of books together, and explore how writers shape their work

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. It was a long time ago, but it's wrong what they say about the past, learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years.

The text opens and closes with the same reference

Introduction of secondary character

Key information omitted for effect

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 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 harelicked kite runner.

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.

Use of a flashback

## Technical Accuracy – 16 marks

Skill descriptor	Level 2 <b>(5-8 marks)</b>	Level 3 <b>(9-12 marks)</b>
<b>Sentence demarcation</b>	<p>Mostly secure and sometimes accurate demarcation</p> <ul style="list-style-type: none"> <li>• Sentences should make grammatical sense, but will not always have correct demarcation, e.g. using commas rather than full stops to end sentences</li> </ul>	<p>Mostly secure and mostly accurate demarcation</p> <ul style="list-style-type: none"> <li>• Sentences should be grammatically correct and demarcated with appropriate punctuation, although there may be an occasional error</li> </ul>
<b>Punctuation</b>	<p>Some control of a range of punctuation</p> <ul style="list-style-type: none"> <li>• Will try to use apostrophes, commas, question marks or exclamation marks etc, but likely to be used inaccurately or inappropriately in places</li> </ul>	<p>A range of punctuation used mostly with success</p> <ul style="list-style-type: none"> <li>• Will use apostrophes, commas, question marks or exclamation marks etc appropriately, with only an occasional error</li> </ul>
<b>Sentence forms</b>	<p>Attempts a variety of sentence forms</p> <ul style="list-style-type: none"> <li>• Will try to use question forms, short sentences or patterns of sentences etc rather than just statements</li> <li>• Sentence forms often over-used or inappropriate</li> </ul>	<p>Uses a variety of sentence forms for effect</p> <ul style="list-style-type: none"> <li>• Uses a variety of sentence forms for clearly identifiable effect, e.g. to engage, to create impact, to reinforce etc</li> <li>• Sentence forms used appropriately; not over-used</li> </ul>
<b>Use of Standard English</b>	<p>Some use of Standard English</p> <ul style="list-style-type: none"> <li>• But may slip several times into use of regional or informal grammatical structures or vocabulary</li> </ul>	<p>Mostly uses Standard English appropriately</p> <ul style="list-style-type: none"> <li>• Rarely uses regional or informal grammatical structures or vocabulary, unless used deliberately for effect</li> </ul>
<b>Control of agreement</b>	<p>Some control of agreement</p> <ul style="list-style-type: none"> <li>• But will make some errors in the use of verbs, tenses, pronouns or prepositions etc</li> <li>• Response is not always easy to read fluently</li> </ul>	<p>Mostly controlled agreement</p> <ul style="list-style-type: none"> <li>• Rarely makes any errors in the control of grammatical structures</li> <li>• Response should read clearly and fluently throughout</li> </ul>
<b>Spelling</b>	<p>Some accurate spelling of complex words</p> <ul style="list-style-type: none"> <li>• But will make errors, particularly in irregular spelling</li> <li>• Typical examples of complex regular words: absolutely, dangerous, dictionary etc</li> </ul>	<p>Generally accurate spelling, including irregular words</p> <ul style="list-style-type: none"> <li>• Will make some spelling errors, but not frequently</li> <li>• Typical examples of complex irregular words: adolescent, controversial, discipline etc</li> </ul>
<b>Use of vocabulary</b>	<p>Varied use of vocabulary</p> <ul style="list-style-type: none"> <li>• Evidence of a wider vocabulary but not always used according to the precise meaning of the words</li> </ul>	<p>Increasingly sophisticated use of vocabulary</p> <ul style="list-style-type: none"> <li>• Evidence of a wider vocabulary, used precisely and appropriately according to the meaning of the words</li> </ul>

## Paper Two

### Section A: Reading – 40 marks - 60 minutes

#### Source A – 20<sup>th</sup> Century literary non-fiction

This is an extract from an essay written in 1967 called *The Village that Lost its Children* by Laurie Lee. Aberfan was a small mining village in Wales. In 1966, many of its people, including children at a local school, were killed when heavy rain caused a landslide.

#### The Village that Lost its Children

1 Few people had ever heard of Aberfan  
until disaster struck it. It was just  
another of the small mining villages  
lying tucked away in the South Wales  
5 valleys – a huddle of anonymous  
terraced houses of uniform ugliness  
unrelieved except for chapel and pub.

Its heart was the coal-pit, and its  
environment like the others – the debris  
10 of a slowly exhausting industry: a  
disused canal, some decaying rail-  
tracks, a river black as the Styx<sup>1</sup>, a  
general coating of grime over roofs and  
gardens, and the hills above blistered  
15 with a century of mining waste.

Such villages learned to accept a twilight world where most of the menfolk worked down the pits. Many died early, with their lungs full of coal-dust, and the life was traditionally grim and perilous. Disaster, in fact, was about the only news that ever came out of the valleys – the sudden explosion underground, miners entombed alive, or the silent death in the dark from gas. Wales and the world were long hardened to such news. But not to what happened in  
20 Aberfan.  
21

A coal-mine sends to the surface more waste than coal, and a mining village has to learn to live with it. It must be put somewhere or the mine would close, and it's too expensive to carry it far. So the tips grow everywhere, straddling the hillsides, nudging the houses like black-furred beasts. Almost everyone, from time to time, has seen danger in them, but mostly they are endured as a fact of life.  
25

On the mountain above Aberfan there were seven such tips. The evening sun sank early behind them. To some of the younger generation they had always been there, as though dumped by the hand of God. They could be seen from the school windows, immediately  
30 below them, rising like black pyramids in the western sky. But they were not as solid as they looked; it was known that several had moved in the past, inching ominously down the mountain.

What was not known however was that the newest tip, number 7, was a killer with a rotten heart. It had been begun in Easter 1958, and was built on a mountain spring, most treacherous of all foundations. Gradually, over the years, the fatal seeping of water was turning Tip 7 into a mountain of moving muck.  
35

Then one morning, out of the mist, the unthinkable happened, and the tip came down on the village. The children of Pantglas Junior School had just arrived in their classrooms and were right in the path of it. They were the first to be hit by the wave of stupefying filth which  
40 instantly smothered more than a hundred of them.

The catastrophe was not only the worst in Wales but an event of such wanton and indifferent cruelty it seemed to put to shame both man and God.



## Source B – 19<sup>th</sup> Century non-fiction

This is an extract from a Victorian newspaper article published in October 1863. A minor earthquake had been felt in some parts of Great Britain.

5 We have had an Earthquake. The men of science all tell us that we have every right to expect earthquakes. This country lies on the great volcanic belt. There runs under us a huge crack in the earth's crust, – who knows how deep or how wide? A few flimsy strata<sup>1</sup> have fallen in and now, who knows what enormous voids, what huge quantities of imprisoned gas, what seas of molten metal, there may be only a few miles below this fair surface?

The scientists tell us that there are probably many earthquakes which we do not feel. But if a small earthquake, even an imperceptible one, why not an earthquake to destroy a metropolis<sup>2</sup>?

10 But, the earth-wave has been faint, and only a feeble echo of some distant shock, for it was not everywhere, nor was it everybody that was waked by the earthquake of Tuesday, October 6. More than half the nation has to accept the word of the rest. Yet many felt it that will never forget the feeling; and many even heard it that will carry the "awful" sound in the ear to their dying day. In some places it even did damage. It upset furniture and  
15 broke crockery. It displaced bricks, and even revealed a crack in a wall. We should not be surprised to hear of more serious damage. But if this much, why not more?

20 BRITANNIA'S<sup>3</sup> fabled rock has been shaken from its basis. Be it only an inch or two, the ocean throne has been tilted up. Throughout the Midland counties, the earthquake appears to have been felt the most. At Birmingham walls were seen to move, and people rose from their beds to see what damage had been done. At Edgbaston successive shocks were plainly felt, houses were shaken to their foundations, "a dreadful rattle" was rather felt than heard, and people woke one another to ask the meaning. Everything around was violently agitated. The houses cracked and groaned as if the timbers had  
25 been strained. The policemen on duty saw the walls vibrate, heard everything rattle about them, and were witnesses to the universal terror of the roused sleepers.

In London, we are situated on a deep bed of clay, where our houses are well built, and where we are so accustomed to noises, shocks, and tremors that we are almost startled to find it calm and quiet. Noises from vast warehouses along the river banks, bathed by  
30 the muddy and dull water of the great river, while trains rush past at full speed or rumble underground uttering horrible cries and vomiting waves of smoke. London: where men work in darkness, scarcely seeing their own hands and not knowing the meaning of their labour. London: a rainy, colossal city smelling of molten metal and of soot, ceaselessly streaming and smoking in the night fog. Fog which persists and assumes different hues – sometimes ashen – sometimes black. With the lighting of the fires, it soon becomes  
35 yellow and pungent, irritating the throat and eyes.

Here, on this day, a large proportion of us felt a sort of shock and shiver, and the feeling of being upheaved; but very few of us could trust our own sensations, and be sure it was something out of the usual course.

40 Who can say what strange trial of shaking or upheaving, sinking, dividing, or drying up, may await us? We know by science these isles have gone through many a strange metamorphosis<sup>4</sup>, and science cannot assure us that there are none more to come.

## Question One – Information Retrieval

### 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 **Source A** from lines 1 to 21.

Choose **four** statements below which are TRUE.

→ pay attention to this.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

cross out the letters of incorrect statements - this allows you to reduce the amount of choices that could be true.

- A Aberfan was a well-known place in Wales.
- B The village did not have a chapel or a pub.
- C Pit waste had been building up for at least 100 years.
- D Village life centred around the coal pit.
- E Mining was a new and thriving industry.
- F Life for miners and their families was tough.
- G There wasn't much good news in Aberfan.
- H The men lived long and healthy lives.

colour in the dot, to show the correct answer.

if you make a mistake, cross it out

if you make a second mistake, circle it

→ The answers are in chronological order, in the source.

- This means that you can easily identify where each answer is located.

\* Only four answers can be provided. If more than four are given, a mark of zero is awarded

## Question Two – Inference and Synthesis

This task should take around 20 minutes and requires candidates to synthesise relevant details and infer information.

The candidate is given two pages to write their response on.

0	2	<p>You need to refer to <b>Source A</b> and <b>Source B</b> for this question.</p> <p>Both Sources give details about the places where the events occur.</p> <p>Use details from <b>both</b> Sources to write a summary of the differences between Aberfan and London.</p> <p style="text-align: right;"><b>[8 marks]</b></p>
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A candidate will be marked in four levels:

Level	Skills descriptors
<p><b>Level 4</b> Perceptive summary 7-8 marks</p> <p>Low level 4 = Grade 9*</p>	<p>Shows perceptive synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> <li>• Makes perceptive inferences from both texts</li> <li>• Makes judicious references/use of textual detail relevant to the focus of the question</li> <li>• Statements show perceptive differences between texts</li> </ul>
<p><b>Level 3</b> Clear, relevant summary 5-6 marks</p> <p>Upper level 3 = grade 7 and 8* Lower level 3 = grade 5 and 6*</p>	<p>Shows clear synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> <li>• Makes clear inferences from both texts</li> <li>• Selects clear references/textual detail relevant to the focus of the question</li> <li>• Statements show clear differences between texts</li> </ul>
<p><b>Level 2</b> Some attempts at summary 3-4 marks</p> <p>Upper level 2 = grade 4*</p>	<p>Shows some interpretation from one/both texts:</p> <ul style="list-style-type: none"> <li>• Attempts some inference(s) from one/both texts</li> <li>• Selects some appropriate references/textual detail from one/both texts</li> <li>• Statements show some difference(s) between texts</li> </ul>

Inference (highlighted grey) is the most important component of the question: inference must be the largest aspect of the Candidate's answer. To achieve the level 4, a candidate must synthesise the whole text, in relation to the question.

## Grade 4 (upper level 2):

Aberfan is a small village that 'few people have heard of' which suggests it is in the middle of nowhere whereas London is bigger with 'vast warehouses' and trains rushing past which suggests it is busier and noisier.

### Grade 4 model response (repeat as many times as you can):

*In source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]. Also, in source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]*

## Grade 5 and 6 (lower level 3):

Aberfan is a small village. At its 'heart was the coal pit' and it seems like a harsh place to live and work. The railway tracks are 'decaying' and there is 'grime over roofs and gardens'. On the other hand, London is a 'colossal city' and has a 'great river' so it seems more vibrant. It seems fair to imply that London is noisy, with trains at 'full speed' and the constant 'rumble' of industrial activity. It differs not just in size but in what it would be like to live there. The impression being that, despite all its noise and 'fog' it is less harsh than Aberfan, not least because of its 'well built' houses.

## Grade 7 and 8 (upper level 3):

Aberfan is a small village. At its 'heart was the coal pit' and it seems like a harsh place to live and work, and that the village life was centred around mining. The railway tracks are 'decaying' and there is 'grime over roofs and gardens' shows how the village has become neglected – forgotten to be cared for. On the other hand, London is a 'colossal city' and has a 'great river' which conveys the extensive size difference and vibrancy between the two places. London is noisy, with trains at 'full speed' and the constant 'rumble' of industrial activity, suggestive that it is full of people and movement and industrialisation. It differs not just in size but in what it would be like to live there. The impression being that, despite all its noise and 'fog' it is less harsh than Aberfan, not least because of its 'well built' houses.

### Grade 5,6,7 and 8 response model:

*In source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]. Also, in source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]. Moreover, in source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]*

## Grade 9 (lower level 4):

Aberfan is a small village that 'few people have heard of'. It is 'tucked away' in a Welsh valley. This suggests that it is almost hidden from view and would have been similarly forgotten in history had it not been for the tragedy. In contrast, London is described as a 'colossal city'. It implies it is huge and filled with activity. A place that is so large that it should be safe from a natural disaster like an earthquake. Whilst both also have rivers running through them, in Aberfan it is 'black as the Styx' which differs from London with its 'great river'. It is implied that in Aberfan its blackness comes from the natural seeping coal, but with London, it is 'muddy and dull' because of man-made waste from the many warehouses along its length.

*In source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]. Also, in source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]. Moreover, in source A there is [insert quotation] this shows how [what do you understand by this?] whereas, in Source B there is [insert quotation] this shows how [what do you understand by this?]*

### Checklist, for success:

- Acknowledge the decade/century that each source was written in: what attitudes existed at that time? Had this topic evolved? How would society shape attitudes towards the topic?
- What is the whole picture, based on the question?
- What is the author really implying? Can you infer perceptive details?
- Is there an inference (this shows...) after each question? Or have opportunities been missed?
- Is your quotation four words or less?
- Have you completed an overview of how the two sources are different (based on the question?). Do you need to add in an 'overall' statement to ensure the differences have been made clear?

## Question Three - Language Analysis

This task should take around 15 minutes and requires candidates to analyse the effect of language

The candidate is given two pages to write their response on.

0 3	<p>You now need to refer <b>only</b> to <b>Source A</b> from <b>lines 27 to 40</b>.</p> <p>How does the writer use language to describe the coal tips?</p> <p style="text-align: right;">[12 marks]</p> <hr/> <hr/> <hr/>
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A candidate will be marked in four levels:

Level	Skills descriptors
<p><b>Level 4</b> Detailed, perceptive analysis 10-12 marks  <b>10/12 = grade 9</b></p>	<p><b>Shows detailed and perceptive understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of <i>language</i></li> <li>Selects a judicious range of textual detail</li> <li>Makes sophisticated and accurate use of subject terminology</li> </ul>
<p><b>Level 3</b> Clear, relevant explanation 7-9 marks  <b>9/12 = grade 8</b> <b>8/12 = grade 7</b> <b>7/12 = grade 6</b></p>	<p><b>Shows clear understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of <i>language</i></li> <li>Selects a range of relevant textual detail</li> <li>Makes clear and accurate use of subject terminology</li> </ul>
<p><b>Level 2</b> Some understanding and comment 4-6 marks  <b>6/12 = grade 4 and 5</b></p>	<p><b>Shows some understanding of <i>language</i>:</b></p> <ul style="list-style-type: none"> <li>Attempts to comment on the effect of <i>language</i></li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>

The effect of language devices/choices is the most important aspect of this question.

## Grade 4 and 5 (upper level 2):

The writer uses **personification** when he describes the coal tip as a **'killer with a rotten heart'**. This makes the reader feel that the tip is like a murderer that is creeping up on the children in the school. It says **'inching ominously'** to show the reader that the tip was moving forward, so we feel scared.

### Grade 4 model response (repeat as many times as you can):

*The writer says that the [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means].*

## Grade 6 (lower level 3):

The writer **personifies** the tip as a **'killer'** which implies that it is a dark and threatening figure. This impression is added to when he uses an **adjective** to describe its **'rotten heart'**. Importantly, **'rotten'** makes a connection for the reader between the decay of the village and its build-up of waste in the coal tips, and a link with death. When the writer proceeds to describe the tip as **'inching ominously'**, his choice of **verb** captures its slow movement – that it was moving without being noticed with the word **'ominously'** further implying that such movement was always going to lead to tragedy and couldn't be stopped.

## Grade 7 and 8 (upper level 3):

The writer **personifies** the tip as a **'killer'** which implies that it is a dark and threatening figure and the tip is too blame for the children's death, moreover it creates a sense of anger. This impression is added to when he uses an **adjective** to describe its **'rotten heart'** conveying the idea that the tip itself is pure evil and grew eviller over time (as it rotted). Importantly, **'rotten'** makes a connection for the reader between the decay of the village and its build-up of waste in the coal tips, and a link with death, but also that it could have been cleared up, so that it no-longer rotted – but it was left to turn. When the writer proceeds to describe the tip as **'inching ominously'**, his choice of **verb** captures its slow movement – that it was moving without being noticed with the word **'ominously'** further implying that such movement was always going to lead to tragedy and couldn't be stopped.

### Grade 5,6,7 and 8 response model (repeat as many times as you can):

*The writer says that the [insert the idea] "prove with a very small quote – no more than four words" this makes the reader feel [insert effect]. Moreover the [insert word class] "insert word" makes the atmosphere/mood [insert effect]*

## Grade 9 (lower level 4):

The writer uses language to describe the coal tips as dark, dangerous and sinister for the reader and in doing so makes effective use of personification to single out coal tip number 7 as a 'killer with a rotten heart'. Here, the emotive adjective 'rotten' creates the impression of a malevolent being. This is because 'rotten' can have several connotations, but all of them are negative. For example, it makes a link for the reader with decay, death, but just as importantly, is suggestive of evil intent. It is as if it sets out to deliberately kill the children. This is further added to by a verb phrase 'inching ominously' which suggests on-going movement, slow, imperceptible but inevitable and the adverb, 'ominously' forewarns of the disaster to come. The writer appears to draw on conventions of the horror genre to pull the reader into his account – it has a clear villain and set of victims.

### Grade 9 response model (repeat as many times as you can):

*The writer uses* (provide an overview of the imagery (support with a very succinct quotation – linked to the question) *to convey* (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use "So what?" as a tool to support the extension of your analysis). Zoom in on the effect of individual word(s) within the quotation (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use "So what?" as a tool to support the extension of your analysis).

Use subject terminology to support your interpretation – do not feature spot!

### Checklist, for success:

- Ensure that the quotations selected are appropriate, and that you can discuss them
- Do not focus on identifying and labelling language features erroneously and failing to comment on the effect on the reader or explain a reason behind the writer's choices.
- Do not use generic comments: "it creates a picture in our heads" or "it makes us feel like the character feels (this is awarded a level 1)
- Do not use lengthy examples (more than four words is too long)
- When exploring connotations of words, you must consider the context (what is going on in the source? This could greatly alter the meaning of the word).
- To achieve a level 3, comments must be precise and contextualised.

## Question Four – Comparison of writer’s methods (to convey their thoughts and feelings)

This task should take around 25 minutes and requires candidates to compare how each writer presents their feelings, and what their thoughts and feelings are.

The candidate is given four pages to write their response on.

<table border="1"> <tr> <td style="padding: 2px 5px;">0</td> <td style="padding: 2px 5px;">4</td> </tr> </table>	0	4	<p>For this question, you need to refer to the <b>whole of Source A</b>, together with the <b>whole of Source B</b>.</p> <p>Compare how the writers convey their different ideas and perspectives of the events that they describe.</p> <p>In your answer, you could:</p> <ul style="list-style-type: none"> <li>• compare their different ideas and perspectives</li> <li>• compare the methods they use to convey their ideas and perspectives</li> <li>• support your response with references to both texts.</li> </ul> <p style="text-align: right;"><b>[16 marks]</b></p>
0	4		

A candidate will be marked in four levels:

Level	Skills descriptors
<p><b>Level 4</b> Perceptive, detailed comparison 13-16 marks</p> <p><b>13/16 = grade 8</b></p>	<p>Compares ideas and perspectives in a perceptive way</p> <ul style="list-style-type: none"> <li>• Analyses how writers’ methods are used</li> <li>• Selects a range of judicious supporting detail from both texts</li> <li>• Shows a detailed understanding of the different ideas and perspectives in both texts</li> </ul>
<p><b>Level 3</b> Clear, relevant comparison 9-12 marks</p> <p><b>12/16 = grade 8</b> <b>11/16 = grade 7</b> <b>10/16 = grade 6</b> <b>9/16 = grade 5</b></p>	<p>Compares ideas and perspectives in a clear and relevant way</p> <ul style="list-style-type: none"> <li>• Explains clearly how writers’ methods are used</li> <li>• Selects relevant detail to support from both texts</li> <li>• Shows a clear understanding of the different ideas and perspectives in both texts</li> </ul>
<p><b>Level 2</b> Some, attempts at comparison 5-8 marks</p> <p><b>8/16 = grade 4</b></p>	<p>Attempts to compare ideas and perspectives</p> <ul style="list-style-type: none"> <li>• Makes some comment on how writers’ methods are used</li> <li>• Selects some appropriate textual detail/references, not always supporting from one or both texts</li> <li>• Identifies some different ideas and perspectives</li> </ul>

Comparing ideas, through methods, is the focus of this question

## Grade 4 (upper level 2):

In Source A, the writer is shocked and saddened by what happened. He describes the events as a 'disaster' and gives the impression that the village is a dark and dangerous place. In comparison, in Source B the writer is worried about more serious earthquakes happening in the future. One method he uses is a rhetorical question when he asks: 'who can say what strange trial ... may await us?' suggesting this kind of disaster or worse might happen again.

### Grade 4 model response (repeat as many times as you can):

*In Source A the writer feels that [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Whereas, in Source B the writer feels that [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means].*

## Grade 6 (lower level 3):

In Source A, the writer is concerned that the disaster is shocking and should not have happened in the first place. He describes the village as a dangerous place to live and work and makes the point about the tips 'Almost everyone has ... seen danger in them, but mostly they are endured as a fact of life'. His choice of the word 'endured' implies that its people have put up with a lot of hardship and are brave but shouldn't have had to face the tragedy of the landslide. However, the writer in Source B is worried about more serious earthquakes happening in the future. He engages the reader more with rhetorical questions when he asks: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reinforces the idea of hardships and dangers which may continue with future earthquakes.

## Grade 7 and 8 (upper level 3):

The writer personifies the tip as a 'killer' which implies that it is a dark and threatening figure and the tip is too blame for the children's death, moreover it creates a sense of anger. This impression is added to when he uses an adjective to describe its 'rotten heart' conveying the idea that the tip itself is pure evil and grew eviller over time (as it rotted). Importantly, 'rotten' makes a connection for the reader between the decay of the village and its build-up of waste in the coal tips, and a link with death, but also that it could have been cleared up, so that it no-longer rotted – but it was left to turn. When the writer proceeds to describe the tip as 'inching ominously', his choice of verb captures its slow movement – that it was moving without being noticed with the word 'ominously' further implying that such movement was always going to lead to tragedy and couldn't be stopped.

### Grade 5,6,7 and 8 response model (repeat as many times as you can):

*In Source A the writer feels that [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover, the word [insert word] implies that [tell me the effect on reader/mood/atmosphere]. Whereas, in Source B the writer feels that [insert the idea] "prove with a very small quote – no more than four words" which suggests that [insert what it means]. Moreover, the word [insert word] implies that [tell me the effect on reader/mood/atmosphere].*

## Grade 9 (lower level 4):

The writer of Source A seems dispassionate at first as he paints the picture of gloomy, isolated Aberfan as it lies 'tucked away' from sight and mind. The verb 'tucked' is more usually associated with being tucked up in bed and tends to have more positive connotations of safety and warmth. But here, the writer uses it differently, perhaps to imply complacency. He reinforces this view when he creates the sense of a malevolent 'killer' stalking its victims. He sees this disaster as 'cruel' and a 'shame' on 'God and man'. This time, the emotive connotations of shame link with God to suggest a biblical connection as with the shaming of sinners. In contrast, the writer of Source B mocks the idea of the earthquake, which seems so minor it was hardly noticed in London. One method he uses is exaggeration where he describes the incident out of all proportion, with the Midlands for example, where it merely 'broke crockery'. The reference to broken crockery is hardly momentous yet through it, the writer cleverly understates the threat at this point, something he escalates later in his report when he asks the rhetorical question: 'who can say what strange trial ... may await us?' Here the reference to 'trial' reveals the writer's view of the potential dangers a future earthquake might bring. Just as a defendant is put on trial for life, so he seems to imply that next time a similar earthquake might lead to loss of lives and so should be taken more seriously.

### Grade 9 response model (repeat as many times as you can):

*The writer uses* (provide an overview of the imagery (support with a very succinct quotation – linked to the question) *to convey* (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use "So what?" as a tool to support the extension of your analysis). Zoom in on the effect of individual word(s) within the quotation (discuss either the effect on the reader, mood or atmosphere. Extend this as far as you can: use "So what?" as a tool to support the extension of your analysis).

Use subject terminology to support your interpretation – do not feature spot!

### Checklist, for success:

- Have you focused on what methods are used by the author?
- Have you analysed the effect of individual words on: reader / mood / atmosphere?
- Have you said what the speaker feels about the topic in source A and compared this to the topic in source B?
- Have you considered the different time periods that these pieces were written in, does this allow you to make a perceptive comment on why the viewpoints exist?
- Have you used short quotations?

**Paper Two**  
**Section B: Writing - 40 marks - 45 minutes**

Candidates are given six pages to complete Section B

<p><b>Section B: Writing</b> 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.</p>			
<table border="1" style="border-collapse: collapse;"><tr><td style="padding: 2px 5px;">0</td><td style="padding: 2px 5px;">5</td></tr></table>	0	5	<p>'Floods, earthquakes, hurricanes and landslides – we see more and more reports of environmental disasters affecting the world and its people every day.'</p> <p>Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.</p> <p style="text-align: right;">(24 marks for content and organisation 16 marks for technical accuracy) <b>[40 marks]</b></p> <hr style="border: 0.5px solid black;"/>
0	5		

**The question can alter form:**

- Speech
- Broadsheet newspaper article
- Radio interview
- School newspaper article
- Letter
- Article for a magazine

**The purpose can alter:**

- Writing to explain
- Writing to persuade
- Writing to argue (often it is for or against)

**The mark scheme is the same for Paper One and Paper Two – there is thus still the requirement to:**

- Be interesting
- Be original
- Use extensive vocabulary
- Use linguistic devices for effect
- Maintain accurate purpose and audience

## Content and Organisation – 24 marks

Level	Skills descriptors
Upper Level 4 22-24 marks <b>Compelling,            Convincing</b>	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is convincing and compelling for audience</li> <li>• Assuredly matched to purpose</li> <li>• Extensive and ambitious vocabulary with sustained crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and inventive use of structural features</li> <li>• Writing is compelling, incorporating a range of convincing and complex ideas</li> <li>• Fluently linked paragraphs with seamlessly integrated discourse markers</li> </ul>
Lower Level 4 19-21 marks <b>Compelling,            Convincing</b>  19/24 = Grade 9	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is convincingly matched to audience</li> <li>• Convincingly matched to purpose</li> <li>• Extensive vocabulary with conscious crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and effective structural features</li> <li>• Writing is highly engaging with a range of developed complex ideas</li> <li>• Consistently coherent use of paragraphs with integrated discourse markers</li> </ul>
Upper Level 3 16-18 marks <b>Consistent, Clear</b>  18/24 = Grade 8 16/24 = Grade 7	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is consistently matched to audience</li> <li>• Consistently matched to purpose</li> <li>• Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Effective use of structural features</li> <li>• Writing is engaging, using a range of, clear connected ideas</li> <li>• Coherent paragraphs with integrated discourse markers</li> </ul>
Lower Level 3 13-15 marks <b>Consistent, Clear</b>  15/24 = Grade 6 13/24 = Grade 5	<b>Content</b> <ul style="list-style-type: none"> <li>• Register is generally matched to audience</li> <li>• Generally matched to purpose</li> <li>• Vocabulary clearly chosen for effect and appropriate use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Usually effective use of structural features</li> <li>• Writing is engaging, with a range of connected ideas</li> <li>• Usually coherent paragraphs with range of discourse markers</li> </ul>
Upper Level 2 10-12 marks <b>Some success</b>  12/24 = Grade 4	<b>Content</b> <ul style="list-style-type: none"> <li>• Some sustained attempt to match register to audience</li> <li>• Some sustained attempt to match purpose</li> <li>• Conscious use of vocabulary with some use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Some use of structural features</li> <li>• Increasing variety of linked and relevant ideas</li> <li>• Some use of paragraphs and some use of discourse markers</li> </ul>

## Technical Accuracy – 16 marks

Level	Skills descriptors
<p>Level 4</p> <p>13-16 marks</p> <p><b>13/16 = grade 9</b></p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is consistently secure and consistently accurate</li> <li>• Wide range of punctuation is used with a high level of accuracy</li> <li>• Uses a full range of appropriate sentence forms for effect</li> <li>• Uses Standard English consistently and appropriately with secure control of complex grammatical structures</li> <li>• High level of accuracy in spelling, including ambitious vocabulary</li> <li>• Extensive and ambitious use of vocabulary</li> </ul>
<p>Level 3</p> <p>9-12 marks</p> <p><b>12/16 = grade 8</b>  <b>11/16 = grade 7</b>  <b>10/16 = grade 6</b>  <b>9/16 = grade 5</b></p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and mostly accurate</li> <li>• Range of punctuation is used, mostly with success</li> <li>• Uses a variety of sentence forms for effect</li> <li>• Mostly uses Standard English appropriately with mostly controlled grammatical structures</li> <li>• Generally accurate spelling, including complex and irregular words</li> <li>• Increasingly sophisticated use of vocabulary</li> </ul>
<p>Level 2</p> <p>5-8 marks</p> <p><b>8/16 = grade 4</b></p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and sometimes accurate</li> <li>• Some control of a range of punctuation</li> <li>• Attempts a variety of sentence forms</li> <li>• Some use of Standard English with some control of agreement</li> <li>• Some accurate spelling of more complex words</li> <li>• Varied use of vocabulary</li> </ul>

## Tackling the question:

### 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

'Floods, earthquakes, hurricanes and landslides – we see more and more reports of environmental disasters affecting the world and its people every day.'

Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.

(24 marks for content and organisation)

16 marks for technical accuracy)

**[40 marks]**

## Key points:

You can respond to the statement, but you do not need to necessarily respond to all of the statement (unless it directly states that you must – which is very rare).

'Floods, earthquakes, hurricanes and landslides' are examples of environmental disasters – you are not obliged to write about them. You can use them, however, if you choose to.

We also learn that: 'environmental disasters [are] affecting the world and its people every day' this again is a fact that you can choose to use or ignore. It gives the candidate the opportunity to focus their writing on disasters.

The question asked you to 'persuade young people to take more responsibility for protecting the environment'. This is the task, and candidates can choose to take ideas from the statement. They could, however, focus on:

- The issue with plastic (perhaps taking ideas from Blue Planet II)
- Polar caps melting
- School litter problems, and the impact that this has on the planet

The best responses are when candidates speak about something that they are passionate about, and that they know about.

Most marks come from the ideas raised, and how they are raised. If you are interesting, you will gain good marks. It is integral that you use linguistic devices and interesting vocabulary. You must raise more than three, linked points.

## Building ideas, and using linguistic devices (for effect):

Never begin any answer with: "I agree with the statement...", develop effective openings. This will ensure that you maintain the accurate purpose and form, throughout.

*'Every two seconds an animal dies an agonising death due to consuming plastic. Plastic that we have left abandoned and discarded. This means that in the time that I have been speaking eight innocent creatures have lost their life because of you and me. It must change. We must be the change. Is tomorrow truly a new day? Will you action a change?'*

- Pronouns are important during speech: we, you, us and I. It allows you to belong to the whole (we/us) or separate the few (they) or target each person individually (you).
- Address the issue in a shocking way, to draw in your audience and make your purpose known
- Use **rhetorical questions** for effect. 'Do you not agree?' is not for effect. 'Is tomorrow truly a new day?' is constructed for effect.
- Make up facts. This is not a general knowledge examination, and therefore if they sound viable, use them.

*'In 2017, the Government announced its plans to reduce plastic waste by 27 million tonnes. Despite the impressive sounding sum, this is only 24% of the plastic produced in the UK each year. Are we as a school, are we as a community saying that this is good enough? If we were to take a walk around the playground, we would find plastic strewn and thrown everywhere. Due to the true issue of our disregard of our planet, we are the monsters that walk this earth,*

*Another thirty seconds passed, another fifteen lives lost.*

- Use **structural devices for effect**. In the examples above, there is a repeated idea (animals dying every two seconds), this is a structural device. Use the ideas that you analyse for Paper One, Question Three.
- Use linguistic devices: **metaphors**, **assonance**, **consonance**, **plosives**, **sibilance**, **repetition** etc. to build up imagery. The examiner is seeking to find these.
- Use lists. If you struggle to build up imagery, currently, focus on using two or more adjectives (instead of one).

*We are evil* now becomes *We are evil and cruel and wrong.*

- You will be required to create a minimum of three different, developed and linked, points. You do this through effective planning. The exam board give you a place to plan, and you need to use this.
- Your point of view needs to be clear, so ensure that before you start writing, you know where you are going with your piece and what you intend to gain out of it (this will ensure that you meet your purpose).

## Creating form:

<p>Speeches</p>	<p><b>Style:</b> A great speech must be skilfully constructed. The best orators are magicians of both the spoken and written word and use language and grammar to create texts that are beautiful to both read and hear.</p> <p><b>Substance:</b> Speeches may be written to be charismatic and explore a worthy theme; it must appeal and inspire the audience's own values and ideology.</p> <p><b>Impact:</b> Great oratory will leave your audience wanting to act upon your words. You need to persuade them of your idea or fact. Your speech should be aimed at changing hearts and minds, forever.</p>
<p>Article</p>	<p><b>Style:</b> A great newspaper article will summarise the whole newspaper article in the first paragraph, and then develop these ideas through the other paragraphs. It will engage with the reader, and act as a social commentary.</p> <p><b>Substance:</b> A newspaper article builds opinions around one key theme.</p> <p><b>Impact:</b> There is always an element of bias in a newspaper. You will need to persuade your reader of your own ideals or the key facts.</p>
<p>Letter</p>	<p><b>Style:</b> Would the letter be formal or informal? Who is your audience? In the opening paragraph inform them as to why you are writing the letter.</p> <p><b>Substance:</b> A letter is always personal and is directed at one person. It must have a purpose. What is it that the letter is meant to achieve? Make all ideas relevant to the person. Know your audience.</p> <p><b>Impact:</b> There is always an element of bias in a newspaper. You will need to persuade your reader or your ideals or facts.</p>
<p>Radio broadcast</p>	<p><b>Style:</b> This will depend of the type of radio broadcast that you are writing. If you are interviewing a local MP, it is likely to be a local radio station. If you are interviewing a nationally known person, then you will be on a national radio station. Ensure that your form is formal (for the interviewer at least) and write in the same manner that you would write a script. You can acknowledge that it is a radio broadcast through the introduction of a song being played, or a jingle. This would just be done like:              *insert jingle – thirty seconds*          And then the continuation of your script.</p> <p><b>Substance:</b> A broadcast would challenge an opinion and would often be hard-hitting. It would ask the tough questions. It will need to explore all ideas and viewpoints.</p> <p><b>Impact:</b> The broadcast should leave your listener questioning their own previous ideas on the topic/theme. It should persuade them.</p>