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AQA GCSE ENGLISH LANGUAGE: QUESTIONS BY TOPIC

Paper 1: Explorations in Creative Reading and Writing

Questions 1–5, grouped by question number

9 exam series · 44 question instances · Mark schemes included

AQA GCSE (9-1) English Language 8700, November 2020 – June 2025

guidemygrades.com
@Guidemygrades
@Guidemygrades
@Guidemygrades
info@guidemygrades.com
Piccadilly Business Centre, Unit C, Aldow Enterprise Park
Blackett Street, Manchester, M12 6AE

HOW TO USE THIS BOOKLET

Every instance of a question, across every available series, is grouped together by question number.
Reading questions (1–4) are preceded by that series' source material, so each page works standalone.
Click any row below to jump to that question's section; click ANSWER on any question page for its mark scheme.

SECTION	MARKS	PAGE
Question 1 · Identifying Explicit Information *List four things from the source · 9 series included*	4	3
Question 2 · Language Analysis *How the writer uses language · 8 series included*	8	49
Question 3 · Structure Analysis *How the writer has structured the text · 9 series included*	8	106
Question 4 · Evaluating the Text *Evaluate a statement about the text, using evidence · 9 series included*	20	170
Question 5 · Creative Writing *Descriptive or narrative writing · 9 series included*	40	243
Mark Schemes		352

QUESTIONS

All 44 instances of Questions 1–5, 9 series · lowest question number first

QUESTION 1

Identifying Explicit Information

List four things from the source

[4 marks] · 9 series included in this section

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Silk Factory by Judith Allnatt

An extract from the beginning of a novel published in 2015.

Please turn the page over to see the source

IB/G/Jun20/E3

8700/1

Source A

This extract is from the beginning of a novel by Judith Allnatt, published in 2015. It is set in a house that used to be part of a nineteenth-century silk factory. Rosie and her two children, Sam and Cara, now live in the house.

It was on their first day at the house that Rosie saw the stranger child. Standing at the sink, her hands deep in suds, Rosie was overwhelmed by the tasks that lay ahead of her. Tired after the long drive from London the evening before, she gazed vaguely at the sunlit, overgrown garden where Sam and Cara were playing.

The sash window had old glass that blunted the image, wavering the straightness of fence and washing line, pulling things out of shape. Sam was kneeling beside the patch of earth that Rosie had cleared for him, making hills and valleys for his matchbox cars and trucks by digging with an old tablespoon, and Cara was toddling from bush to bush with a yellow plastic watering can. Through the antique glass, Rosie watched them stretch and shrink as they moved, as if she were looking through ripples. She closed her eyes, glad of a moment of calm after the trauma of the last few days. Letting go of the plate she was holding, she spread her tense fingers, allowing the warmth of the water to soothe her. When she opened her eyes, another child was there.

Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked door.

A little girl was sitting back on her heels beside a clump of daisies that grew against the fence. She had her back to Rosie and was holding tight to the handle of a large wicker basket that stood on the ground beside her. Cara seemed unfazed by the girl's presence and continued to move, engrossed, along the row of plants. Rosie bent forward to look through the clearest of the panes and peered closer. The child was small, maybe around eight or nine, although something in the tense hunch of her shoulders made her seem older. Her hair hung down her back in a matted, dusty-looking plait and she was wearing dressing-up clothes: an ankle-length dress and pinafore in washed-out greys and tans, like a home-made Cinderella* costume.

Where on earth had she come from? She must be a neighbour's child but how had she got in? The wooden fences that separated the gardens between each of the houses in the terrace were high – surely too high for a child to climb.

The child glanced over her shoulder, back towards the houses, a quick, furtive movement as if she were scanning the upper windows of the row, afraid of being overlooked. Rosie caught a glimpse of her face, pale and drawn with anxiety, before the girl turned back and reached forward to quickly tuck a piece of trailing white cloth into the basket. Almost unconsciously, Rosie registered that the girl was left-handed like herself, and that there was something animal-like in her movements: quick, like the darting of a mouse or the flit of a sparrow, some small dun creature that moves fast to blend into the background.

Something wasn't right here. She had seen distress in those eyes.

Rosie turned away, dried her hands hurriedly and slipped on her flip-flops. She would go gently, raise no challenge about her being in the garden but say hello and try to find out what was the matter. Maybe if she pointed out that her mother would be worrying where she was, she could persuade the girl to let her take her home.

But when she stepped outside, the child was gone.

END OF SOURCE

Glossary

*Cinderella – a poor girl from a fairy tale

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IB/G/Jun20/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Rosie from this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose fiction

Half of a Yellow Sun by Chimamanda Ngozi Adichie

An extract from the beginning of a novel published in 2006.

Please turn the page over to see the source

Source A

This extract is taken from the opening of Chimamanda Adichie's novel *Half of a Yellow Sun*, set in Nigeria in 1960. Ugwu, a thirteen-year-old boy, is starting work as a cleaner for a university professor in the city.

Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings, and had too much hair. Ugwu's aunty said this in a low voice as they walked on the path. 'But he is a good man,' she added. 'And as long as you work well, you will eat well. You will even eat meat every day.'

Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

His aunty walked faster, her slippers making *slap-slap* sounds that echoed in the silent street. Ugwu wondered if she, too, could feel the coal tar getting hotter underneath, through her thin soles. They went past a sign, ODIM STREET, and Ugwu mouthed *street*, as he did whenever he saw an English word that was not too long.

He smelt something sweet, heady, as they walked into a compound, and was sure it came from the white flowers clustered on the bushes at the entrance. The bushes were shaped like slender hills. The lawn glistened. Butterflies hovered overhead.

'I told Master you will learn everything very fast' his aunty said. Ugwu nodded attentively although she had already told him the story of how his good fortune came about: while she was sweeping the corridor in the Mathematics Department a week ago, she heard Master say that he needed a houseboy to do his cleaning, and she immediately said she could help, speaking before his typist or office messenger could offer to bring someone.

'I will learn fast, Aunty,' Ugwu said. He was staring at the car in the garage; a strip of metal ran around its blue body like a necklace.

'Remember, what you will answer whenever he calls you is *Yes, sah!*'

'Yes, sah!' Ugwu repeated.

They were standing before the glass door. Ugwu held back from reaching out to touch the cement wall, to see how different it would feel from the mud walls of his mother's hut that still bore the faint patterns of moulding fingers. For a brief moment, he wished he were back there now, in his mother's hut, under the dim coolness of the thatch roof; or in his aunty's hut, the only one in the village with a corrugated-iron roof.

His aunty tapped on the glass. Ugwu could see the white curtains behind the door. A voice said, in English, 'Yes? Come in.'

They took off their slippers before walking in. Ugwu had never seen a room so wide. Despite the brown sofas arranged in a semi-circle, the side tables between them, the shelves crammed with books, and the centre table with a vase of red and white plastic flowers, the room still seemed to have too much space. Master sat in an armchair, wearing a vest and a pair of shorts. He was not sitting upright but slanted, a book covering his face, as though oblivious that he had just asked people in.

'Good afternoon, sah! This is the child,' Ugwu's aunty said.

Master looked up. He pulled off his glasses. 'The child?'

'The houseboy, sah. He will work hard,' his aunty said. 'He is a very good boy. Thank, sah!'

Master grunted in response, watching Ugwu and his aunty with a faintly distracted expression, as if their presence made it difficult for him to remember something important. Ugwu's aunty patted Ugwu's shoulder, whispered that he should do well, and turned to the door.

Ugwu stood by the door, waiting.

END OF SOURCE

4

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IB/G/Jun21/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Master from this part of the source.

[4 marks]

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GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Pearl by John Steinbeck

An extract from the beginning of a novel published in 1947

Please turn the page over to see the source

IB/G/Jun22/E7

8700/1

Source A not reproduced here due to third-party copyright restrictions

The source is taken from pages 8 – 10 of *The Pearl* by John Steinbeck, printed by Macmillan Education in 2009. ISBN 978-023-003-1135.

END OF SOURCE

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Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 6**.

List **four** things about the brush house and what is happening in this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Old Man and the Sea by Ernest Hemingway

An extract from the beginning of a novel published in 1952.

This text cannot be reproduced here due to third party copyright restrictions.

The extract starts on page 1 of the novel

Please turn the page over to see the source

IB/G/Nov22/E7

8700/1

Source A

[redacted]

[redacted]

[redacted]

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Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 5**.

List **four** things about the old man from this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Life of Pi by Yann Martel

An extract from the middle of a novel written in 2001

Please turn the page over to see the source

Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

It was the hyena that worried me. I had not forgotten Father's words. Hyenas attack in packs whatever animal can be run down. They go for zebras, gnus and water buffaloes, and not only the old or the infirm in a herd but full-grown members too. They are hardy attackers, rising up from buttings and kickings immediately, never giving up for simple lack of will. And they are clever; anything that can be distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey, and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept one eye on the horizon, one eye on the other end of the lifeboat.

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly immediately it leapt over the zebra and onto the stern bench. There it turned on itself a few times, whimpering and hesitating. I wondered what it was going to do next. The answer came quickly: it brought its head low and ran around the zebra in a circle, transforming the stern bench, the side benches and the cross bench just beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it went yip yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch. The beast was going at a good clip, and it was no small animal. The beating of its legs against the benches made the whole boat shake, and its claws were loudly clicking on their surface. Each time it came from the stern I tensed. It was hair-raising enough to see the thing racing my way; worse still was the fear that it would keep going straight.

After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena – blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for my end. For nothing. It started running in circles again.

When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.

Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It did not move from the restricted space for the rest of the day.

END OF SOURCE

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IB/G/Jun23/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 6**.

List four things about hyenas from this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

Possession by A.S. Byatt

An extract from the beginning of a novel published in 1990

Please turn the page over to see the source

Source A

This extract is taken from the beginning of a novel by A.S. Byatt. Roland is a university research assistant to Professor Blackadder, an expert on Victorian poet Randolph Ash.

Extract from *Possession* by A.S. Byatt is not reproduced here due to third-party copyright restrictions.

The passage consists of a series of extracts taken from page 1 to page 8 of the novel.

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IB/G/Nov23/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 5**.

List **four** things about Roland from this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Grass is Singing by Doris Lessing

An extract from the middle of a novel published in 1950

Please turn the page over to see the source

Source A

This extract is taken from the middle of a novel, set in Southern Africa in the 1940s. Mary has recently moved from town to a farm after marrying Dick, a poor farmer.

And then, suddenly, the heat became intolerable. Outside in the bush the cicadas shrilled incessantly, and Mary's head ached; her limbs were heavy and tense. She would get up and go into the bedroom, to examine her clothes, to see if there was anything she could do: any bit of embroidery, or an alteration. With nothing to do, she would wander on to the verandah* until at last her head began to swim, and she had to go back to the house to get a glass of water.

As time passed, the heat became an obsession. Outside, there was a rough heap of giant boulders, and she would watch the heat-waves beat up out of the hot stone, where the heat lizards, vivid red and blue and emerald, darted over the rocks like flames. Inside, she could not bear the sapping, undermining waves that beat down from the iron roof. Even the usually active dogs used to lie all day on the verandah. Mary could hear them panting softly, or whining with exasperation because of the flies. She would lock them out of the house, and in the middle of the morning she would tell a worker to carry a petrol tin full of lukewarm water into the bedroom, and, having made sure he was out of the house, she stood in a basin on the brick floor, pouring it over her. The scattering drops fell on the porous brick, which hissed with dryness.

'When is it going to rain?' she asked Dick.

'Oh, not for another month yet,' he answered easily, but looking surprised at her question. Surely she knew when the rains were likely to fall? She had been in the country longer than he had. But it seemed to her that in the town there had been no seasons, really, not as there were here. She had been out of the rhythm of cold and heat and rain. It had been hot, it had rained, the cold weather had come – yes, certainly; but it was something happening independently of her. Here, body and mind were subservient to the slow movement of the seasons; she had never in her life watched the implacable sky for signs of rain, as she did now, standing on the verandah, and screwing up her eyes at the great massed white cloud, like blocks of glittering crystal quartz sailing through the blue.

'The water is going very quickly,' said Dick, one day, frowning.

It was fetched twice a week from the bottom of the hill where the well was. Mary would hear shouting and yelling, as if someone were in agonised pain, and going out in front of the house, she watched the water-cart come through the trees, drawn by two slow-moving beautiful oxen, straining their hindquarters up the slope.

'What are you using it for?' asked Dick. She told him. His face darkened, and he looked at her in incredulous horror, as if she had committed a crime.

'What, wasting it like that?'

'I am not wasting it,' she said coldly. 'I am so hot I can't stand it. I want to cool myself.'

Dick swallowed, trying to keep calm. 'Listen to me,' he said angrily, in a voice he had never before used to her. 'Listen to me! Every time I order the water-cart to fetch water for the house, it means a driver, and two workers, and two oxen off other work for a whole morning. It costs money to fetch water. And then you go and throw it away! Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time?'

She was furious. This seemed the last straw. Here she was, living here uncomplainingly, suffering these hardships; and then she could not use a couple of gallons of water! She opened her mouth to shout at him, but before she could, he had become suddenly sorry because of the way he had spoken to her; and there was another of those little scenes which comforted and soothed her: he apologising, blaming himself, and she forgiving him.

Glossary:

* verandah – an open, roofed area along the outside of a house.

END OF SOURCE

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2 4 6 G 8 7 0 0 / 1

IB/G/Jun24/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source from **lines 1 to 6**.

List **four** things about Mary from this part of the source.

[4 marks]

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Glass House by Eve Chase

An extract from the beginning of a novel written in 2020

Please turn the page over to see the source

IB/M/Nov24/G4008/E5

8700/1

Source A

This extract is taken from the beginning of a novel by Eve Chase. Rita has a job as a nanny, looking after the children of Walter and Jeannie Harrington. She is driving Jeannie Harrington and the children away from their London home to another house, Foxcote Manor, in the Forest of Dean.

The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and branches are thrashing against the car's windows. She tightens her grip on the steering wheel. The lane narrows further. Wondering if she's missed the turning to the house or if it's around the next corner, she takes a bend too fast, and slams her foot on the brake.

Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered windscreen. She's not sure what she was expecting. Something smarter. More 'Harrington'. Not *this*.

Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London townhouse as Rita could possibly imagine.

For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she register her hands are shaking.

Although she's done her best to disguise it from Jeannie and the children, she's been panicking ever since they turned on to the forest road, almost five hours after leaving London. It's not just the worry she'll kill her precious passengers. Every so often her vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've survived the journey, she covers her mouth with her hand. Everything's still going too fast. How on earth has she ended up *here*? A forest. Of all places. She hates forests.

It was meant to be a London nannying job.

Fourteen months ago, Rita had never been to London. But she dreamed of it longingly, the Rita she might be there, far away from Torquay, everything that had happened. And the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter, like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf, perhaps a view of the churning, thrilling city. And the mother she worked for would be… well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything she'd lost in the accident. And a bit of her kept searching for.

On the morning of the interview, she'd gazed up at the house's sugar-white walls and cascading wisteria, and immediately known this was it. Her new home. Her new family. She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked on the smart front door, her heart scudding beneath her best blouse that didn't look best in

London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

Rita glances across at Jeannie in the passenger seat. She's defiantly dressed for London, clutching a black patent handbag, as if for dear life. She looks fragile, upset. Her recent weight loss is painfully obvious in that cream crepe skirt, tightly belted, another hole in, a powder-blue cashmere twinset, and a white silk scarf, wound like a bandage around her stem-like neck. And she's wearing those sunglasses again, the tortoiseshell ones, with lenses big as jam-jar lids, she always puts on after a night of crying.

Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right.

* the Darlings in *Peter Pan* – a family from a well-known children's story

END OF SOURCE

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IB/M/Nov24/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things Rita thinks or does from this part of the source.

[4 marks]

1 _____

_____

2 _____

_____

3 _____

_____

4 _____

_____

4

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Midwich Cuckoos by John Wyndham

An extract from near the beginning of a novel written in 1957

Please turn the page over to see the source

IB/M/Jun25/G4014/V5

8700/1

Source A

This extract is taken from near the beginning of a novel by John Wyndham. The story begins on the night of 26th September in the quiet village of Midwich.

From 10.17 that night, information about Midwich became episodic. Its telephones remained dead. The bus that should have passed through it failed to reach its destination, and a truck that went to look for the bus did not return. Someone in Oppley reported a house on fire in Midwich, with, apparently, nothing being done about it. The Trayne fire engine turned out – and thereafter failed to make any reports. The Trayne police station despatched a car to find out what had happened to the fire engine, and that, too, vanished into silence. Constable Gobby was sent off on his bicycle to Midwich; and no more was heard of him, either…

The early morning of the 27th was an affair of slatternly* rags soaking in a dishwater sky, with a grey light weakly filtering through. Nevertheless, in Oppley cocks crowed and other birds welcomed the dawn more melodiously. In Midwich, however, no birds sang. In Oppley, as in other places, hands were soon reaching out to silence alarm clocks, but in Midwich the clocks rattled on until they ran down. For Midwich lay entranced.

While the rest of the world began to fill the morning with clamour, Midwich slept on. Its men and women, its horses, cows and sheep; its pigs, its poultry, its larks, moles and mice all lay still. There was a pocket of silence in Midwich, broken only by the rustling of the leaves, the chiming of the church clock, and the gurgle of the River Opple as it slid over the weir beside the mill.

And while the dawn was still a poor, weak thing, an olive-green van, with the words 'Post Office Telephones' just discernible on it, set out from Trayne with the object of putting the rest of the world in touch with Midwich again.

In Stouch it paused at the village phone box to enquire whether Midwich had yet shown any signs of life. Midwich had not; it was still as deeply incommunicado as it had been since 10.17 the previous night. The van restarted and rattled on through the uncertainly gathering daylight.

A little out of Stouch the van swung sharply to the right and bounced along the byroad to Midwich for half a mile or so. Then it rounded a corner to encounter a situation which called for all of the driver's presence of mind.

He had a sudden view of a fire engine, half keeled over, with its nearside wheels in the ditch, and a black saloon car which had climbed halfway up the bank on the other side a few yards further on, with a man and a bicycle lying half in the ditch behind it. He pulled hard over, attempting an S-turn which would avoid both vehicles. But before he could complete it his own van ran on to the narrow verge, bumped along for a few more yards, then ploughed to a stop, with its side in the hedge.

Half an hour later, the first bus of the day rattled round the same corner to jam itself neatly into the gap between the fire engine and the van and block the road completely.

The mail van was the first vehicle to stop without becoming involved. One of its occupants got out and walked forward to investigate the disorder. He was just approaching the rear of the stationary bus when, without any warning, he quietly folded up and dropped to the ground. The driver's jaw fell open and he stared. Then, looking beyond his fallen companion, he saw the heads of some of the bus passengers, all quite motionless. He reversed hastily, turned and made for Oppley and the nearest telephone.

* slatternly – adjective meaning dirty or untidy

END OF SOURCE

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IB/M/Jun25/8700/1

Section A: Reading

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

Do not write outside the box

0 1 Read again the first part of the source, from **lines 1 to 8**.

List **four** things which happened that night from this part of the source.

[4 marks]

1 _____

_____

2 _____

_____

3 _____

_____

4 _____

_____

4

QUESTION 2

Language Analysis

How the writer uses language

[8 marks] · 8 series included in this section

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Silk Factory by Judith Allnatt

An extract from the beginning of a novel published in 2015.

Please turn the page over to see the source

IB/G/Jun20/E3

8700/1

Source A

This extract is from the beginning of a novel by Judith Allnatt, published in 2015. It is set in a house that used to be part of a nineteenth-century silk factory. Rosie and her two children, Sam and Cara, now live in the house.

It was on their first day at the house that Rosie saw the stranger child. Standing at the sink, her hands deep in suds, Rosie was overwhelmed by the tasks that lay ahead of her. Tired after the long drive from London the evening before, she gazed vaguely at the sunlit, overgrown garden where Sam and Cara were playing.

The sash window had old glass that blunted the image, wavering the straightness of fence and washing line, pulling things out of shape. Sam was kneeling beside the patch of earth that Rosie had cleared for him, making hills and valleys for his matchbox cars and trucks by digging with an old tablespoon, and Cara was toddling from bush to bush with a yellow plastic watering can. Through the antique glass, Rosie watched them stretch and shrink as they moved, as if she were looking through ripples. She closed her eyes, glad of a moment of calm after the trauma of the last few days. Letting go of the plate she was holding, she spread her tense fingers, allowing the warmth of the water to soothe her. When she opened her eyes, another child was there.

Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked door.

A little girl was sitting back on her heels beside a clump of daisies that grew against the fence. She had her back to Rosie and was holding tight to the handle of a large wicker basket that stood on the ground beside her. Cara seemed unfazed by the girl's presence and continued to move, engrossed, along the row of plants. Rosie bent forward to look through the clearest of the panes and peered closer. The child was small, maybe around eight or nine, although something in the tense hunch of her shoulders made her seem older. Her hair hung down her back in a matted, dusty-looking plait and she was wearing dressing-up clothes: an ankle-length dress and pinafore in washed-out greys and tans, like a home-made Cinderella* costume.

Where on earth had she come from? She must be a neighbour's child but how had she got in? The wooden fences that separated the gardens between each of the houses in the terrace were high – surely too high for a child to climb.

The child glanced over her shoulder, back towards the houses, a quick, furtive movement as if she were scanning the upper windows of the row, afraid of being overlooked. Rosie caught a glimpse of her face, pale and drawn with anxiety, before the girl turned back and reached forward to quickly tuck a piece of trailing white cloth into the basket. Almost unconsciously, Rosie registered that the girl was left-handed like herself, and that there was something animal-like in her movements: quick, like the darting of a mouse or the flit of a sparrow, some small dun creature that moves fast to blend into the background.

Something wasn't right here. She had seen distress in those eyes.

Rosie turned away, dried her hands hurriedly and slipped on her flip-flops. She would go gently, raise no challenge about her being in the garden but say hello and try to find out what was the matter. Maybe if she pointed out that her mother would be worrying where she was, she could persuade the girl to let her take her home.

But when she stepped outside, the child was gone.

END OF SOURCE

Glossary

*Cinderella – a poor girl from a fairy tale

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Do not write outside the box

0 2 Look in detail at this extract, from **lines 14 to 23** of the source:

> Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked door.

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

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose fiction

Half of a Yellow Sun by Chimamanda Ngozi Adichie

An extract from the beginning of a novel published in 2006.

Please turn the page over to see the source

Source A

This extract is taken from the opening of Chimamanda Adichie's novel *Half of a Yellow Sun*, set in Nigeria in 1960. Ugwu, a thirteen-year-old boy, is starting work as a cleaner for a university professor in the city.

Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings, and had too much hair. Ugwu's aunty said this in a low voice as they walked on the path. 'But he is a good man,' she added. 'And as long as you work well, you will eat well. You will even eat meat every day.'

Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

His aunty walked faster, her slippers making *slap-slap* sounds that echoed in the silent street. Ugwu wondered if she, too, could feel the coal tar getting hotter underneath, through her thin soles. They went past a sign, ODIM STREET, and Ugwu mouthed *street*, as he did whenever he saw an English word that was not too long.

He smelt something sweet, heady, as they walked into a compound, and was sure it came from the white flowers clustered on the bushes at the entrance. The bushes were shaped like slender hills. The lawn glistened. Butterflies hovered overhead.

'I told Master you will learn everything very fast' his aunty said. Ugwu nodded attentively although she had already told him the story of how his good fortune came about: while she was sweeping the corridor in the Mathematics Department a week ago, she heard Master say that he needed a houseboy to do his cleaning, and she immediately said she could help, speaking before his typist or office messenger could offer to bring someone.

'I will learn fast, Aunty,' Ugwu said. He was staring at the car in the garage; a strip of metal ran around its blue body like a necklace.

'Remember, what you will answer whenever he calls you is *Yes, sah!*'

'Yes, sah!' Ugwu repeated.

They were standing before the glass door. Ugwu held back from reaching out to touch the cement wall, to see how different it would feel from the mud walls of his mother's hut that still bore the faint patterns of moulding fingers. For a brief moment, he wished he were back there now, in his mother's hut, under the dim coolness of the thatch roof; or in his aunty's hut, the only one in the village with a corrugated-iron roof.

His aunty tapped on the glass. Ugwu could see the white curtains behind the door. A voice said, in English, 'Yes? Come in.'

They took off their slippers before walking in. Ugwu had never seen a room so wide. Despite the brown sofas arranged in a semi-circle, the side tables between them, the shelves crammed with books, and the centre table with a vase of red and white plastic flowers, the room still seemed to have too much space. Master sat in an armchair, wearing a vest and a pair of shorts. He was not sitting upright but slanted, a book covering his face, as though oblivious that he had just asked people in.

'Good afternoon, sah! This is the child,' Ugwu's aunty said.

Master looked up. He pulled off his glasses. 'The child?'

'The houseboy, sah. He will work hard,' his aunty said. 'He is a very good boy. Thank, sah!'

Master grunted in response, watching Ugwu and his aunty with a faintly distracted expression, as if their presence made it difficult for him to remember something important. Ugwu's aunty patted Ugwu's shoulder, whispered that he should do well, and turned to the door.

Ugwu stood by the door, waiting.

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Do not write outside the box

0 2 Look in detail at this extract, from **lines 5 to 15** of the source:

> Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

How does the writer use language here to describe Ugwu's impression of the city?

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Pearl by John Steinbeck

An extract from the beginning of a novel published in 1947

Please turn the page over to see the source

IB/G/Jun22/E7

8700/1

Source A not reproduced here due to third-party copyright restrictions

The source is taken from pages 8 – 10 of *The Pearl* by John Steinbeck, printed by Macmillan Education in 2009. ISBN 978-023-003-1135.

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Do not write outside the box

0 2 Look in detail at this extract, from **lines 7 to 17** of the source:

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How does the writer use language here to describe the conflict between Kino and the scorpion?

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Life of Pi by Yann Martel

An extract from the middle of a novel written in 2001

Please turn the page over to see the source

IB/G/Jun23/E5

8700/1

Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

It was the hyena that worried me. I had not forgotten Father's words. Hyenas attack in packs whatever animal can be run down. They go for zebras, gnus and water buffaloes, and not only the old or the infirm in a herd but full-grown members too. They are hardy attackers, rising up from buttings and kickings immediately, never giving up for simple lack of will. And they are clever; anything that can be distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey, and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept one eye on the horizon, one eye on the other end of the lifeboat.

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly immediately it leapt over the zebra and onto the stern bench. There it turned on itself a few times, whimpering and hesitating. I wondered what it was going to do next. The answer came quickly: it brought its head low and ran around the zebra in a circle, transforming the stern bench, the side benches and the cross bench just beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it went yip yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch. The beast was going at a good clip, and it was no small animal. The beating of its legs against the benches made the whole boat shake, and its claws were loudly clicking on their surface. Each time it came from the stern I tensed. It was hair-raising enough to see the thing racing my way; worse still was the fear that it would keep going straight.

After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena – blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for my end. For nothing. It started running in circles again.

When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.

Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It did not move from the restricted space for the rest of the day.

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Do not write outside the box

0 2 Look in detail at this extract, from **lines 10 to 19** of the source:

> I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

How does the writer use language here to describe the hyena's appearance?

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space for question 2 only (as needed)

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

Possession by A.S. Byatt

An extract from the beginning of a novel published in 1990

Please turn the page over to see the source

Source A

This extract is taken from the beginning of a novel by A.S. Byatt. Roland is a university research assistant to Professor Blackadder, an expert on Victorian poet Randolph Ash.

Extract from *Possession* by A.S. Byatt is not reproduced here due to third-party copyright restrictions.

The passage consists of a series of extracts taken from page 1 to page 8 of the novel.

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0 2 Look in detail at this extract, from **lines 6 to 14** of the source:

Extract from *Possession* by A.S. Byatt is not reproduced here due to third-party copyright restrictions.

The passage consists of wording taken from pages 1 and 2 of the novel.

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

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space for question 2 only (if needed)

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Grass is Singing by Doris Lessing

An extract from the middle of a novel published in 1950

Please turn the page over to see the source

Source A

This extract is taken from the middle of a novel, set in Southern Africa in the 1940s. Mary has recently moved from town to a farm after marrying Dick, a poor farmer.

And then, suddenly, the heat became intolerable. Outside in the bush the cicadas shrilled incessantly, and Mary's head ached; her limbs were heavy and tense. She would get up and go into the bedroom, to examine her clothes, to see if there was anything she could do: any bit of embroidery, or an alteration. With nothing to do, she would wander on to the verandah* until at last her head began to swim, and she had to go back to the house to get a glass of water.

As time passed, the heat became an obsession. Outside, there was a rough heap of giant boulders, and she would watch the heat-waves beat up out of the hot stone, where the heat lizards, vivid red and blue and emerald, darted over the rocks like flames. Inside, she could not bear the sapping, undermining waves that beat down from the iron roof. Even the usually active dogs used to lie all day on the verandah. Mary could hear them panting softly, or whining with exasperation because of the flies. She would lock them out of the house, and in the middle of the morning she would tell a worker to carry a petrol tin full of lukewarm water into the bedroom, and, having made sure he was out of the house, she stood in a basin on the brick floor, pouring it over her. The scattering drops fell on the porous brick, which hissed with dryness.

'When is it going to rain?' she asked Dick.

'Oh, not for another month yet,' he answered easily, but looking surprised at her question. Surely she knew when the rains were likely to fall? She had been in the country longer than he had. But it seemed to her that in the town there had been no seasons, really, not as there were here. She had been out of the rhythm of cold and heat and rain. It had been hot, it had rained, the cold weather had come – yes, certainly; but it was something happening independently of her. Here, body and mind were subservient to the slow movement of the seasons; she had never in her life watched the implacable sky for signs of rain, as she did now, standing on the verandah, and screwing up her eyes at the great massed white cloud, like blocks of glittering crystal quartz sailing through the blue.

'The water is going very quickly,' said Dick, one day, frowning.

It was fetched twice a week from the bottom of the hill where the well was. Mary would hear shouting and yelling, as if someone were in agonised pain, and going out in front of the house, she watched the water-cart come through the trees, drawn by two slow-moving beautiful oxen, straining their hindquarters up the slope.

'What are you using it for?' asked Dick. She told him. His face darkened, and he looked at her in incredulous horror, as if she had committed a crime.

'What, wasting it like that?'

'I am not wasting it,' she said coldly. 'I am so hot I can't stand it. I want to cool myself.'

Dick swallowed, trying to keep calm. 'Listen to me,' he said angrily, in a voice he had never before used to her. 'Listen to me! Every time I order the water-cart to fetch water for the house, it means a driver, and two workers, and two oxen off other work for a whole morning. It costs money to fetch water. And then you go and throw it away! Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time?'

She was furious. This seemed the last straw. Here she was, living here uncomplainingly, suffering these hardships; and then she could not use a couple of gallons of water! She opened her mouth to shout at him, but before she could, he had become suddenly sorry because of the way he had spoken to her; and there was another of those little scenes which comforted and soothed her: he apologising, blaming himself, and she forgiving him.

Glossary:

* verandah – an open, roofed area along the outside of a house.

END OF SOURCE

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IB/G/Jun24/8700/1

Do not write outside the box

0 2 Look in detail at this extract, from **lines 7 to 17** of the source:

> As time passed, the heat became an obsession. Outside, there was a rough heap of giant boulders, and she would watch the heat-waves beat up out of the hot stone, where the heat lizards, vivid red and blue and emerald, darted over the rocks like flames. Inside, she could not bear the sapping, undermining waves that beat down from the iron roof. Even the usually active dogs used to lie all day on the verandah. Mary could hear them panting softly, or whining with exasperation because of the flies. She would lock them out of the house, and in the middle of the morning she would tell a worker to carry a petrol tin full of lukewarm water into the bedroom, and, having made sure he was out of the house, she stood in a basin on the brick floor, pouring it over her. The scattering drops fell on the porous brick, which hissed with dryness.

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

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space for question 2 only (if needed)

Do not write outside the box

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Glass House by Eve Chase

An extract from the beginning of a novel written in 2020

Please turn the page over to see the source

IB/M/Nov24/G4008/E5

8700/1

Source A

This extract is taken from the beginning of a novel by Eve Chase. Rita has a job as a nanny, looking after the children of Walter and Jeannie Harrington. She is driving Jeannie Harrington and the children away from their London home to another house, Foxcote Manor, in the Forest of Dean.

The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and branches are thrashing against the car's windows. She tightens her grip on the steering wheel. The lane narrows further. Wondering if she's missed the turning to the house or if it's around the next corner, she takes a bend too fast, and slams her foot on the brake.

Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered windscreen. She's not sure what she was expecting. Something smarter. More 'Harrington'. Not *this*.

Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London townhouse as Rita could possibly imagine.

For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she register her hands are shaking.

Although she's done her best to disguise it from Jeannie and the children, she's been panicking ever since they turned on to the forest road, almost five hours after leaving London. It's not just the worry she'll kill her precious passengers. Every so often her vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've survived the journey, she covers her mouth with her hand. Everything's still going too fast. How on earth has she ended up *here*? A forest. Of all places. She hates forests.

It was meant to be a London nannying job.

Fourteen months ago, Rita had never been to London. But she dreamed of it longingly, the Rita she might be there, far away from Torquay, everything that had happened. And the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter, like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf, perhaps a view of the churning, thrilling city. And the mother she worked for would be… well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything she'd lost in the accident. And a bit of her kept searching for.

On the morning of the interview, she'd gazed up at the house's sugar-white walls and cascading wisteria, and immediately known this was it. Her new home. Her new family. She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked on the smart front door, her heart scudding beneath her best blouse that didn't look best in

London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

Rita glances across at Jeannie in the passenger seat. She's defiantly dressed for London, clutching a black patent handbag, as if for dear life. She looks fragile, upset. Her recent weight loss is painfully obvious in that cream crepe skirt, tightly belted, another hole in, a powder-blue cashmere twinset, and a white silk scarf, wound like a bandage around her stem-like neck. And she's wearing those sunglasses again, the tortoiseshell ones, with lenses big as jam-jar lids, she always puts on after a night of crying.

Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right.

* the Darlings in *Peter Pan* – a family from a well-known children's story

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IB/M/Nov24/8700/1

Do not write outside the box

0 2 Look in detail at this extract, from **lines 8 to 14** of the source:

> Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London townhouse as Rita could possibly imagine.

How does the writer use language here to describe Foxcote Manor?

You could include the writer's choice of:

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

[8 marks]

4

Do not write outside the box

8

Do not write outside the box

Extra space for question 2 only (if needed)

Turn over for the next question

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Midwich Cuckoos by John Wyndham

An extract from near the beginning of a novel written in 1957

Please turn the page over to see the source

Source A

This extract is taken from near the beginning of a novel by John Wyndham. The story begins on the night of 26th September in the quiet village of Midwich.

From 10.17 that night, information about Midwich became episodic. Its telephones remained dead. The bus that should have passed through it failed to reach its destination, and a truck that went to look for the bus did not return. Someone in Oppley reported a house on fire in Midwich, with, apparently, nothing being done about it. The Trayne fire engine turned out – and thereafter failed to make any reports. The Trayne police station despatched a car to find out what had happened to the fire engine, and that, too, vanished into silence. Constable Gobby was sent off on his bicycle to Midwich; and no more was heard of him, either…

The early morning of the 27th was an affair of slatternly* rags soaking in a dishwater sky, with a grey light weakly filtering through. Nevertheless, in Oppley cocks crowed and other birds welcomed the dawn more melodiously. In Midwich, however, no birds sang. In Oppley, as in other places, hands were soon reaching out to silence alarm clocks, but in Midwich the clocks rattled on until they ran down. For Midwich lay entranced.

While the rest of the world began to fill the morning with clamour, Midwich slept on. Its men and women, its horses, cows and sheep; its pigs, its poultry, its larks, moles and mice all lay still. There was a pocket of silence in Midwich, broken only by the rustling of the leaves, the chiming of the church clock, and the gurgle of the River Opple as it slid over the weir beside the mill.

And while the dawn was still a poor, weak thing, an olive-green van, with the words 'Post Office Telephones' just discernible on it, set out from Trayne with the object of putting the rest of the world in touch with Midwich again.

In Stouch it paused at the village phone box to enquire whether Midwich had yet shown any signs of life. Midwich had not; it was still as deeply incommunicado as it had been since 10.17 the previous night. The van restarted and rattled on through the uncertainly gathering daylight.

A little out of Stouch the van swung sharply to the right and bounced along the byroad to Midwich for half a mile or so. Then it rounded a corner to encounter a situation which called for all of the driver's presence of mind.

He had a sudden view of a fire engine, half keeled over, with its nearside wheels in the ditch, and a black saloon car which had climbed halfway up the bank on the other side a few yards further on, with a man and a bicycle lying half in the ditch behind it. He pulled hard over, attempting an S-turn which would avoid both vehicles. But before he could complete it his own van ran on to the narrow verge, bumped along for a few more yards, then ploughed to a stop, with its side in the hedge.

Half an hour later, the first bus of the day rattled round the same corner to jam itself neatly into the gap between the fire engine and the van and block the road completely.

The mail van was the first vehicle to stop without becoming involved. One of its occupants got out and walked forward to investigate the disorder. He was just approaching the rear of the stationary bus when, without any warning, he quietly folded up and dropped to the ground. The driver's jaw fell open and he stared. Then, looking beyond his fallen companion, he saw the heads of some of the bus passengers, all quite motionless. He reversed hastily, turned and made for Oppley and the nearest telephone.

* slatternly – adjective meaning dirty or untidy

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IB/M/Jun25/8700/1

Do not write outside the box

0 2 Look in detail at this extract from **lines 9 to 18**:

> The early morning of the 27th was an affair of slatternly* rags soaking in a dishwater sky, with a grey light weakly filtering through. Nevertheless, in Oppley cocks crowed and other birds welcomed the dawn more melodiously. In Midwich, however, no birds sang. In Oppley, as in other places, hands were soon reaching out to silence alarm clocks, but in Midwich the clocks rattled on until they ran down. For Midwich lay entranced.
>
> While the rest of the world began to fill the morning with clamour, Midwich slept on. Its men and women, its horses, cows and sheep; its pigs, its poultry, its larks, moles and mice all lay still. There was a pocket of silence in Midwich, broken only by the rustling of the leaves, the chiming of the church clock, and the gurgle of the River Opple as it slid over the weir beside the mill.
>
> * slatternly – adjective meaning dirty or untidy

How does the writer use language here to describe the early morning?

You could include the writer's choice of:

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

[8 marks]

Do not write outside the box

8

Extra space for question 2 only (if needed)

Do not write outside the box

Turn over for the next question

QUESTION 3

Structure Analysis

How the writer has structured the text

[8 marks] · 9 series included in this section

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Silk Factory by Judith Allnatt

An extract from the beginning of a novel published in 2015.

Please turn the page over to see the source

Source A

This extract is from the beginning of a novel by Judith Allnatt, published in 2015. It is set in a house that used to be part of a nineteenth-century silk factory. Rosie and her two children, Sam and Cara, now live in the house.

It was on their first day at the house that Rosie saw the stranger child. Standing at the sink, her hands deep in suds, Rosie was overwhelmed by the tasks that lay ahead of her. Tired after the long drive from London the evening before, she gazed vaguely at the sunlit, overgrown garden where Sam and Cara were playing.

The sash window had old glass that blunted the image, wavering the straightness of fence and washing line, pulling things out of shape. Sam was kneeling beside the patch of earth that Rosie had cleared for him, making hills and valleys for his matchbox cars and trucks by digging with an old tablespoon, and Cara was toddling from bush to bush with a yellow plastic watering can. Through the antique glass, Rosie watched them stretch and shrink as they moved, as if she were looking through ripples. She closed her eyes, glad of a moment of calm after the trauma of the last few days. Letting go of the plate she was holding, she spread her tense fingers, allowing the warmth of the water to soothe her. When she opened her eyes, another child was there.

Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked door.

A little girl was sitting back on her heels beside a clump of daisies that grew against the fence. She had her back to Rosie and was holding tight to the handle of a large wicker basket that stood on the ground beside her. Cara seemed unfazed by the girl's presence and continued to move, engrossed, along the row of plants. Rosie bent forward to look through the clearest of the panes and peered closer. The child was small, maybe around eight or nine, although something in the tense hunch of her shoulders made her seem older. Her hair hung down her back in a matted, dusty-looking plait and she was wearing dressing-up clothes: an ankle-length dress and pinafore in washed-out greys and tans, like a home-made Cinderella* costume.

Where on earth had she come from? She must be a neighbour's child but how had she got in? The wooden fences that separated the gardens between each of the houses in the terrace were high – surely too high for a child to climb.

The child glanced over her shoulder, back towards the houses, a quick, furtive movement as if she were scanning the upper windows of the row, afraid of being overlooked. Rosie caught a glimpse of her face, pale and drawn with anxiety, before the girl turned back and reached forward to quickly tuck a piece of trailing white cloth into the basket. Almost unconsciously, Rosie registered that the girl was left-handed like herself, and that there was something animal-like in her movements: quick, like the darting of a mouse or the flit of a sparrow, some small dun creature that moves fast to blend into the background.

Something wasn't right here. She had seen distress in those eyes.

Rosie turned away, dried her hands hurriedly and slipped on her flip-flops. She would go gently, raise no challenge about her being in the garden but say hello and try to find out what was the matter. Maybe if she pointed out that her mother would be worrying where she was, she could persuade the girl to let her take her home.

But when she stepped outside, the child was gone.

END OF SOURCE

Glossary

*Cinderella – a poor girl from a fairy tale

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IB/G/Jun20/8700/1

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

Do not write outside the box

7

Do not write outside the box

8

Turn over ►

0 7

IB/G/Jun20/8700/1

8

Extra space

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose fiction

Half of a Yellow Sun by Chimamanda Ngozi Adichie

An extract from the beginning of a novel published in 2006.

Please turn the page over to see the source

IB/G/Jun21/E6

8700/1

Source A

This extract is taken from the opening of Chimamanda Adichie's novel *Half of a Yellow Sun*, set in Nigeria in 1960. Ugwu, a thirteen-year-old boy, is starting work as a cleaner for a university professor in the city.

Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings, and had too much hair. Ugwu's aunty said this in a low voice as they walked on the path. 'But he is a good man,' she added. 'And as long as you work well, you will eat well. You will even eat meat every day.'

Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

His aunty walked faster, her slippers making *slap-slap* sounds that echoed in the silent street. Ugwu wondered if she, too, could feel the coal tar getting hotter underneath, through her thin soles. They went past a sign, ODIM STREET, and Ugwu mouthed *street*, as he did whenever he saw an English word that was not too long.

He smelt something sweet, heady, as they walked into a compound, and was sure it came from the white flowers clustered on the bushes at the entrance. The bushes were shaped like slender hills. The lawn glistened. Butterflies hovered overhead.

'I told Master you will learn everything very fast' his aunty said. Ugwu nodded attentively although she had already told him the story of how his good fortune came about: while she was sweeping the corridor in the Mathematics Department a week ago, she heard Master say that he needed a houseboy to do his cleaning, and she immediately said she could help, speaking before his typist or office messenger could offer to bring someone.

'I will learn fast, Aunty,' Ugwu said. He was staring at the car in the garage; a strip of metal ran around its blue body like a necklace.

'Remember, what you will answer whenever he calls you is *Yes, sah!*'

'Yes, sah!' Ugwu repeated.

They were standing before the glass door. Ugwu held back from reaching out to touch the cement wall, to see how different it would feel from the mud walls of his mother's hut that still bore the faint patterns of moulding fingers. For a brief moment, he wished he were back there now, in his mother's hut, under the dim coolness of the thatch roof; or in his aunty's hut, the only one in the village with a corrugated-iron roof.

His aunty tapped on the glass. Ugwu could see the white curtains behind the door. A voice said, in English, 'Yes? Come in.'

They took off their slippers before walking in. Ugwu had never seen a room so wide. Despite the brown sofas arranged in a semi-circle, the side tables between them, the shelves crammed with books, and the centre table with a vase of red and white plastic flowers, the room still seemed to have too much space. Master sat in an armchair, wearing a vest and a pair of shorts. He was not sitting upright but slanted, a book covering his face, as though oblivious that he had just asked people in.

'Good afternoon, sah! This is the child,' Ugwu's aunty said.

Master looked up. He pulled off his glasses. 'The child?'

'The houseboy, sah. He will work hard,' his aunty said. 'He is a very good boy. Thank, sah!'

Master grunted in response, watching Ugwu and his aunty with a faintly distracted expression, as if their presence made it difficult for him to remember something important. Ugwu's aunty patted Ugwu's shoulder, whispered that he should do well, and turned to the door.

Ugwu stood by the door, waiting.

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Do not write outside the box

0 3 You now need to think about the **whole** of the source.

This text is from the opening of a novel.

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

You could write about:

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

[8 marks]

7

Do not write outside the box

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IB/G/Jun21/8700/1

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Extra space

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Pearl by John Steinbeck

An extract from the beginning of a novel published in 1947

Please turn the page over to see the source

Source A not reproduced here due to third-party copyright restrictions

The source is taken from pages 8 – 10 of *The Pearl* by John Steinbeck, printed by Macmillan Education in 2009. ISBN 978-023-003-1135.

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IB/G/Jun22/8700/1

Do not write outside the box

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

7

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IB/G/Jun22/8700/1

8

Extra space

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Old Man and the Sea by Ernest Hemingway

An extract from the beginning of a novel published in 1952.

This text cannot be reproduced here due to third party copyright restrictions.

The extract starts on page 1 of the novel

Please turn the page over to see the source

IB/G/Nov22/E7

8700/1

Source A

[redacted]

[redacted]

[redacted]

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IB/G/Nov22/8700/1

2 2 B G 8 7 0 0 / 1

Do not write outside the box

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

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Turn over ►

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IB/G/Nov22/8700/1

8

Extra space

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Life of Pi by Yann Martel

An extract from the middle of a novel written in 2001

Please turn the page over to see the source

Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

It was the hyena that worried me. I had not forgotten Father's words. Hyenas attack in packs whatever animal can be run down. They go for zebras, gnus and water buffaloes, and not only the old or the infirm in a herd but full-grown members too. They are hardy attackers, rising up from buttings and kickings immediately, never giving up for simple lack of will. And they are clever; anything that can be distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey, and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept one eye on the horizon, one eye on the other end of the lifeboat.

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly immediately it leapt over the zebra and onto the stern bench. There it turned on itself a few times, whimpering and hesitating. I wondered what it was going to do next. The answer came quickly: it brought its head low and ran around the zebra in a circle, transforming the stern bench, the side benches and the cross bench just beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it went yip yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch. The beast was going at a good clip, and it was no small animal. The beating of its legs against the benches made the whole boat shake, and its claws were loudly clicking on their surface. Each time it came from the stern I tensed. It was hair-raising enough to see the thing racing my way; worse still was the fear that it would keep going straight.

After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena – blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for my end. For nothing. It started running in circles again.

When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.

Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It did not move from the restricted space for the rest of the day.

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IB/G/Jun23/8700/1

Do not write outside the box

0 3 You now need to think about the **whole** of the source.

This text is from the middle of a novel.

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

You could write about:

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

[8 marks]

7

Do not write outside the box

8

Turn over ►

0 7

IB/G/Jun23/8700/1

Extra space for question 3 only (as needed)

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

Possession by A.S. Byatt

An extract from the beginning of a novel published in 1990

Please turn the page over to see the source

IB/G/Nov23/E4

8700/1

Source A

This extract is taken from the beginning of a novel by A.S. Byatt. Roland is a university research assistant to Professor Blackadder, an expert on Victorian poet Randolph Ash.

Extract from *Possession* by A.S. Byatt is not reproduced here due to third-party copyright restrictions.

The passage consists of a series of extracts taken from page 1 to page 8 of the novel.

END OF SOURCE

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- what the writer focuses your attention on at the beginning of the source
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- any other structural features that interest you.

[8 marks]

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Turn over ►

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IB/G/Nov23/8700/1

Extra space for question 3 only (if needed)

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Grass is Singing by Doris Lessing

An extract from the middle of a novel published in 1950

Please turn the page over to see the source

IB/G/Jun24/G4005/E3

8700/1

Source A

This extract is taken from the middle of a novel, set in Southern Africa in the 1940s. Mary has recently moved from town to a farm after marrying Dick, a poor farmer.

And then, suddenly, the heat became intolerable. Outside in the bush the cicadas shrilled incessantly, and Mary's head ached; her limbs were heavy and tense. She would get up and go into the bedroom, to examine her clothes, to see if there was anything she could do: any bit of embroidery, or an alteration. With nothing to do, she would wander on to the verandah* until at last her head began to swim, and she had to go back to the house to get a glass of water.

As time passed, the heat became an obsession. Outside, there was a rough heap of giant boulders, and she would watch the heat-waves beat up out of the hot stone, where the heat lizards, vivid red and blue and emerald, darted over the rocks like flames. Inside, she could not bear the sapping, undermining waves that beat down from the iron roof. Even the usually active dogs used to lie all day on the verandah. Mary could hear them panting softly, or whining with exasperation because of the flies. She would lock them out of the house, and in the middle of the morning she would tell a worker to carry a petrol tin full of lukewarm water into the bedroom, and, having made sure he was out of the house, she stood in a basin on the brick floor, pouring it over her. The scattering drops fell on the porous brick, which hissed with dryness.

'When is it going to rain?' she asked Dick.

'Oh, not for another month yet,' he answered easily, but looking surprised at her question. Surely she knew when the rains were likely to fall? She had been in the country longer than he had. But it seemed to her that in the town there had been no seasons, really, not as there were here. She had been out of the rhythm of cold and heat and rain. It had been hot, it had rained, the cold weather had come – yes, certainly; but it was something happening independently of her. Here, body and mind were subservient to the slow movement of the seasons; she had never in her life watched the implacable sky for signs of rain, as she did now, standing on the verandah, and screwing up her eyes at the great massed white cloud, like blocks of glittering crystal quartz sailing through the blue.

'The water is going very quickly,' said Dick, one day, frowning.

It was fetched twice a week from the bottom of the hill where the well was. Mary would hear shouting and yelling, as if someone were in agonised pain, and going out in front of the house, she watched the water-cart come through the trees, drawn by two slow-moving beautiful oxen, straining their hindquarters up the slope.

'What are you using it for?' asked Dick. She told him. His face darkened, and he looked at her in incredulous horror, as if she had committed a crime.

'What, wasting it like that?'

'I am not wasting it,' she said coldly. 'I am so hot I can't stand it. I want to cool myself.'

Dick swallowed, trying to keep calm. 'Listen to me,' he said angrily, in a voice he had never before used to her. 'Listen to me! Every time I order the water-cart to fetch water for the house, it means a driver, and two workers, and two oxen off other work for a whole morning. It costs money to fetch water. And then you go and throw it away! Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time?'

She was furious. This seemed the last straw. Here she was, living here uncomplainingly, suffering these hardships; and then she could not use a couple of gallons of water! She opened her mouth to shout at him, but before she could, he had become suddenly sorry because of the way he had spoken to her; and there was another of those little scenes which comforted and soothed her: he apologising, blaming himself, and she forgiving him.

Glossary:

* verandah – an open, roofed area along the outside of a house.

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This text is taken from the middle of a novel.

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

You could write about:

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

[8 marks]

7

Do not write outside the box

8

Turn over ►

0 7

IB/G/Jun24/8700/1

Extra space for question 3 only (if needed)

Do not write outside the box

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Glass House by Eve Chase

An extract from the beginning of a novel written in 2020

Please turn the page over to see the source

IB/M/Nov24/G4008/E5

8700/1

Source A

This extract is taken from the beginning of a novel by Eve Chase. Rita has a job as a nanny, looking after the children of Walter and Jeannie Harrington. She is driving Jeannie Harrington and the children away from their London home to another house, Foxcote Manor, in the Forest of Dean.

The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and branches are thrashing against the car's windows. She tightens her grip on the steering wheel. The lane narrows further. Wondering if she's missed the turning to the house or if it's around the next corner, she takes a bend too fast, and slams her foot on the brake.

Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered windscreen. She's not sure what she was expecting. Something smarter. More 'Harrington'. Not *this*.

Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London townhouse as Rita could possibly imagine.

For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she register her hands are shaking.

Although she's done her best to disguise it from Jeannie and the children, she's been panicking ever since they turned on to the forest road, almost five hours after leaving London. It's not just the worry she'll kill her precious passengers. Every so often her vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've survived the journey, she covers her mouth with her hand. Everything's still going too fast. How on earth has she ended up *here*? A forest. Of all places. She hates forests.

It was meant to be a London nannying job.

Fourteen months ago, Rita had never been to London. But she dreamed of it longingly, the Rita she might be there, far away from Torquay, everything that had happened. And the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter, like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf, perhaps a view of the churning, thrilling city. And the mother she worked for would be… well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything she'd lost in the accident. And a bit of her kept searching for.

On the morning of the interview, she'd gazed up at the house's sugar-white walls and cascading wisteria, and immediately known this was it. Her new home. Her new family. She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked on the smart front door, her heart scudding beneath her best blouse that didn't look best in

London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

Rita glances across at Jeannie in the passenger seat. She's defiantly dressed for London, clutching a black patent handbag, as if for dear life. She looks fragile, upset. Her recent weight loss is painfully obvious in that cream crepe skirt, tightly belted, another hole in, a powder-blue cashmere twinset, and a white silk scarf, wound like a bandage around her stem-like neck. And she's wearing those sunglasses again, the tortoiseshell ones, with lenses big as jam-jar lids, she always puts on after a night of crying.

Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right.

* the Darlings in *Peter Pan* – a family from a well-known children's story

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Do not write outside the box

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

7

Do not write outside the box

8

Turn over ►

Do not write outside the box

Extra space for question 3 only (if needed)

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Midwich Cuckoos by John Wyndham

An extract from near the beginning of a novel written in 1957

Please turn the page over to see the source

IB/M/Jun25/G4014/V5

8700/1

Source A

This extract is taken from near the beginning of a novel by John Wyndham. The story begins on the night of 26th September in the quiet village of Midwich.

From 10.17 that night, information about Midwich became episodic. Its telephones remained dead. The bus that should have passed through it failed to reach its destination, and a truck that went to look for the bus did not return. Someone in Oppley reported a house on fire in Midwich, with, apparently, nothing being done about it. The Trayne fire engine turned out – and thereafter failed to make any reports. The Trayne police station despatched a car to find out what had happened to the fire engine, and that, too, vanished into silence. Constable Gobby was sent off on his bicycle to Midwich; and no more was heard of him, either…

The early morning of the 27th was an affair of slatternly* rags soaking in a dishwater sky, with a grey light weakly filtering through. Nevertheless, in Oppley cocks crowed and other birds welcomed the dawn more melodiously. In Midwich, however, no birds sang. In Oppley, as in other places, hands were soon reaching out to silence alarm clocks, but in Midwich the clocks rattled on until they ran down. For Midwich lay entranced.

While the rest of the world began to fill the morning with clamour, Midwich slept on. Its men and women, its horses, cows and sheep; its pigs, its poultry, its larks, moles and mice all lay still. There was a pocket of silence in Midwich, broken only by the rustling of the leaves, the chiming of the church clock, and the gurgle of the River Opple as it slid over the weir beside the mill.

And while the dawn was still a poor, weak thing, an olive-green van, with the words 'Post Office Telephones' just discernible on it, set out from Trayne with the object of putting the rest of the world in touch with Midwich again.

In Stouch it paused at the village phone box to enquire whether Midwich had yet shown any signs of life. Midwich had not; it was still as deeply incommunicado as it had been since 10.17 the previous night. The van restarted and rattled on through the uncertainly gathering daylight.

A little out of Stouch the van swung sharply to the right and bounced along the byroad to Midwich for half a mile or so. Then it rounded a corner to encounter a situation which called for all of the driver's presence of mind.

He had a sudden view of a fire engine, half keeled over, with its nearside wheels in the ditch, and a black saloon car which had climbed halfway up the bank on the other side a few yards further on, with a man and a bicycle lying half in the ditch behind it. He pulled hard over, attempting an S-turn which would avoid both vehicles. But before he could complete it his own van ran on to the narrow verge, bumped along for a few more yards, then ploughed to a stop, with its side in the hedge.

Half an hour later, the first bus of the day rattled round the same corner to jam itself neatly into the gap between the fire engine and the van and block the road completely.

The mail van was the first vehicle to stop without becoming involved. One of its occupants got out and walked forward to investigate the disorder. He was just approaching the rear of the stationary bus when, without any warning, he quietly folded up and dropped to the ground. The driver's jaw fell open and he stared. Then, looking beyond his fallen companion, he saw the heads of some of the bus passengers, all quite motionless. He reversed hastily, turned and made for Oppley and the nearest telephone.

* slatternly – adjective meaning dirty or untidy

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Do not write outside the box

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This text is taken from near the beginning of a novel.

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

You could write about:

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

[8 marks]

7

Do not write outside the box

8

Turn over ►

Extra space for question 3 only (if needed)

Do not write outside the box

QUESTION 4

Evaluating the Text

Evaluate a statement about the text, using evidence

[20 marks] · 9 series included in this section

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Silk Factory by Judith Allnatt

An extract from the beginning of a novel published in 2015.

Please turn the page over to see the source

IB/G/Jun20/E3

8700/1

Source A

This extract is from the beginning of a novel by Judith Allnatt, published in 2015. It is set in a house that used to be part of a nineteenth-century silk factory. Rosie and her two children, Sam and Cara, now live in the house.

It was on their first day at the house that Rosie saw the stranger child. Standing at the sink, her hands deep in suds, Rosie was overwhelmed by the tasks that lay ahead of her. Tired after the long drive from London the evening before, she gazed vaguely at the sunlit, overgrown garden where Sam and Cara were playing.

The sash window had old glass that blunted the image, wavering the straightness of fence and washing line, pulling things out of shape. Sam was kneeling beside the patch of earth that Rosie had cleared for him, making hills and valleys for his matchbox cars and trucks by digging with an old tablespoon, and Cara was toddling from bush to bush with a yellow plastic watering can. Through the antique glass, Rosie watched them stretch and shrink as they moved, as if she were looking through ripples. She closed her eyes, glad of a moment of calm after the trauma of the last few days. Letting go of the plate she was holding, she spread her tense fingers, allowing the warmth of the water to soothe her. When she opened her eyes, another child was there.

Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked door.

A little girl was sitting back on her heels beside a clump of daisies that grew against the fence. She had her back to Rosie and was holding tight to the handle of a large wicker basket that stood on the ground beside her. Cara seemed unfazed by the girl's presence and continued to move, engrossed, along the row of plants. Rosie bent forward to look through the clearest of the panes and peered closer. The child was small, maybe around eight or nine, although something in the tense hunch of her shoulders made her seem older. Her hair hung down her back in a matted, dusty-looking plait and she was wearing dressing-up clothes: an ankle-length dress and pinafore in washed-out greys and tans, like a home-made Cinderella* costume.

Where on earth had she come from? She must be a neighbour's child but how had she got in? The wooden fences that separated the gardens between each of the houses in the terrace were high – surely too high for a child to climb.

The child glanced over her shoulder, back towards the houses, a quick, furtive movement as if she were scanning the upper windows of the row, afraid of being overlooked. Rosie caught a glimpse of her face, pale and drawn with anxiety, before the girl turned back and reached forward to quickly tuck a piece of trailing white cloth into the basket. Almost unconsciously, Rosie registered that the girl was left-handed like herself, and that there was something animal-like in her movements: quick, like the darting of a mouse or the flit of a sparrow, some small dun creature that moves fast to blend into the background.

Something wasn't right here. She had seen distress in those eyes.

Rosie turned away, dried her hands hurriedly and slipped on her flip-flops. She would go gently, raise no challenge about her being in the garden but say hello and try to find out what was the matter. Maybe if she pointed out that her mother would be worrying where she was, she could persuade the girl to let her take her home.

But when she stepped outside, the child was gone.

END OF SOURCE

Glossary

*Cinderella – a poor girl from a fairy tale

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Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 24 to the end**.

A student said, 'I wasn't at all surprised by the disappearance of the stranger child at the end of the extract. The writer has left us in no doubt that she is just part of Rosie's imagination.'

To what extent do you agree?

In your response, you could:

- consider the disappearance of the stranger child
- evaluate how the writer presents the stranger child
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose fiction

Half of a Yellow Sun by Chimamanda Ngozi Adichie

An extract from the beginning of a novel published in 2006.

Please turn the page over to see the source

Source A

This extract is taken from the opening of Chimamanda Adichie's novel *Half of a Yellow Sun*, set in Nigeria in 1960. Ugwu, a thirteen-year-old boy, is starting work as a cleaner for a university professor in the city.

Master was a little crazy; he had spent too many years reading books overseas, talked to himself in his office, did not always return greetings, and had too much hair. Ugwu's aunty said this in a low voice as they walked on the path. 'But he is a good man,' she added. 'And as long as you work well, you will eat well. You will even eat meat every day.'

Ugwu did not believe that anybody, not even this master he was going to live with, ate meat *every day*. He did not disagree with his aunty, though, because he was too choked with expectation, too busy imagining his new life away from the village. They had been walking for a while now, since they got off the lorry at the motor park, and the afternoon sun burned the back of his neck. But he did not mind. He was prepared to walk hours more in even hotter sun. He had never seen anything like the streets that appeared after they went past the university gates, streets so smooth and tarred that he itched to lay his cheek down on them. He would never be able to describe to his sister Anulika how the bungalows here were painted the colour of the sky and sat side by side like polite well-dressed men, how the hedges separating them were trimmed so flat on top that they looked like tables wrapped with leaves.

His aunty walked faster, her slippers making *slap-slap* sounds that echoed in the silent street. Ugwu wondered if she, too, could feel the coal tar getting hotter underneath, through her thin soles. They went past a sign, ODIM STREET, and Ugwu mouthed *street*, as he did whenever he saw an English word that was not too long.

He smelt something sweet, heady, as they walked into a compound, and was sure it came from the white flowers clustered on the bushes at the entrance. The bushes were shaped like slender hills. The lawn glistened. Butterflies hovered overhead.

'I told Master you will learn everything very fast' his aunty said. Ugwu nodded attentively although she had already told him the story of how his good fortune came about: while she was sweeping the corridor in the Mathematics Department a week ago, she heard Master say that he needed a houseboy to do his cleaning, and she immediately said she could help, speaking before his typist or office messenger could offer to bring someone.

'I will learn fast, Aunty,' Ugwu said. He was staring at the car in the garage; a strip of metal ran around its blue body like a necklace.

'Remember, what you will answer whenever he calls you is *Yes, sah!*'

'Yes, sah!' Ugwu repeated.

They were standing before the glass door. Ugwu held back from reaching out to touch the cement wall, to see how different it would feel from the mud walls of his mother's hut that still bore the faint patterns of moulding fingers. For a brief moment, he wished he were back there now, in his mother's hut, under the dim coolness of the thatch roof; or in his aunty's hut, the only one in the village with a corrugated-iron roof.

His aunty tapped on the glass. Ugwu could see the white curtains behind the door. A voice said, in English, 'Yes? Come in.'

They took off their slippers before walking in. Ugwu had never seen a room so wide. Despite the brown sofas arranged in a semi-circle, the side tables between them, the shelves crammed with books, and the centre table with a vase of red and white plastic flowers, the room still seemed to have too much space. Master sat in an armchair, wearing a vest and a pair of shorts. He was not sitting upright but slanted, a book covering his face, as though oblivious that he had just asked people in.

'Good afternoon, sah! This is the child,' Ugwu's aunty said.

Master looked up. He pulled off his glasses. 'The child?'

'The houseboy, sah. He will work hard,' his aunty said. 'He is a very good boy. Thank, sah!'

Master grunted in response, watching Ugwu and his aunty with a faintly distracted expression, as if their presence made it difficult for him to remember something important. Ugwu's aunty patted Ugwu's shoulder, whispered that he should do well, and turned to the door.

Ugwu stood by the door, waiting.

END OF SOURCE

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IB/G/Jun21/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 20 to the end**.

A student said, 'From the moment he arrives at Master's compound, the writer portrays Ugwu's feelings of pure excitement, but by the end it seems that he may be very disappointed.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Ugwu's feelings
- evaluate how the writer describes Ugwu's feelings by the end
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Pearl by John Steinbeck

An extract from the beginning of a novel published in 1947

Please turn the page over to see the source

IB/G/Jun22/E7

8700/1

Source A not reproduced here due to third-party copyright restrictions

The source is taken from pages 8 – 10 of *The Pearl* by John Steinbeck, printed by Macmillan Education in 2009. ISBN 978-023-003-1135.

END OF SOURCE

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4

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IB/G/Jun22/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "In this part of the story, Juana's reaction to the danger facing their baby is different to Kino's. The writer shows that Kino is unhelpful, and it is Juana who tries to save the baby's life."

To what extent do you agree?

In your response, you could:

- consider Juana's and Kino's reactions to the danger facing their baby
- evaluate how the writer presents Juana's and Kino's different reactions
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Old Man and the Sea by Ernest Hemingway

An extract from the beginning of a novel published in 1952.

This text cannot be reproduced here due to third party copyright restrictions.

The extract starts on page 1 of the novel

Please turn the page over to see the source

IB/G/Nov22/E7

8700/1

Source A

[redacted]

[redacted]

[redacted]

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IB/G/Nov22/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 16 to the end**.

A student said, 'While it seems that the old man is widely seen as a failure, in this part of the story the writer shows that the boy still has faith in him and that they greatly respect each other.'

To what extent do you agree?

In your response, you could:

- consider your impressions of the old man as a failure
- evaluate how the writer presents the respect between the boy and the old man
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

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AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Life of Pi by Yann Martel

An extract from the middle of a novel written in 2001

Please turn the page over to see the source

IB/G/Jun23/E5

8700/1

Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

It was the hyena that worried me. I had not forgotten Father's words. Hyenas attack in packs whatever animal can be run down. They go for zebras, gnus and water buffaloes, and not only the old or the infirm in a herd but full-grown members too. They are hardy attackers, rising up from buttings and kickings immediately, never giving up for simple lack of will. And they are clever; anything that can be distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey, and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept one eye on the horizon, one eye on the other end of the lifeboat.

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly immediately it leapt over the zebra and onto the stern bench. There it turned on itself a few times, whimpering and hesitating. I wondered what it was going to do next. The answer came quickly: it brought its head low and ran around the zebra in a circle, transforming the stern bench, the side benches and the cross bench just beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it went yip yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch. The beast was going at a good clip, and it was no small animal. The beating of its legs against the benches made the whole boat shake, and its claws were loudly clicking on their surface. Each time it came from the stern I tensed. It was hair-raising enough to see the thing racing my way; worse still was the fear that it would keep going straight.

After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena – blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for my end. For nothing. It started running in circles again.

When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.

Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It did not move from the restricted space for the rest of the day.

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IB/G/Jun23/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 20 to the end**.

A student said, "This part of the story, where the hyena behaves wildly, is funny rather than frightening. The writer suggests that the hyena is actually no serious threat to Pi."

To what extent do you agree?

In your response, you could:

- consider your impressions of how the hyena behaves
- evaluate how the writer presents the threat of the hyena to Pi
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

Possession by A.S. Byatt

An extract from the beginning of a novel published in 1990

Please turn the page over to see the source

IB/G/Nov23/E4

8700/1

Source A

This extract is taken from the beginning of a novel by A.S. Byatt. Roland is a university research assistant to Professor Blackadder, an expert on Victorian poet Randolph Ash.

Extract from *Possession* by A.S. Byatt is not reproduced here due to third-party copyright restrictions.

The passage consists of a series of extracts taken from page 1 to page 8 of the novel.

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IB/G/Nov23/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "It is clear that the letters Roland finds within the book must be something special. The writer shows us that it is not surprising that Roland steals them."

To what extent do you agree?

In your response, you could:

- consider your own impressions of the letters
- evaluate how the writer describes Roland's reactions to finding the letters
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Grass is Singing by Doris Lessing

An extract from the middle of a novel published in 1950

Please turn the page over to see the source

Source A

This extract is taken from the middle of a novel, set in Southern Africa in the 1940s. Mary has recently moved from town to a farm after marrying Dick, a poor farmer.

And then, suddenly, the heat became intolerable. Outside in the bush the cicadas shrilled incessantly, and Mary's head ached; her limbs were heavy and tense. She would get up and go into the bedroom, to examine her clothes, to see if there was anything she could do: any bit of embroidery, or an alteration. With nothing to do, she would wander on to the verandah* until at last her head began to swim, and she had to go back to the house to get a glass of water.

As time passed, the heat became an obsession. Outside, there was a rough heap of giant boulders, and she would watch the heat-waves beat up out of the hot stone, where the heat lizards, vivid red and blue and emerald, darted over the rocks like flames. Inside, she could not bear the sapping, undermining waves that beat down from the iron roof. Even the usually active dogs used to lie all day on the verandah. Mary could hear them panting softly, or whining with exasperation because of the flies. She would lock them out of the house, and in the middle of the morning she would tell a worker to carry a petrol tin full of lukewarm water into the bedroom, and, having made sure he was out of the house, she stood in a basin on the brick floor, pouring it over her. The scattering drops fell on the porous brick, which hissed with dryness.

'When is it going to rain?' she asked Dick.

'Oh, not for another month yet,' he answered easily, but looking surprised at her question. Surely she knew when the rains were likely to fall? She had been in the country longer than he had. But it seemed to her that in the town there had been no seasons, really, not as there were here. She had been out of the rhythm of cold and heat and rain. It had been hot, it had rained, the cold weather had come – yes, certainly; but it was something happening independently of her. Here, body and mind were subservient to the slow movement of the seasons; she had never in her life watched the implacable sky for signs of rain, as she did now, standing on the verandah, and screwing up her eyes at the great massed white cloud, like blocks of glittering crystal quartz sailing through the blue.

'The water is going very quickly,' said Dick, one day, frowning.

It was fetched twice a week from the bottom of the hill where the well was. Mary would hear shouting and yelling, as if someone were in agonised pain, and going out in front of the house, she watched the water-cart come through the trees, drawn by two slow-moving beautiful oxen, straining their hindquarters up the slope.

'What are you using it for?' asked Dick. She told him. His face darkened, and he looked at her in incredulous horror, as if she had committed a crime.

'What, wasting it like that?'

'I am not wasting it,' she said coldly. 'I am so hot I can't stand it. I want to cool myself.'

Dick swallowed, trying to keep calm. 'Listen to me,' he said angrily, in a voice he had never before used to her. 'Listen to me! Every time I order the water-cart to fetch water for the house, it means a driver, and two workers, and two oxen off other work for a whole morning. It costs money to fetch water. And then you go and throw it away! Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time?'

She was furious. This seemed the last straw. Here she was, living here uncomplainingly, suffering these hardships; and then she could not use a couple of gallons of water! She opened her mouth to shout at him, but before she could, he had become suddenly sorry because of the way he had spoken to her; and there was another of those little scenes which comforted and soothed her: he apologising, blaming himself, and she forgiving him.

Glossary:

* verandah – an open, roofed area along the outside of a house.

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IB/G/Jun24/8700/1

Do not write outside the box

0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "Dick's anger towards Mary is really unfair. The writer makes it clear that Mary is totally powerless in this relationship."

To what extent do you agree?

In your response you could:

- consider whether Dick's anger is unfair
- evaluate how the writer presents Mary and Dick's relationship
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Glass House by Eve Chase

An extract from the beginning of a novel written in 2020

Please turn the page over to see the source

IB/M/Nov24/G4008/E5

8700/1

Source A

This extract is taken from the beginning of a novel by Eve Chase. Rita has a job as a nanny, looking after the children of Walter and Jeannie Harrington. She is driving Jeannie Harrington and the children away from their London home to another house, Foxcote Manor, in the Forest of Dean.

The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and branches are thrashing against the car's windows. She tightens her grip on the steering wheel. The lane narrows further. Wondering if she's missed the turning to the house or if it's around the next corner, she takes a bend too fast, and slams her foot on the brake.

Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered windscreen. She's not sure what she was expecting. Something smarter. More 'Harrington'. Not *this*.

Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London townhouse as Rita could possibly imagine.

For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she register her hands are shaking.

Although she's done her best to disguise it from Jeannie and the children, she's been panicking ever since they turned on to the forest road, almost five hours after leaving London. It's not just the worry she'll kill her precious passengers. Every so often her vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've survived the journey, she covers her mouth with her hand. Everything's still going too fast. How on earth has she ended up *here*? A forest. Of all places. She hates forests.

It was meant to be a London nannying job.

Fourteen months ago, Rita had never been to London. But she dreamed of it longingly, the Rita she might be there, far away from Torquay, everything that had happened. And the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter, like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf, perhaps a view of the churning, thrilling city. And the mother she worked for would be… well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything she'd lost in the accident. And a bit of her kept searching for.

On the morning of the interview, she'd gazed up at the house's sugar-white walls and cascading wisteria, and immediately known this was it. Her new home. Her new family. She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked on the smart front door, her heart scudding beneath her best blouse that didn't look best in

London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

Rita glances across at Jeannie in the passenger seat. She's defiantly dressed for London, clutching a black patent handbag, as if for dear life. She looks fragile, upset. Her recent weight loss is painfully obvious in that cream crepe skirt, tightly belted, another hole in, a powder-blue cashmere twinset, and a white silk scarf, wound like a bandage around her stem-like neck. And she's wearing those sunglasses again, the tortoiseshell ones, with lenses big as jam-jar lids, she always puts on after a night of crying.

Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right.

* the Darlings in *Peter Pan* – a family from a well-known children's story

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IB/M/Nov24/8700/1

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0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "Being a nanny in London was obviously Rita's dream, but the writer makes it clear that her experience is becoming a total nightmare."

To what extent do you agree?

In your response you could:

- consider your impressions of Rita's feelings about being a nanny in London
- evaluate how the writer describes the change in Rita's experience
- support your response with references to the text.

[20 marks]

Do not write outside the box

11

Do not write outside the box

Turn over ►

Do not write outside the box

20

AQA

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose fiction

The Midwich Cuckoos by John Wyndham

An extract from near the beginning of a novel written in 1957

Please turn the page over to see the source

Source A

This extract is taken from near the beginning of a novel by John Wyndham. The story begins on the night of 26th September in the quiet village of Midwich.

From 10.17 that night, information about Midwich became episodic. Its telephones remained dead. The bus that should have passed through it failed to reach its destination, and a truck that went to look for the bus did not return. Someone in Oppley reported a house on fire in Midwich, with, apparently, nothing being done about it. The Trayne fire engine turned out – and thereafter failed to make any reports. The Trayne police station despatched a car to find out what had happened to the fire engine, and that, too, vanished into silence. Constable Gobby was sent off on his bicycle to Midwich; and no more was heard of him, either…

The early morning of the 27th was an affair of slatternly* rags soaking in a dishwater sky, with a grey light weakly filtering through. Nevertheless, in Oppley cocks crowed and other birds welcomed the dawn more melodiously. In Midwich, however, no birds sang. In Oppley, as in other places, hands were soon reaching out to silence alarm clocks, but in Midwich the clocks rattled on until they ran down. For Midwich lay entranced.

While the rest of the world began to fill the morning with clamour, Midwich slept on. Its men and women, its horses, cows and sheep; its pigs, its poultry, its larks, moles and mice all lay still. There was a pocket of silence in Midwich, broken only by the rustling of the leaves, the chiming of the church clock, and the gurgle of the River Opple as it slid over the weir beside the mill.

And while the dawn was still a poor, weak thing, an olive-green van, with the words 'Post Office Telephones' just discernible on it, set out from Trayne with the object of putting the rest of the world in touch with Midwich again.

In Stouch it paused at the village phone box to enquire whether Midwich had yet shown any signs of life. Midwich had not; it was still as deeply incommunicado as it had been since 10.17 the previous night. The van restarted and rattled on through the uncertainly gathering daylight.

A little out of Stouch the van swung sharply to the right and bounced along the byroad to Midwich for half a mile or so. Then it rounded a corner to encounter a situation which called for all of the driver's presence of mind.

He had a sudden view of a fire engine, half keeled over, with its nearside wheels in the ditch, and a black saloon car which had climbed halfway up the bank on the other side a few yards further on, with a man and a bicycle lying half in the ditch behind it. He pulled hard over, attempting an S-turn which would avoid both vehicles. But before he could complete it his own van ran on to the narrow verge, bumped along for a few more yards, then ploughed to a stop, with its side in the hedge.

Half an hour later, the first bus of the day rattled round the same corner to jam itself neatly into the gap between the fire engine and the van and block the road completely.

The mail van was the first vehicle to stop without becoming involved. One of its occupants got out and walked forward to investigate the disorder. He was just approaching the rear of the stationary bus when, without any warning, he quietly folded up and dropped to the ground. The driver's jaw fell open and he stared. Then, looking beyond his fallen companion, he saw the heads of some of the bus passengers, all quite motionless. He reversed hastily, turned and made for Oppley and the nearest telephone.

* slatternly – adjective meaning dirty or untidy

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IB/M/Jun25/8700/1

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0 4 Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "It is hard to understand what has happened to all the vehicles and people that approached Midwich. The writer makes it clear that it is a very mysterious situation."

To what extent do you agree?

In your response, you could:

- consider what has happened to the vehicles and people that approached Midwich
- evaluate how the writer presents the situation
- support your response with references to the text.

[20 marks]

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Do not write outside the box

Turn over ►

Do not write outside the box

20

QUESTION 5

Creative Writing

Descriptive or narrative writing

[40 marks] · 9 series included in this section

Do not write outside the box

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5 Your local library is running a creative writing competition. The best entries will be published in a booklet of creative writing.

Either

Write a description of a mysterious place, as suggested by this picture:



or

Write a story about an event that cannot be explained.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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40

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END OF QUESTIONS

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ANSWER IN THE SPACES PROVIDED

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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 section.

Either

Describe a place at sunset as suggested by this picture:



or

Write a story about a new beginning.

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

Turn over ►

You are advised to plan your answer to Question 5 before you start to write.

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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 travel website is running a creative writing competition and will publish the winning entries.

Either

Write a description of an unusual place to stay, as suggested by this picture:



or

Write a story about a life-saving rescue.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5 Your local newspaper is running a creative writing competition and the best entries will be published.

Either

Write a description of a fishing village, as suggested by this picture:



or

Write a story about an unlikely friendship.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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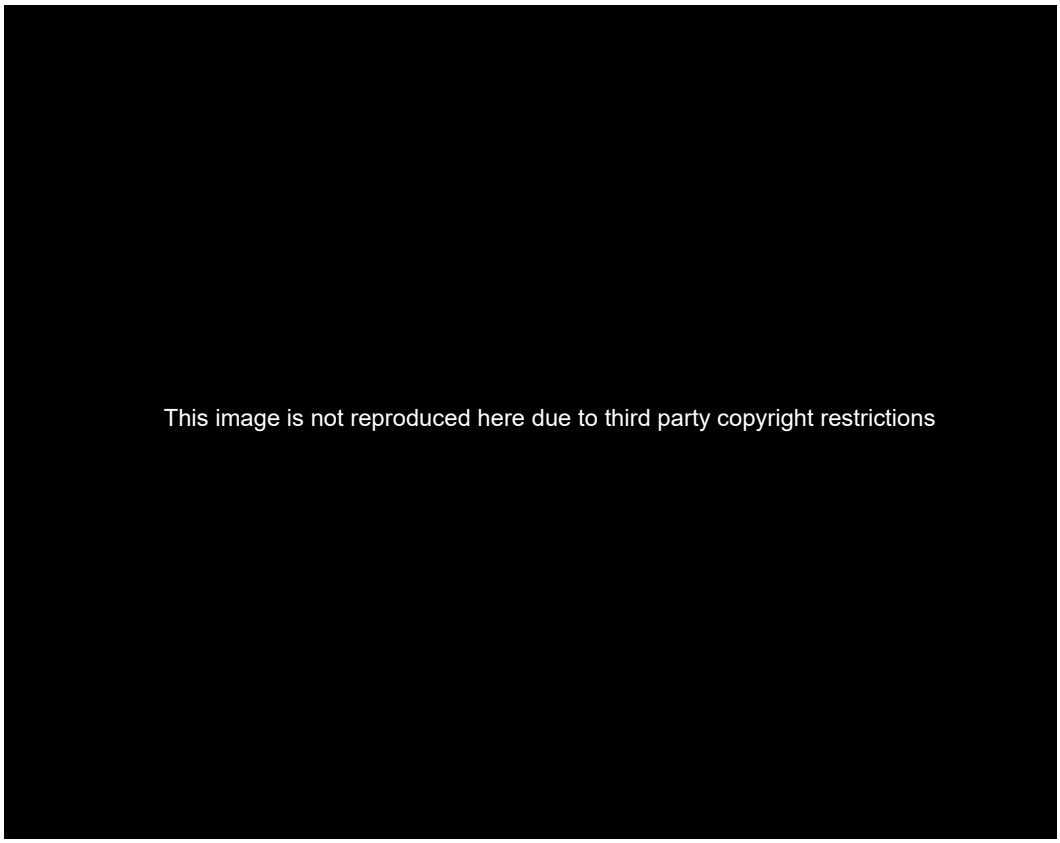
Section B: Writing

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 wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



or

Write a story about a human meeting an animal.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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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 section.

Either

Write a description of a library as suggested by this picture:



or

Write a story about discovering a hidden object.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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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 section.

Either

Write a description of a very hot place as suggested by this picture:



or

Write a story about a disagreement.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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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 is asking for entries for a creative writing competition.

Either

Write a story about a journey as suggested by this picture:



or

Write a description of a forest.

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

Turn over ►

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You are advised to plan your answer to **Question 5** before you start to write.

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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 **Either**

Write a description of a town or village, as suggested by this picture:



or

Write a story about a day when technology stopped.

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

Turn over ►

You are advised to plan your answer to **Question 5** before you start to write.

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Turn over ►

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MARK SCHEMES

official AQA mark schemes, in the same order as the questions

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Rosie from this part of the source.

[4 marks]

Give 1 mark for each point about Rosie:

- Responses must be drawn only from lines 1-4 of the text
- Responses must relate to **Rosie**
- Responses must show some evidence of selection
- Responses can be quotations or paraphrase
- Responses can be a single word; full sentences are not required

Indicative content Students may include:
• She has just moved house • She is in a new house • She sees a stranger child • She sees a child she does not know/recognise • She is standing at the sink • She is washing up • Her hands are in the water • She has too much to do/overwhelmed • She is tired • She drove up from London the evening before • She is looking at the garden • Rosie has a car • Rosie drives • Rosie has a house • She has a garden • She has two children
Reject: • Rosie is watching her children • Rosie is watching the sunlight / sunlit • Rosie has driven to London
Or any other valid responses that you are able to verify by checking the source
Ask yourself the following questions: • Does it tell you something about Rosie ? • Is it from the correct section of the text ? • Is it true/accurate? • If you precede the response with 'Rosie is..' or 'Rosie has…' **does it make sense**?

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Master from this part of the source.

[4 marks]

Give 1 mark for each point about Master:

- Responses must be drawn only from lines 1-4
- Responses must relate to Master
- Responses must show some evidence of selection
- Responses can be quotations or paraphrase
- Responses can be a single word; full sentences are not required

Indicative content Students may include:
• He is academic • He reads • He has travelled • He has been away for years/a long time • He has travelled/been overseas/abroad • He was a little odd/unusual • He has a lot of ideas • He talked to himself in his office • He did not notice others sometimes • He did not always say hello/respond to people talking to him • He responded to people sometimes • He eats meat every day • He is a nice man • He is a decent man • He is a little crazy/ he is crazy • He is hairy • He is good • He is a good man • He likes/loves reading
Reject • He is weird • He is rude/unwelcoming • He likes travelling
Or any other valid responses that you are able to verify by checking the source
Ask yourself the following questions: • Does it tell you something about Master? • Is it from the correct section of the text ? • Is it true/accurate? • If you precede the response with 'Master is..' or 'Master has…' **does it make sense**?

0 1 Read again the first part of the source, from **lines 1 to 6**.

List **four** things about the brush house and what is happening in this part of the source.

[4 marks]

Give 1 mark for each point about the brush house or what is happening:

- responses must be drawn only from lines 1–6 of the text
- responses must relate to the brush house and what is happening
- responses must show some evidence of selection
- responses can be quotations or paraphrase
- responses can be a single word; full sentences are not required.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts

This assesses bullet point 1: identify and interpret explicit and implicit information and ideas

Indicative content; students may include:

- the sun is warming the house – 1 mark
- the sun is breaking through the house crevices in long streaks – 2 marks
- the house was warm – 1 mark
- the house has crevices – 1 mark
- sunlight broke into the house – 1 mark
- a streak fell on the bed-box – 2 marks
- the bed-box is hanging – 1 mark
- the bed-box is hanging from the ceiling – 2 marks
- there is a hanging bed-box – 2 marks
- the bed-box is hanging on ropes – 2 marks
- there is a hanging bed-box – 2 marks
- there is a bed-box that is hanging from the roof support – 3 marks
- baby Coyotito is in a hanging bed-box – 2 marks
- there is a tiny movement near the hanging box – 4 marks
- there is a scorpion in the room – 1 mark
- the scorpion is moving slowly – 2 marks
- the scorpion's stinging tail is out – 1 mark
- a scorpion is moving down the rope – 2 mark
- the scorpion has its tail out behind him – 2 marks
- there was a tiny movement – 2 marks
- the scorpion makes a tiny movement – 2 marks
- it was a tiny movement that drew their eyes towards the hanging box – 5 marks
- Kino and Juana froze in their position – 1 mark
- Kino froze – 1 mark
- Juana froze – 1 mark

0 1 Read again the first part of the source, from **lines 1 to 5**.

List **four** things about the old man from this part of the source.

[4 marks]

Give 1 mark for each point about the old man:

- responses must be true, and drawn only from lines 1 to 5 of the text
- responses must relate to what we learn about the old man
- 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.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts
This assesses bullet point 1: identify and interpret explicit and implicit information and ideas **Indicative content** Students may include: • He is a fisherman • He fishes /fished/ catches fish • He is old • He used to fish with a boy • He fished in the sea • He hadn't caught a fish for 84 days • He hadn't caught a fish for ages/ a long time • The old man is unlucky • He is seen as being unlucky • After 40 days the boys' parents said the old man was unlucky. • [He had] a boy who fished **with him** • The old man + another detail from lines 1-5 • In the first forty days, a boy had been fishing with him	One mark
• He fished (✓) in a skiff / boat (✓) • He fished (✓) in the **Gulf Stream** (✓) • He fished (✓) alone (✓)* • The old man fished (✓) alone (✓)	Two marks *if the student writes 'he fished' and then another point 'fished alone' do not credit 'fished' twice

• He was an old man (✓) who fished (✓) alone (✓) in a skiff (✓) in the Gulf Stream (✓) and had gone 84 days without catching a fish (✓).	Six ticks if they write out the whole sentence. Please award marks for fewer of the details, but within a phrase/sentence from this quotation
Reject: • He is a man • His name is Santiago • He fished in Cuba/the Caribbean • The boy stopped fishing after 40 days • The boy's parents told him that he could not fish with the old man	
Ask yourself the following questions: • Does it tell you something about the old man? • Is it from the correct part of the text? • Is it true/accurate? • If you precede the response with, 'The old man is…' or 'The old man has..' **does it make sense?**	

0 1 Read again the first part of the source, from **lines 1 to 6**.

List four things about hyenas from this part of the source.

[4 marks]

Give 1 mark for each point about hyenas:

- responses must be drawn only from lines 1 to 6 of the text
- responses must relate to what we learn about hyenas (not Pi, the narrator)
- 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 4 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts

This assesses bullet point 1: identify and interpret explicit and implicit information and ideas

Indicative content

Students may include:

- Hyenas cause worry [✓] 1 mark
- Hyenas worry Pi / the narrator/me [✓]
- Hyenas attack zebras [✓]
- Hyenas attack gnus [✓]
- Hyenas attack water buffaloes [✓]
- Hyenas attack buffaloes [✓]
- Hyenas attack [✓]
- Hyenas are hunters [✓]
- Hyenas are hardy [✓]
- Hyenas are resilient [✓]
- Hyenas are determined [✓]
- Hyenas are tough [✓]
- Hyenas rise up from kicking [✓]
- Hyenas rise up from butting [✓]
- Hyenas never give up [✓]
- Hyenas are clever [✓]
- Hyenas distract their prey from its mother [✓]

- Hyenas don't just attack old [✓] or infirm animals [✓] 2 marks
- Hyenas attack any animal [✓] they can run down [✓]
- Hyenas are hardy [✓] attackers [✓]
- Hyenas will attack [✓] the **full-grown** members [✓] (*must include the words 'full-grown' for 2 marks*)
- Hyenas attack [✓] in packs [✓]
- Hyenas attack [✓] in groups [✓]

0 1 Read again the first part of the source, from **lines 1 to 5**.

List **four** things about Roland from this part of the source.

[4 marks]

Give 1 mark for each point about Roland:

- responses must be drawn only from lines 1 to 5 of the text
- responses must show some evidence of selection
- responses can be quotations or paraphrases
- responses can be a single word; full sentences are not required.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts

This assesses bullet point 1: identify and interpret explicit and implicit information and ideas

Indicative content

Students may include:

- he was in London [✓]
- he was in the library [✓]
- he was behind a pillar [✓]
- he was sitting [✓]
- he had a table [✓]
- the London library was his favourite place [✓]
- to his right was a window [✓]
- he could see leaves [✓]

- he was sitting [✓] at a table [✓]
- he was in the library [✓] at 10am [✓]
- he was in the London [✓] Library [✓]
- he was behind a square [✓] pillar [✓]
- he could see a clock [✓] over the fireplace [✓]
- he could see the leaves [✓] of St James' Square [✓]
- he could see leaves [✓] through the window [✓]
- he could see the clock [✓] over the fireplace [✓]

- he was sitting [✓] at a small [✓] table [✓]
- he was sitting [✓] at a single [✓] table [✓]
- to his right was a high [✓] sunny [✓] window [✓]
- he was looking for old [✓] copies [✓] of Ash's poetry.[✓]
- to his right was a high [✓] sunny [✓] window [✓]
- there was a high [✓] sunny [✓] window [✓] to his right

- he could see leaves [✓] through the high [✓] sunny [✓] window [✓]
- he was sitting [✓] at a small [✓] single [✓] table [✓]
- he was sitting [✓] at the table [✓] he liked [✓] best [✓]
- he could see high [✓] green [✓] leaves [✓] of St James' Square [✓]

• he was in the library [✓] in September [✓] 1986 [✓] at 10 [✓] in the morning [✓] Or any other valid responses that you are able to verify by checking the source.
Reject: • he went to the library at 10 in the morning • he had a clock • he had a window • he had a pillar • anything about the setting that doesn't include Roland.
Ask yourself the following questions: • does it tell you something about Roland? • is it from the correct section of the text? • is it true/accurate? • if you precede the response with 'Roland is...' or 'Roland was...' does it make sense?

0 1 Read again the first part of the source from **lines 1 to 6**.

List **four** things about Mary from this part of the source.

[4 marks]

Give 1 mark for each point about Mary:

- responses must be drawn only from lines 1 to 6 of the text
- responses must show some evidence of selection
- responses can be quotations or paraphrases
- responses can be a single word; full sentences are not required.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts

This assesses bullet point 1: identify and interpret explicit and implicit information and ideas

Indicative content

Students may include:
- Mary doesn't like the heat
- her head ached
- her limbs were heavy
- her limbs were tense
- she went to the bedroom
- she examined her clothes
- she was looking for things to do
- she had no embroidery to do
- she had no alterations to do
- she had nothing to do
- her head began to swim
- she went to get a glass of water.
- she could hear cicadas
- she had to go back to the house
- she had to get a glass of water
- she was on the veranda
- she was bored
- she was thirsty
- she was hot
- she wandered
- she went back to the house
- she was unwell /ill
- she would get up

Any responses which combine two or more correct points should be awarded the appropriate mark.

e.g. • She wandered [✓] on to the veranda [✓] 2 marks
Her limbs were heavy [✓] and tense.[✓] 2 marks
Mary's head ached [✓], her limbs were heavy[✓] and tense.[✓] 3 marks

Or any other valid responses that you are able to verify by checking the source.
Reject: • It was hot • She was tired • She went into the bathroom • She drank a glass of water • The cicadas shrilled incessantly • She was dehydrated • She liked embroidery • anything about the setting that doesn't include Mary.
Ask yourself the following questions: • does it tell you something about Mary? • is it from the correct section of the text? • is it true/accurate? • if you precede the response with 'Mary...' or 'Mary's...' does it make sense?

0 1 Read again the first part of the source, from **lines 1 to 4**.

List **four** things Rita thinks or does from this part of the source.

[4 marks]

Give 1 mark for each point about what Rita thinks or does:

- responses must be drawn only from lines 1–4
- responses must relate to what Rita thinks or does
- responses must show some evidence of selection
- responses can be quotations or paraphrase
- responses can be a single word; full sentences are not required.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts
This assesses bullet point 1: identify and interpret explicit and implicit information and ideas	
Indicative content Students may include: One mark: • she is driving • she is frightened by/afraid of/ disturbed by the forest • she thinks that the forest light is/has gone a 'weird green' • she wonders if the turning is around the next corner • she takes a bend too fast • she slams her foot on the brake Two marks • she thinks the forest looks like it will eat them [✓] alive [✓] • she tightens her grip [✓] on the steering wheel [✓] • she wonders if she's missed the turning [✓] to the house [✓]	
Reject: • she is eaten by the forest • branches are thrashing the windows • she wanders • the lane narrows further • thinks she has made a wrong turn • she missed the turning • anything about the surroundings that isn't linked to what Rita thinks or does.	
Or any other valid responses that you are able to verify by checking the source. Ask yourself the following questions: • does it tell you something that Rita thinks or does? • is it from the correct section of the text?	

- is it true/accurate?
- if you precede the response with 'Rita...' does it make sense?

0 1 Read again the first part of the source, from **lines 1 to 8**.

List **four** things which happened that night from this part of the source.

[4 marks]

Give 1 mark for each point about things that happened:

- responses must be drawn only from lines 1 to 8 of the text
- responses must show some evidence of selection
- responses can be quotations or paraphrases
- responses can be a single word; full sentences are not required.

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

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts

This assesses bullet point 1: identify and interpret explicit and implicit information and ideas

Indicative content
Students may include:

One mark:

- information about Midwich was episodic [✓]
- information was episodic [✓]
- the telephones were/remained dead [✓]
- the bus failed to reach its destination [✓]
- buses did not arrive [✓]
- trucks did not arrive [✓]
- a truck went to look for the bus [✓]
- the truck did not return [✓]
- someone in Oppley reported a house on fire [✓]
- there was a house on fire [✓]
- a house set on fire [✓]
- nothing was being done about the house on fire [✓]
- the fire engine turned out [✓]
- the fire engine failed to report [✓]
- the police station sent a car [✓]
- the car vanished/did not get in touch [✓]
- Constable Gobby was sent off [✓]
- Constable Gobby went on his bicycle [✓]
- Constable Gobby set off for Midwich [✓]
- no more was heard of Constable Gobby. [✓]

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

Two marks: • the car vanished [✓] into silence [✓] • the Trayne fire engine turned out [✓] and thereafter/therefore failed to make any reports [✓] • the truck went to look for the bus [✓] but did not return [✓]
Reject: • nothing happened that night. • A house was set on fire • A bus passed through
Ask yourself the following questions: • does it tell you something about what happened? • is it from the correct section of the text? • is it true/accurate?

0 2 Look in detail at this extract, from **lines 14 to 23** of the source:

(Extract in question paper)

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

You could include the writer's choice of:

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

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.		
This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms.		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer develops the image of the mulberry tree as a dominating and supernatural force in the garden. Adjectives like 'massive' and 'twisted' establish the authoritative size and complexity of the tree and this is further developed with the simile 'like a gigantic malformed hand'. This personifies the tree and gives it a sense of deliberate intent, as if it rules over the elements of the garden around it. The 'hand' could imply a supernatural power that has a sinister influence over the rest of the garden.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer emphasises the way in which the mulberry tree commands the rest of the garden. The adjectives 'massive' and 'twisted' create the idea that this is a huge and misshapen tree. By comparing its branches to stretched out fingers in using the simile 'like a gigantic malformed hand' it gives the impression of a mysterious presence that takes over parts of the garden.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer makes the tree sound like the main point of the garden by using adjectives like 'massive' and 'twisted' and the simile 'like a gigantic malformed hand'. These descriptions make it seem like it takes over the garden with its huge size and its long branches that reach out over everything like fingers.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple reference(s) or textual detail(s) • Makes simple use of subject terminology, not always appropriately	The way that the writer describes the branches of the tree with words like 'massive' and 'twisted' makes it seem like the tree really stands out and is the biggest thing that you will notice in the garden. The writer says that the tree looks 'like a gigantic malformed hand' which makes it easy to imagine as it sounds like a giant person.
Level 0 No marks	Nothing to reward.	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- semantic field: 'overgrown mess' 'muddle', 'broken' to suggest disorder and potential mystery
- adjectives: 'massive' 'twisted', to suggest the age/complexity/dominance of the mulberry tree
- simile: 'like a gigantic malformed hand' to personify the tree and add a supernatural element to its superiority
- metaphor: 'the undergrowth within its cage' to suggest the imprisonment of the rest of the garden
- verbs: 'snarled' 'choking' to evoke a claustrophobic and threatening atmosphere
- natural imagery: 'nettles', 'brambles', with possible connotations of pain.

0 2 Look in detail at this extract, from **lines 5 to 15** of the source:

(Extract in question paper)

How does the writer use language here to describe Ugwu's impression of the city?

You could include the writer's choice of:

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

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views		
This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and / or detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The phrase 'too choked with expectation' uses the abstract noun 'expectation' to symbolise all the excitement of the city and his new life there, as if it were food he can barely swallow. The prospect is almost 'too' overwhelming, 'too' thrilling. The suggestion of food could link back to eating 'meat' in the previous sentence, suggesting that Ugwu cannot literally or metaphorically absorb the rich food or new experiences on offer in the city, which emphasises, by comparison, the poverty of his own life up until now.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer uses the phrase 'choked with expectation' to describe how Ugwu is overwhelmed by his impressions of the city. The writer uses this metaphor to compare his expectation of what might happen next, to food, and describes how Ugwu finds it hard to swallow, because it is so different to what he is used to. The word "choked" suggests that it restricts his breath.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	When the writer says that Ugwu is 'choked with expectation' it is a metaphor because he is not actually choking. It shows that he is excited about all the things he sees in the city and what is going to happen. The word 'choked' makes it sound like he has eaten something that he can't swallow properly.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple reference(s) or textual detail(s) • Makes simple use of subject terminology, not always appropriately	The writer says that Ugwu is 'choked with expectation' which means that he is all choked up. She uses language like this to show us how he feels about the city.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO2 content may include the effect of language such as:

- Metaphor: 'too choked with expectation'
- Repetition: 'too choked… too busy'
- Alliteration: 'burned the back of his neck'
- Sibilance: 'streets so smooth'
- Hyperbole: 'to walk hours more in even hotter sun'
- Simile: 'sat side by side like polite well-dressed men'; 'trimmed so flat on top that they looked like tables wrapped with leaves'
- Sensory imagery: 'painted the colour of the sky'; 'streets so smooth and tarred that he itched to lay his cheek down on them'.

REJECT:

- the baby moved in a tiny movement
- Kino and Juana are freezing

Ask yourself the following questions:

- Does it tell you something about the brush house or what is happening?
- Is it from the correct section of the text?
- Is it true/accurate?
- If there is no subject in the response and you precede the response with 'It is/There is/are...', **does it make sense?**

0 2 Look in detail at this extract, from **lines 7 to 17** of the source.

How does the writer use language here to describe the conflict between Kino and the scorpion?

You could include the writer's choice of:

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

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views		
This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Detailed and/or perceptive analysis 7–8 marks	Shows detailed and/or perceptive understanding of language: • Analyses the effects of the writer's choices of language • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology	In describing Kino's reactions to the danger, the writer is using an extended metaphor of the 'Song of Evil' and the 'Song of the Family', to present the contrast between good and evil. This is illustrated by 'In his mind a new song had come, the Song of Evil… and underneath, the Song of the Family cried plaintively'. Here, by using this juxtaposition between good and evil, the writer portrays the Family threatened by the 'savage, secret, dangerous melody'. This triplet of adjectives suggests a primitive, covert threat, embodied in the scorpion, forcing Kino to react swiftly and decisively to protect his family.

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer creates a contrast between the image of a 'Song of Evil' and 'Song of the Family', by describing the evil threat to Kino's family, represented by the scorpion. Here the writer describes the threat as the 'music of the enemy' and 'dangerous melody', suggesting a huge sense of immediate danger surrounding the family. The adjectives 'savage', 'secret' and 'dangerous' suggest a hidden threat the family faces. The words 'savage' and 'dangerous' emphasise the struggle Kino faces against the evil threatening his family.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer is showing Kino trying to protect his family from the evil scorpion. The writer is describing the scorpion as the 'music of the enemy, of any foe of the family', suggesting that Kino's family is in danger. The adjectives 'savage, secret, dangerous' show the scary situation the family is in.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer is showing that Kino's family is threatened by the scorpion, and Kino must protect them. The phrase 'savage, secret, dangerous melody' shows the danger the family is in.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- **extended metaphor:** of the 'Song of Evil' and the 'Song of the Family' presenting contrast between good and evil.
- **personification**: 'breath whistled' suggesting the loudness and autonomy of his breath.
- **adverbs**: 'delicately', 'quietly', 'noiselessly' and 'smoothly', suggesting Kino's exceptional focus on the scorpion without betraying his presence.
- **short simple sentence**: eg, 'Kino stood perfectly still', emphasising his self-control and composure.
- **adjectives**: eg 'startled' indicates the surprise of the initial shock for Kino.
- **repetition**: eg 'smoothly' reinforces his controlled behavior.

- Hyenas attack [✓] in packs [✓] any animal they can run down. [✓] 3 marks
- Hyenas attack zebras [✓] gnus [✓] water buffalos [✓]
- Hyenas rise up from 'kickings' [✓] and 'buttings' [✓] immediately [✓]
- Hyenas will attack [✓] the full-grown members [✓] of a herd [✓]

- Hyenas rise up from 'kickings' [✓] and 'buttings' [✓] immediately [✓] never giving up [✓] for simple lack of will [✓] 4 marks but 5 ticks

NB: Only award 'Hyena's attack' once. For example, a response which reads:

1. Hyenas attack [✓]
2. Hyenas attack zebras [✓]
3. Hyenas attack water-buffalo [✓]

would score 3 marks in total

Reject:

- Pi is worried about the hyena (or anything related to Pi or his father, not hyenas)
- Hyenas get distracted
- Hyenas have a simple lack of will
- Hyenas attack in the water
- Hyenas rise up
- Anything that can be distracted from its mother is good.

Ask yourself the following questions:

- Does it tell you something about hyenas?
- Is it from the correct section of the text?
- Is it true/accurate?
- If you precede the response with 'Hyenas are…' or 'Hyenas have…' does it make sense?

0 2 Look in detail at this extract, from **lines 10 to 19** of the source:

How does the writer use language here to describe the hyena's appearance?

You could include the writer's choice of:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors	Indicative Standard

		This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer's description of the hyena criticises its unpleasant appearance and introduces the idea of it being a malicious threat. The adjective 'ugly' labels the hyena as grotesque straight away and this is further emphasised by the harshness of the dismissive short sentence. The writer has also chosen the phrase 'beyond redemption' because 'redemption' has connotations of being saved from evil, as if the hyena's ugliness is symbolic of a deeper sinister nature that cannot be reversed.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer makes the hyena's unpleasant appearance clear from the start when he says 'it was ugly beyond redemption'. This short sentence is deliberately blunt and the adjective 'ugly' introduces the animal as hideous. This ugliness along with the use of the word 'redemption' suggests there is nothing about this animal that could be saved as it has no redeeming features.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer uses adjectives to make the hyena's appearance seem unpleasant, 'ugly beyond redemption'. This phrase suggests that the hyena is so horrible to look at that there is nothing that could be done about it. There is no chance that anyone could ever see a hyena as attractive.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer makes the hyena sound like a really ugly animal. It says 'it is ugly beyond redemption'. The writer has used an adjective to show the reader that this is not a nice animal to look at.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- adjectives: ‘ugly’ ‘shaggy’ ‘coarse’ to emphasise the unpleasant appearance of the hyena
- verbs: ‘bungled’ to suggest the hyena is not a perfect creation, causing either a sense of disgust or sympathy
- contrast: ‘none of the classy ostentation of a leopard’s’ to compare the hyena unfavourably to a familiar animal that the reader would be likely to consider beautiful
- simile: ‘like the symptoms of a skin disease’ to exaggerate the unpleasant appearance of the hyena’s spots, although again this may also arouse sympathy
- adverbs: ‘too massive’ ‘ridiculously mouse-like’ ’too big’ to intensify the hyena’s disproportionate features
- humour/hyperbole: ‘suffering from a receding hairline’ to mock the hyena’s appearance, although ‘suffering’ could be read sympathetically
- short (declarative) sentences: ‘The nostrils are too big.’ to add to the harsh, dismissive tone of the description
- antithesis: ‘doglike, but like no dog anyone would want as a pet’ to present the contrast between the hyena and a more domestic animal.

0 2 Look in detail at this extract, from **lines 6 to 14** of the source:

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

You could include the writer's choice of:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The metaphor 'bandaged about and about' highlights to us the fragility of the book because it has clearly been mistreated and neglected, hence the need for it to be 'bandaged'. Alternatively, 'bandage' also has connotations of care, which could suggest that it was once a treasured item. The repetition of 'about and about' emphasises that someone has made a concerted effort to 'heal' this damaged book, taking pains to protect and preserve it.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer uses the metaphor 'bandaged about and about', which illustrates the neglect and damage that this book has suffered over the years because 'bandaged' has connotations of injury. Furthermore, the repetition of 'about and about' suggests that the book has had to be thoroughly repaired because of significant harm.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer says that the book 'was bandaged about and about', which is a metaphor because books can't really be injured. It shows that the book hasn't been looked after properly. The word 'bandaged' makes it seem like the book is injured.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer says that the book 'was bandaged about and about' which means that the book is wrapped up because there is something wrong with it.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- metaphor: 'It was bandaged about and about with dirty white tape', suggesting injury, damage or neglect over time
- repetition: 'dust', 'about and about' to emphasise its age, and 'leaf after leaf', suggesting an endless amount of contents escaping
- listing: 'The book was thick and black and covered with dust', illustrating its age and suggesting that it has been forgotten over time
- simile: 'The book sprang apart, like a box', implying that the contents had a desire or desperation to escape
- personification: 'it had been laid to rest', a phrase which is usually associated with death, suggesting a form of resurrection
- adjectives: 'bowed and creaking', 'a black, thick, tenacious Victorian dust', 'rusty writing', 'faded paper, blue, cream, grey', enhancing the idea of age and neglect, but also persistence ('tenacious').

0 2 Look in detail at this extract, from **lines 7 to 17** of the source:

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

You could include the writer's choice of:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The image of 'the heat waves beat up out of the hot stone' shows how powerfully violent the effect of the heat is. The stones are inert and yet the intense heat creates a sense of oppressive movement in the waves that Mary can see. Further, the writer uses a simile to describe how the heat lizards 'darted over the rocks like flames.' The imagery of the lizards transforming into fire conveys Mary's perception of the heat's power to change elements of nature. The word 'darted' extends the image of the lizards as being able to move swiftly and erratically, as does fire.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer describes how the heat lizards 'darted over the rocks like flames.' The simile 'like flames' suggests that the heat is so powerful that it is reflected in the wildlife. By comparing them to flames, the writer shows that the heat has consumed the lizards and they are now part of it. The verb 'darted' creates the imagery of the lizards' rapid movements, as they leap across the rocks. The writer suggests that the heat has made them flicker and spread quickly like flames.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The heat lizards 'darted over the rocks like flames'. The word 'darted' suggests that the heat is so strong that the lizards cannot stay still. The word 'flames' suggest that rocks are as hot as fire.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The heat lizards 'darted over the rocks like flames'. The word 'flames' tells us they were hot like fire. The word 'darted' shows the lizards are fast.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO2 content may include the effect of ideas such as:

- abstract noun: 'obsession' to convey how Mary is consumed by the heat
- verb phrases: the heat waves 'beat up' and 'beat down' suggesting aggression or abuse, and being trapped by the heat
- adjectives: lizards described as 'vivid red and blue and emerald' implying that the heat brings them alive
- verbs: dogs 'panting' and 'whining' linking to the idea of pain and suffering in the heat and reflecting Mary's own feelings
- simile: the lizards 'darted over the rocks like flames', implying the heat enables them to thrive, contrasting the dogs and Mary
- metaphor: 'sapping, undermining waves' comparing the heat to the ocean, intensifying its power
- sibilance/onomatopoeia: 'hissed with dryness' to show relief or suffering/the sound of water
- long sentence: 'She would lock... pouring it over her.' to reflect how the heat draws out everything and makes each simple action take longer.

0 2 Look in detail at this extract, from **lines 8 to 14** of the source:

How does the writer use language here to describe Foxcote Manor?

You could include the writer's choice of:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer develops the image of a rundown and neglected house by focusing on a key part of its structure, the roof. By personifying this using the simile 'sags in the middle, like a snapped spine', it suggests that the fundamental backbone of the house is drastically weakened, causing instability and a loss of control all around it. The writer also uses the verb 'sags', which not only has connotations of drooping or sinking, as the roof is, but also suggests decline, further emphasising that the house as a whole is deteriorating.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer presents Foxcote Manor as having a serious problem with its structure. The simile 'sags in the middle, like a snapped spine' personifies the roof as a badly injured person. A spine keeps a skeleton upright, so the roof's central part being 'snapped' implies that the roof cannot support the chimneys and its strength is gone. The verb 'sags' suggests that the broken roof pulls down everything around it.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer describes Foxcote Manor as badly damaged. There is a simile to describe the roof when it says 'sags in the middle, like a snapped spine'. By comparing the house to a part of the body the writer is suggesting that the house is broken and damaged because it has not been looked after very well. The word 'sags' suggests it could be about to fall down.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer describes Foxcote Manor in a bad way. It says that the roof 'sags in the middle, like a snapped spine'. This shows that the roof is not very good and you wouldn't want to live somewhere like that.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- verbs: 'erupts', 'lifted', to introduce the intimidating presence of the house
- juxtaposition: 'wrecked beauty', to suggest the house's decline
- personification: 'windows blink drunkenly', suggesting a lack of balance
- natural imagery: 'colossal trees', 'ivy suckers up', creating a feeling of neglect as nature takes control
- simile: 'sags in the middle, like a snapped spine' to describe the extent of the damage to the roof
- listing/tripling: 'dense, bristling, alive' to emphasise how nature has taken over
- contrast: 'elegant' contrasted with 'wrecked', emphasising the difference between the London townhouse and Foxcote Manor.

0 2 Look in detail at this extract from **lines 9 to 18**:

How does the writer use language here to describe the early morning?

You could include the writer's choice of:

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

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views		
This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The personification of Midwich, which 'lay entranced' and 'slept on' that morning, implies that the whole village, as one entity, has been put under some kind of spell, which isolates it from the outside world, like in a fairy tale. The verb 'entranced' implies that some powerful supernatural force, or enchanter, has been responsible, which suggests threat or harm. However, the metaphor 'slept on' sounds as if Midwich is unharmed, and the power is benign, just held in suspension until the spell is broken and the village wakes up.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer personifies Midwich as if it is the village itself which 'lay entranced' and 'slept on' that morning, not just the people and animals later listed. The metaphor 'Midwich slept on' suggests that everything is affected the same way and the whole village can't be woken. The verb 'entranced' implies that Midwich has been put under a spell by some kind of magical power. This suggests that the village is under control, frozen as if it has been paralysed.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer uses personification to describe Midwich as if it was fast asleep. Midwich 'lay entranced' as if it is like a person under a spell, and 'slept on', which shows that it couldn't wake up in the morning.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer says that Midwich 'slept on'. It makes it sound like a person who didn't wake up in the morning.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

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

- metaphor: 'slatternly rags soaking in a dishwater sky' suggesting that the morning is grey, dirty-looking, cloudy or rainy
- metaphor: 'a pocket of silence' suggesting Midwich is cut off or isolated in its quietness
- contrasting imagery: the sounds or not of birdsong; the alarm clocks being switched off or not; the people going to work; the rest of the world waking up while 'Midwich slept on' suggesting that morning in Midwich is not happening normally
- personification: 'Midwich lay entranced…Midwich slept on' suggesting Midwich is like a person under a spell
- listing: 'Its men and women…moles and mice', the order of inhabitants and creatures suggesting the totality of the event
- onomatopoeia: in contrast with the silence of Midwich, words are used to suggest the noisiness of nature in Oppley 'rattled', 'rustling', chiming', 'gurgle'
- repetition: 'in Midwich' is repeated several times to emphasise how what is happening there is different and/or strange
- sentence forms: 'For Midwich lay entranced' is a short sentence for emphasis and creates a sense of being under control.

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	From the very first sentence, the writer carefully builds up the references to the 'stranger child' that run throughout the text. By introducing this unexplained element straight away, it immediately establishes the mysterious atmosphere of the extract. When we learn at the same time that this is the 'first day at the house', the combination of these structural features is a narrative convention for creating a sense of the unfamiliar within the supernatural genre. When at the end it is suddenly revealed that she has 'gone', it completes a circular structure that deepens our understanding that this is a mystery narrative.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	At the very beginning of the extract the writer creates an intriguing hook by immediately introducing the 'stranger child'. Straight away this makes us wonder who this child is and where they have come from. The reference to it being the 'first day at the house' in the same sentence provides a further mysterious element to the story as we start to question whether the unfamiliar house and the unknown child are linked. By the end when the child disappears the mystery only deepens.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the very beginning of the extract the writer uses a hook by mentioning the 'stranger child' in the very first sentence. This makes the story sound mysterious from the start and puts the reader in Rosie's shoes as we start to wonder who the child is and how she got there. This creates suspense when the girl has 'gone'.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	At the beginning of the extract, the writer immediately introduces the stranger child which hooks the reader in because we don't know who the child is or why they are there. The writer keeps focusing on the child throughout the extract but it is only at the very end that we find out that the child isn't really there at all.
Level 0 No marks	Nothing to reward.	

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

- narrative hook: reference to the 'stranger child' in the first line to create suspense and mystery, especially alongside reference to moving to a new house
- description: detailed image of Rosie's distorted view to imply sense of uncertainty
- exposition of character: background information about Rosie, such as her recent trauma, to intrigue the reader and perhaps make them doubt what she is seeing
- focus shifts: description of garden to create mystery followed by description of girl; movement from inside to outside and the window between the two
- perspective: use of questions to allow reader to share Rosie's thought process
- climax: final line completes circular structure of story as we learn that the stranger child is not there after all.

0 3 You now need to think about the **whole** of the source.

This text is from the opening of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings/endings/perspective shifts; at a paragraph level eg. topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and / or detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	The writer positions the sentence 'They were standing before the glass door' very prominently at the start of a paragraph to highlight this pivotal point in Ugwu's journey. The writer has built a sense of excitement and anticipation in Ugwu finding out about his new Master by increasing the pace of his journey towards this point, then deliberately slowing the pace as they arrive, to delay the moment they actually meet. Standing on the doorstep 'before the glass door' is structurally symbolic as Ugwu stands on the threshold of a new life, leaving his old life behind, looking through the glass door to his future. The writer holds him there, for 'a brief moment,' like a freeze frame, to emphasise this rite of passage.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	The writer has deliberately structured the narrative with Ugwu's journey towards the house to create a feeling of suspense about who the Master is and what Ugwu's new life will be like. The sentence 'They were standing before the glass door' comes at the start of a paragraph and when they pause on the doorstep for 'a brief moment', it draws the reader's attention to this pivotal point in the extract. When Ugwu goes to the house, and looks through the glass door, it symbolises the start of his new life.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	In the middle of the story, Ugwu arrives at the front door of the house. This is an important point because they have arrived so it is the end of the journey. It says 'They were standing before the glass door.' The writer has structured it like this so we get a build-up of excitement and we wonder what's going to happen when he goes through the door.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	The story is about Ugwu who is going to work as a cleaner. In the middle of the story, when he gets to the house, he stops at the door. It says 'They were standing before the glass door.' After that he goes in and we find out what the Master is like.
Level 0 No marks	Nothing to reward	

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

- Journey structure, moving through time and space, mostly chronological
- Flashback in time and place to the university
- Pivotal point on the doorstep in the middle of the extract
- Juxtaposition of the walls of Master's house and the walls of Ugwu's hut
- Perspective of main character (Ugwu) is sustained throughout
- Introduction of the character of Master is delayed
- Pace speeds up during the journey, then slows as they arrive
- Action rises towards the moment Ugwu and Master meet – an anti-climax?
- Focus shifts from outside to inside
- Cliff-hanger on final sentence.

0 3 You now need to think about the **whole** of the source.

The text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings/endings/perspective shifts; at a paragraph level eg. topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows detailed and perceptive understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a judicious range of examples • Makes sophisticated and accurate use of subject terminology	The extract begins with the introduction of a positive image of a calm and sunny setting in what initially appears to be a happy family home. However, the sun is also illuminating the scorpion, causing a shift in perspective that is now focused on the threat facing Kino's child. This instantly creates tension and fear as the scorpion advances. The 'tiny movement' is mirrored by Kino who, 'glided quietly'. Both are poised and the text switches quickly between them, 'It stopped' and 'Kino stood perfectly still'. Here, the writer holds the reader in the tension. The scorpion's sting delivers the threat of death to baby Coyotito and this fast-paced, fear-induced action reveals how quickly the parents react.

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	The writer begins the text by introducing the setting by describing the family home lit by sunlight. This is followed by a shift of perspective by bringing the sun from outside to the inside of the house, creating a sense of calm. However, when the writer then introduces the scorpion it creates tension and the reader wonders what might be in store for Kino's family Now the calmness changes to panic. The scorpion stings baby Coyotito, after which the pace of the action increases, showing how fast Kino and Juana act to save their baby, and the speed of their reaction highlights their fear.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the beginning of the text, the writer introduces the setting, followed by a different perspective by the sun coming in to the house. Then the reader is made aware of the danger and worries about what is going to happy to baby Coyotito. After the baby is stung by the scorpion, the pace of the events gets faster, when Kino and Juana act fast to save their baby, suggesting to the reader that their baby is important to them.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple references or examples • Makes simple use of subject terminology, not always appropriately	At the beginning, the writer shows a family home, but then changes focus to the baby getting stung. In the end, events speed up, making the reader feel sorry for the parents.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of ideas such as:

- **Perspective shift**: the opening of happy, calm beginning accentuates the 'evil' that enters the house, and the imminent threat it is about to pose.
- **Pace change**: relaxed beginning which builds, fast-paced, to tension and intensity.
- **Focus shift** between Kino's reaction at the beginning to Juana as a leader in the second half of the text.
- **Introduction of problem**: the scorpion stinging baby Coyotito in middle of the text, symbolic of intrusion of evil into the family and evoking empathy.
- **Zooming in on details**: vivid description/imagery of the scorpion and Juana sucking out the poison
- **Dialogue**: showing interaction between the parents, as they deal with the tragedy as a family unit.
- **Cliff-hanger ending** leaving the reader with questions and feeling concerned about baby Coyotito.

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive and/or detailed analysis 7-8 marks	Shows perceptive and/or detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	The writer uses an interruption of the dialogue between the old man and the young boy to structurally emphasise a sense of failure in relation to the other fishermen. By deliberately shifting focus from the old man to the 'successful fishermen', staggering with the weight of the fish that they have caught, it serves as a brutal reminder of Santiago's decline. The sudden introduction of description in the middle of the conversation juxtaposes Santiago with the other fishermen who made fun of him. Ridicule is directed at him; now he only has nostalgic success.
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	In the middle of the extract the writer deliberately interrupts the dialogue between the old man and young boy to introduce the other fishermen on the Terrace. He shifts the focus to the 'successful fishermen' who, at this point in the story, are staggering with the weight of the fish they have caught. The great success of the other men highlights the failure of the old man. The writer highlights that they have success now, his is in the past.

Level 2 Some understanding and comment 3-4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	In the middle of the extract, during the conversation between the old man and the young boy, the writer shifts the focus from the old man to the other fishermen. By introducing the 'successful fishermen' at this point, it makes us realise that the old man is not a successful fisherman and makes the reader feel sorry for him.
Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	In the middle of the extract the old man and the young boy are talking. The writer changes the focus to what is going on around them, so that the reader can picture the scene.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of ideas such as:

- Foreshadowing: themes of bad luck and failure introduced in opening paragraph
- Exposition: detailed physical description of the main character
- Omniscient third person narrator: all-seeing narrative with use of 'old man' and 'boy'
- Dialogue: used to reveal the relationship between the old man and the boy
- Focus shift: description of successful fishermen presents contrast with the old man
- Ending: juxtaposes the parents' view with that of the old man.
- Ending: juxtaposes the boy's good luck with the old man's lack of luck.

0 3 You now need to think about the **whole** of the source.

The text is from the middle of a novel.

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

You could write about:

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

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views		
This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	Firstly, the writer focuses on Pi being 'worried' - stemming from the recollection of his father's words about the threat posed by hyenas - establishing an anxious tone. Because Pi has been previously warned and mentally prepared, the unpredictable danger from the hyena is presented as a valid threat early in the passage. The narrator presents the unequal power dynamic between himself and the animal, and therefore signals the subconscious sense of imminent danger and potential harm (which is developed through the passage). However, by the end, this fear is shown to have been unfounded, as the threat diminishes and the hyena 'did not move' for the rest of the day.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	Opening with 'it was the hyena that worried me', the writer immediately introduces the main element of tension. Then, by describing the hyena as a 'hardy attacker' and as 'clever', this introduces the devious abilities of the animal as a dangerous and unpredictable predator and explains therefore, why Pi is worried at the start of the text.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	The writer spends a long time focusing on the hyena at the start of the source so that we know it is an important part of the story. By introducing in the first sentence that 'it was the hyena that worried me', it foreshadows the scary behaviour of the hyena. The description of the hyena builds tension as we start to realise what a horrible animal it is.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	The writer focuses on the hyena at the start of the source. The hyena is mentioned in the first sentence when it says 'it was the hyena that worried me'. This makes us wonder why he is so worried and what might happen next, especially as we don't know where the hyena is or what it is doing. Then we get a lot of description about hyenas so that we can picture it in our mind.
Level 0 No marks	Nothing to reward	

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

- exposition: background information about hyenas to allow the reader to appreciate the danger Pi could be in
- foreshadowing: early references to Pi's fear of the hyena, foreshadowing the incident that follows
- focus shifts: movement from action to description, including detailed portrayal of the hyena to emphasise its hideous appearance and unpredictable nature
- first person perspective: the reader shares Pi's thoughts and feelings and sees the hyena's appearance and behaviour (perhaps unreliably) through his eyes
- motifs: repeated reference to the hyena's 'typical' behaviour to emphasise its unchanging nature, or references to the horizon to represent the (perhaps fading) hope of the narrator
- rising action: increase of tension and pace as the hyena's wild behaviour escalates
- juxtaposition: the hyena's appearance and that of the 'ostentation of the leopard'
- internal v external: the thoughts and feelings of Pi versus the appearance and behaviour of the hyena
- anti-climax: sudden ending undercuts the previous threat of the hyena, releasing tension as the hyena unexpectedly stops its wild behaviour.

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	At first, the writer explores the peace and calm of the library. When the focus moves to discovering the book, there is an immediate sense of secrets being freed, as it was 'exhumed from the library safe' and then freed from the 'bindings.' After the pivotal moment when the introduction of the letter captures his attention, time accelerates until 'the clanging bell… signifying the end of study'. Here, the idea of mystery and covert messages are introduced. By the end, the secrets have been located but not read. The 'clanging bell' reminds Roland that his time has run out; his theft of the letters at the end reveals his determination and the possible importance of the secrets.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	At the beginning, the library was quiet and then the writer switches to the book itself that had been 'exhumed from the library safe,' suggesting that something important had been found. In the middle, the writer reminds the reader of the 'tireless' monotony of Roland's tasks. The pace and his interest suddenly quicken and intensify, when at the end, he finds the letter. His earlier hunger forgotten, time has run out so he steals the letters to explore his discovery.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	After Roland sits down with the book, it seems like time is going slowly as he counts it down from 'ten-thirty' to 'eleven' to 'eleven-fifteen'. This presents Roland's studying as taking longer than expected so he is watching the clock and hungry. Then he finds the mystery letter and gets excited, which makes us want to know what is in the letter. By the end, he leaves taking the letters with him.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	At the beginning the story is about Roland, who is doing work in a library. He is reading a book and the time is being counted down from 'ten-thirty', 'eleven' then 'eleven-fifteen'. This shows that he's there for a long time. Then he finds a letter but we don't find out what is in it.
Level 0 No marks	Nothing to reward	

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

- linear structure: starting by making the book seem old and neglected, and building the sense of an exciting discovery
- character development: Roland begins as someone obedient who follows the rules and then becomes more rebellious
- narrative perspective: 3rd person but with access to Roland's inner thoughts (omniscient narrator) to reveal how his thoughts and feelings change after the discovery
- motif of time: starting with the clock at the beginning, the repetition throughout and then ending with the 'clanging bell', suggesting that the book is intriguing and exciting as it has held Roland's attention
- focus shifts: the external world of the quiet library and the internal world of Roland's growing excitement, enhancing the sense that this discovery is significant.

0 3 You now need to think about the **whole** of the source.

This text is taken from the middle of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	The opening focus on how 'suddenly, the heat became intolerable' is a moment of exposition in which we learn how unaccustomed Mary is to the life that she is now part of. The fact that she is already at her breaking point with the heat at the very beginning of the extract implies that there will be a climactic moment when she snaps. This becomes more evident through the time shift in paragraph two, 'as time passed'. The absence of detail here suggests that Mary is so consumed by the heat that time seems to have become irrelevant and immeasurable to her and she appears to be losing her grip on reality.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	The text opens with a focus on how 'suddenly, the heat became intolerable', and we immediately understand that Mary was unprepared for, and shocked by, this weather. It creates tension from the very beginning because we know she already feels that she can't take the heat any longer. There is a shift in time in paragraph two as, 'time passed' but there is no detail of how much time has passed or what happens in that time, showing how the heat is the only thing that Mary can think about.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the beginning, the writer tells us that the heat 'suddenly' became 'intolerable', so we immediately understand the heat in this place is worse than normal, which is why Mary feels so bad. The writer repeats the idea of heat in paragraph two because 'as time passed, the heat became an obsession', showing how the heat is all Mary can think about.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	The text begins with a description of the heat where it says 'suddenly, the heat became intolerable' which sets the scene so we know that Mary and Dick live in a really hot place. Then, the writer says 'as time passed, the heat became an obsession' so we know that the heat keeps getting worse over time.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of ideas such as:

- exposition: the setting and how harsh it is, Mary's thoughts and feelings to help us understand her suffering
- focus shifts: the movement of the text from outside to inside; the verandah as a space in between both that positions Mary looking out at the world
- third person narrative: allows for a switch between external description and the internal thoughts of both Dick and Mary
- temporal shifts: the passing of time throughout – 'as time passed', 'one day', to help us understand that time passes without much happening
- flashback: brief glimpse at Mary's previous life at line 21 to contrast with her married life; at line 30 describing Mary watching the water arriving emphasising how important it is to her
- dialogue: between Mary and Dick to show a build-up of tension in the relationship
- anti-climax: expectation of an argument that subsides when Dick apologises.

0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	Having established Rita's anxiety at being in the forest, the writer uses a pivotal point to suddenly shift our focus. By saying 'It was meant to be a London nannying job', it moves us from the present to the past and begins to explain why Rita has already seemed so reluctant to be there. By using this flashback, the writer juxtaposes the high anxiety of the present with the much more hopeful past, establishing an uncomfortable contrast. This means that when the focus returns to the present with a 'lingering whiff of smoke' and the anxiety and vulnerability of Jeannie after the fire, it creates a feeling of foreboding.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	In the middle of the extract, the writer shifts focus by suddenly moving away from the present and revealing some, but not all, of Rita's past. When it says 'It was meant to be a London nannying job', this flashback introduces a feeling of disappointment at having to leave London. The change in mood from previous excitement 'dreamed of it longingly' creates a tension that builds towards the end when the writer takes us back to the forest and Rita's nervousness.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	In the middle of the extract the writer takes us into Rita's past when it says 'It was meant to be a London nannying job'. This flashback takes us away from the present scene in the forest and gives us background on what has happened previously so that we know how they have ended up there. By the end of the extract we can understand why Rita is so unhappy to be in the forest.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	In the middle of the extract the writer changes from describing the house and the forest to writing about London. It says 'It was meant to be a London nannying job'. This shows that the writer is telling us about another part of the story that is in London and not the forest where the story started.
Level 0 No marks	Nothing to reward	

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

- narrative hook: the immediate reference to the forest as threatening
- description: detailed focus on Foxcote Manor as an important setting
- exposition of character: background information about Rita
- focus shifts: movements back and forward in time to explain the situation they are in
- perspective: use of third person omniscient narrator to reveal thoughts and feelings
- cliffhanger: final line creates suspense as we share Rita's ominous feelings.

0 3 You now need to think about the **whole** of the source.

This text is from near the beginning of a novel.

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

You could write about:

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

[8 marks]

AO2
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	Right from the start, the writer creates an eerie, mysterious atmosphere with an uncanny silence and vehicles that do not reach their normal destinations. The disappearances become more sinister as the writer reveals that the vehicles have inexplicably crashed. By the end, the writer has switched from an atmosphere of eeriness to threat, as one mail man is 'folded up' abruptly. This shifts the endless sleep of the townsfolk at the start to an act of being forcibly collapsed. Finally, the reader feels the driver's quiet terror as he rushes for the 'nearest telephone.'
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	Right from the start, the writer creates a sense of mystery by showing how several vehicles going to Midwich apparently disappear without explanation, including a bus and a police car which 'vanished into silence'. He extends the mystery by describing how Midwich is strangely quiet next morning juxtaposed with Oppley which continues to be full of life. Eventually, the writer begins to reveal the fate of the vehicles and the mystery is compounded as the reader discovers that the people have all 'fallen' and are 'quite motionless.'

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the beginning of the extract, the writer lists several vehicles which disappear, including a police car which 'vanished into silence', which sets up a mystery for the reader. Then the writer focuses on the discovery of all the missing vehicles but the mystery isn't solved because he hasn't explained why this has happened.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	At the beginning the writer lists several vehicles, including a police car, which disappear, which interests the reader. By the end the writer has shown us what has happened to the vehicles.
Level 0 No marks	Nothing to reward	

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

- linear structure: the narrative follows a chronological sequence from the night of the 26th to early morning of the 27th
- use of contrast juxtaposing the towns of Midwich and Oppley
- circular structure: the extract begins with a list of vehicles and men who have gone missing; towards the end we find out where they all are
- circular structure returning to the use of a telephone at the end. At the start, the telephones did not work. At the end, the driver leaves for Oppley to call for help.
- time markers: the use of precise time '10.17', dates, the times of day 'dawn' and the passing of time 'half an hour later' punctuate the narrative and give a sense of an official, detached account, which contrasts with the oddness of the events
- narrative perspective: omniscient 3rd person, at first distanced from the description of Midwich and Oppley, but then presenting the experiences of the two van drivers, showing their different reactions
- changes of focus from wide to narrow: the night time description is about disappearing vehicles and people; there is a description of early morning contrasting the atmosphere of Midwich and Oppley; then the text focuses on the movement of vehicles approaching Midwich, finishing on the actions of one driver, who is the first person identified in the text who has any ability to react.

0 4 Focus this part of your answer on the second part of the source, from **line 24 to the end**.

A student said, 'I wasn't at all surprised by the disappearance of the stranger child at the end of the extract. The writer has left us in no doubt that she is just part of Rosie's imagination.'

To what extent do you agree?

In your response, you could:

- consider the disappearance of the stranger child
- evaluate how the writer presents the stranger child
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references.

Level	**Skills Descriptors**	**Indicative Standard** This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Despite Rosie's initial thoughts, the writer includes so many clues that the girl is imaginary that we are not at all surprised when she disappears. The use of the simile 'like a home-made Cinderella costume' undercuts Rosie's attempted rational explanations and places the girl within the genre of the fairy tale, signalling to the reader that we should not trust what Rosie is seeing. A reader familiar with fairy tales knows that they are characterised by sudden disappearances and unexplained events so it is not remotely surprising to find that the girl has suddenly 'gone' at the end. The writer has left clues throughout this section that there is something more supernatural occurring in the garden than Rosie ever realised, even if the reader suspected it from the very start.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	As we move towards the end of the extract it seems less and less likely that there is a rational explanation for the sighting of the stranger child and the writer emphasises this by portraying her as a fairy tale character. The simile 'like a home-made Cinderella costume' not only describes the girl's clothes but also serves as a symbol for the imaginary and possibly supernatural nature of the girl herself, especially as the story of Cinderella contains supernatural elements. The reader therefore isn't surprised to find that the girl is gone at the end of the extract because in fairy tales characters can magically appear and then disappear like this girl does. So it is clear that she was a figment of Rosie's imagination all along.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	The description of the stranger child hints to the reader that she probably isn't real, making her disappearance at the end much less of a surprise. When the writer chooses the simile 'like a home-made Cinderella costume' to describe her clothes, this is a clear reference to a fairy tale character and makes a clear link between the girl and the world of imagination. I therefore think that Rosie is imagining the girl because the things that she is noticing about her point towards her not being real, possibly because she is a magical being of some sort.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I wasn't surprised that the girl disappeared at the end because she doesn't sound very real. When it describes her clothes using the simile 'like a home-made Cinderella costume' it makes you think of the girl as something from a fairy tale. This proves that she is imaginary as fairy tales are not real and this makes us realise that she was probably never there in the first place.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- juxtaposition of reality and fantasy such as Rosie's rational questions contrasting to the more fairy tale 'Cinderella' description of the girl
- description of the girl's 'furtive' behaviour as unnatural or suspicious
- use of animal imagery, 'like the darting of the mouse' to add to the elusive nature of the girl
- description of the other children, such as the 'unfazed' Cara, to imply nobody else is actually there
- hints of a supernatural connection to Rosie, such as the specific reference to being 'left-handed'
- final line with the simple declarative 'the child was gone' to perhaps emphasise the girl was never there.

0 4 Focus this part of your answer on the second part of the source, from **line 20 to the end**.

A student said, 'From the moment he arrives at Master's compound, the writer portrays Ugwu's feelings of pure excitement, but by the end it seems that he may be very disappointed.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Ugwu's feelings
- evaluate how the writer describes Ugwu's feelings by the end
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references

Level	Skills Descriptors	Indicative Standard This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and / or detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Ugwu's initial sense of excitement on arriving at the compound, and being on the verge of a new life in the city, is so great that we feel it cannot last, and by the end of the extract we suspect that the fantasy may not be so easy to grasp. The description of the car with 'a strip of metal… around its blue body like a necklace' symbolises the car as an object of desire, creating a thrilling fantasy of glamour and aspiration for a boy from a poor village. Ugwu is portrayed by the writer as so fascinated by the appearance of the car that he cannot help 'staring' at it. He is transfixed by this vision of modern technology and the beautiful bodywork which symbolise the promise and thrill of his new life.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	When Ugwu first sees the car, he realises that there is a new world of possibilities which is very different to his old life in the village and he is eager to enjoy it. The writer uses a simile 'a strip of metal ran around its blue body like a necklace' to create a sense of how shiny and attractive the car is to Ugwu. The word 'necklace' suggests that the car is glinting like precious jewellery, which makes it seem like the car is a very desirable object. She is effective in portraying Ugwu's excitement by the description of his reaction to the car in the garage which shows how he is entranced by the car and by his new life, although by the end his excitement has become uncertainty.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	When Ugwu sees the car, it is like the other amazing things in the city that Ugwu has never seen before and this shows that to begin with he is looking forward to his new life. The car is described with 'a strip of metal ran around its blue body like a necklace' which makes it seem as if the car is expensive. The writer shows us how excited Ugwu is when he arrives at the compound because it says 'he was staring at the car in the garage.' He is so amazed to see the car that he can't stop looking at it.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	At the start, Ugwu is excited because he probably hasn't seen a lot of cars before where he used to live. It says that the car has 'a strip of metal' which makes it sound shiny. When Ugwu arrives at the compound, the writer says that he stares at the man's car in the garage so we know that he really likes it.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas such as:

- Slow paced description of the garden as paradise shows his delight in this new home
- Evocative description of car suggests anticipation of sensory and technological pleasures
- Robotic dialogue in response to aunty indicates a break from the past, but continued respect
- The 'brief moment' of reflection on doorstep represents moment of transition
- Contrast between cement and mud walls highlights differences between old and new lives
- Reference to 'held back' shows momentary reluctance to embrace the future
- Description of village home creates sense of homesickness and loss
- White curtain acts as a veil through which he must pass – a rite of passage
- Listing of furniture emphasises unfamiliarity of the room; could suggest nerves or excitement
- Delayed introduction of character increases speculation about Master and doubt about new life
- Revelation is possibly an anti-climax, as Master barely registers their arrival, signalling disappointment
- Final sentence, set apart, indicates isolation, waiting for new life to begin, if ever.

0 4 Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "In this part of the story, Juana's reaction to the danger facing their baby is different to Kino's. The writer shows that Kino is unhelpful, and it is Juana who tries to save the baby's life."

To what extent do you agree?

In your response, you could:

- consider Juana's and Kino's reactions to the danger facing their baby
- evaluate how the writer presents Juana's and Kino's different reactions
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed **evaluation**: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Kino's instinctive reaction to eliminate the threat by killing the scorpion is no less effective than Juana's, whose focus is on keeping the baby alive. Juana's reaction to save her baby reveals her maternal instinct for the child that is 'nearly everything' in her world. The writer creates contrast between the parents' protective instincts by employing animal imagery to portray their reactions. Although initially described as 'patient' and 'fragile', the writer uses a simile to present Juana's eyes 'as cold as the eyes of a lioness', emphasising her controlled behaviour and determination to protect the child. The writer shows Kino's almost animalistic anger at the scorpion as the source of evil, with the use of verbs like 'snarling' and 'bared'. This imagery reveals Kino as an aggressive hunter, stalking the scorpion until he destroys it, whereas Juana's primal impulse is to protect her child.

Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant **evaluation**: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	The writer presents both parents reacting equally quickly to the threat to their baby, and therefore I disagree that Kino is unhelpful. Each parent makes a different but equally important contribution, with Kino removing the threat of the scorpion forever and Juana doing all she can to save her child. The writer uses animal imagery, 'bared', 'fury flared' and 'snarling', describing Kino's reaction to the threat as that of a wild animal. Juana, on the other hand, is compared to a lioness in 'her eyes as cold as the eyes of a lioness', emphasising her control and taking charge of the situation. We imagine Juana as cool and collected as a lioness before she pounces into action, suggesting she will not stop until the baby is helped. Even though they prioritise different things, both Kino and Juana show a natural instinct to save their baby.
Level 2 Some, evaluation 6–10 marks	Shows some attempts at **evaluation**: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I disagree that Kino is 'unhelpful' in his reaction to the threat to the baby. Juana seems to be better at dealing with it than Kino. The writer describes Kino with words like 'snarling' and 'bared' to show that he is like an animal trying to kill the scorpion. The writer also describes Juana as a lioness with a simile 'her eyes as cold as the eyes of a lioness', showing the reader that the parents try to protect their baby. Kino and Juana both have to act fast, but in different ways.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited **evaluation**: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I do not agree that Kino is 'unhelpful' because he kills the scorpion. But Juana saves the baby by sucking the poison, so they are different. Kino and Juana are described using words like 'snarling', 'bared' and 'lioness'. This tells us that they both want to save the baby.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer.

Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas such as:

- contrast between effectiveness of Kino's and Juana's reactions; perhaps gender stereotypes of Kino as 'the protector' father, and Juana as 'the nurturing' mother.
- description of Juana as having 'iron' in her, implying her incredible strength of character and determination, which amaze Kino.
- Juana's character described as usually 'obedient' 'respectful' 'cheerful' and 'patient', indicating her multifaceted character, which adapts to the situation.
- the final line, 'Kino followed her' (simple sentence), possibly suggesting Juana as leading the situation, and Kino trusting her decision without question.
- Kino successfully kills the scorpion.
- Juana's persistence and determination to get the poison out of her baby, exemplified by 'sucked hard and spat and sucked again' (alliteration).
- the interaction between Kino and Juana, highlighted by the dialogue "Go to get the doctor."

0 4 Focus this part of your answer on the second part of the source, from **line 16 to the end**.

A student said, 'While it seems that the old man is widely seen as a failure, in this part of the story the writer shows that the boy still has faith in him and that they greatly respect each other.'

To what extent do you agree?

In your response, you could:

- consider your impressions of the old man as a failure
- evaluate how the writer presents the respect between the boy and the old man
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references

Level	**Skills Descriptors**	**Indicative Standard** This indicative standard provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 Perceptive and/or detailed evaluation 16-20 marks	Shows perceptive and/or detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Evaluates critically and in detail the effect(s) on the reader • Selects a range of judicious textual detail	The boy's memory of their first trip together when he was 'five' shows that his respect for the old man is profound and long-standing. The vividly descriptive memory acts as a shared history between them, with the childish repetition of 'I can remember' suggesting that the boy can recall every detail of the occasion their bond was established. This is further emphasised by the violent verb choices, 'slapping', 'banging', 'clubbing' which, despite the trauma of the experience, retrospectively help portray both the excitement and terror of the incident and the strength of the old man. The boy's confident assertion that 'I remember everything', independent of the fact that the old man has told him, shows how the writer emphasises that the genuine shared recollection of their past experiences is the foundation of their mutual respect.
Level 3 Clear, relevant evaluation 11-15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Evaluates clearly the effect(s) on the reader • Selects a range of relevant textual references	The memory of the first fishing trip is used to show the reader that the faith and respect between them has been established as far back as when the boy was just 'five'. The boy repeats 'I can remember' to show how vividly he recalls every detail of this trip, as if this incident is the source of his continuing faith in the old man's ability. The use of violent verbs like 'clubbing' also show that he was in awe of the strength of the old man, forming a sense of respect. Given their shared experiences over a number of years, the writer suggests the boy needs the old man as much as the old man needs him.

Level 2 Some, evaluation 6-10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Makes some evaluative comment(s) on effect(s) on the reader • Selects some appropriate textual reference(s)	The boy's respect for the old man goes back to when they first went fishing together when he was 'five'. The writer describes the incident in detail, with powerful verbs like 'clubbing' to show that the boy found the trip memorable. This proves that, unlike the other fishermen who make fun of his failure, the boy continues to respect the old man and has faith in him.
Level 1 Simple, limited comment 1-5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Makes simple, limited evaluative comment(s) on effect(s) on reader • Selects simple, limited textual reference(s)	The way that the boy talks about the fishing trip when he was 'five' shows that he has respect for the old man. The boy respects the old man because he talks about when they went fishing. The old man killed the fish and that showed he was not a failure .This means that he must respect the old man and has faith that things will get better for him in the future.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas such as:

- The boy's eagerness to talk with the old man, starting each section of dialogue with 'Santiago'
- The symbolic nature of them sharing a beer 'between fishermen', emphasised by the fact it is the boy who buys them
- The role of old man as a father figure to the boy, shown by use of collective pronoun 'we' to show contrast to the boy's own parents
- The boy's insistence, with repeated use of questions, to show his willingness to help the old man
- The old man's refusal of help, with the use of 'baseball' as a childish contrast to the dangers of being at sea
- The memory of the first trip together, with the vivid description suggesting the strength of the boy's respect for the old man

0 4 Focus this part of your answer on the second part of the source, from **line 20 to the end**.

A student said, "This part of the story, where the hyena behaves wildly, is funny rather than frightening. The writer suggests that the hyena is actually no serious threat to Pi."

To what extent do you agree?

In your response, you could:

- consider your impressions of how the hyena behaves
- evaluate how the writer presents the threat of the hyena to Pi
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	It would be easy to initially see the hyena's wild behaviour as frightening but when you look at how it is described then it is definitely more amusing. The way that it 'ran in circles' would be intimidating if it was circling its prey, but in fact it is just making itself increasingly sick and confused, despite Pi remaining frozen with fear. The writer uses the repeated circular motion as a symbol for the hyena's pointless behaviour, as if it does not have a clue what it is doing. This is made even more ridiculous by the repetition of the onomatopoeic 'yip' noise that the animal makes. While this going on 'all morning' would certainly be annoying, it is hardly the noise of a ferocious predator and the more you say the sound the more trivial it actually becomes. The repetitive nature of both movement and sound emphasises to the reader the bizarre performance that Pi is forced to endure until the sudden anti-climax removes any remaining sense of a threat altogether.

Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	While Pi is understandably frightened of the hyena, it soon becomes clear that its behaviour is more amusing than threatening. It says 'All morning the hyena ran in circles going yip yip yip yip yip'. This pattern of circling might remind the reader of a predator circling its prey but in fact doing laps of the boat is all that the hyena does so it soon stops being frightening. While the writer's repetition of the onomatopoeic 'yip' sound makes the hyena seem relentless, it is more of an amusing sound than it is a terrifying one and it is perhaps more the fact that it goes on 'all morning' that wears Pi down. The longer this repeated movement and sound goes on, the less of a surprise it is to us when the hyena suddenly collapses and the threat disappears.
Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	Pi is clearly frightened of the hyena up until the very end of the extract but a lot of the things that the hyena does are actually quite funny. It says 'All morning the hyena ran in circles going yip yip yip yip yip'. Apart from showing how fast it is, this movement doesn't actually result in the hyena attacking Pi in any way. The writer has repeated the 'yip' sound so that we can see how loud and annoying it would be for Pi who has to listen to it all morning. However it is not actually a very threatening sound and it stops suddenly at the end of the extract when the hyena just gives up. The reader is now certain that Pi was never under any threat at all.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	Even though the hyena seems frightening at first, it doesn't actually hurt Pi and ends up just making itself sick and giving up. It says 'All morning the hyena ran in circles going yip yip yip yip yip'. This is strange behaviour but the hyena never properly attacks Pi so there is no reason for him to be as frightened as he seems to be. The writer uses the sounds of the animal so that the reader can imagine what it is doing and the noise it is making. You could definitely see why an animal behaving like this would be funny to watch but it is not really very scary and the ending makes this clear because Pi isn't hurt at all.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- Pi's wariness of the hyena, shown through a first-person perspective and presented by his thoughts, feelings and actions, 'seized with fear', although these thoughts could be seen as unreliable
- description of the hyena running, with dynamic verbs such as 'beating', 'clicking' and 'racing' to emphasise its speed and strength, especially alongside threatening references such as 'maniacal beast'
- the increasing tension of the section, emphasised by the use of short sentences, 'I prepared for my end' to enhance the danger of the situation, although this could be seen as hyperbole
- the repeated 'circling' of the hyena, showing a sustained threat and symbolising Pi's feelings of fear and entrapment, although it could also show the ridiculousness of the hyena's behaviour
- the use of sounds, including the repeated 'yip', to reflect the relentless nature of the hyena's behaviour, although this could be seen as more humorous than threatening
- the contrast of the 'horizon' representing a 'salvation' that Pi is at risk of losing if the hyena kills him
- the sudden, anti-climactic ending, where the hyena suddenly and comically collapses, reveals Pi's over-reaction to its threat.

0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "It is clear that the letters Roland finds within the book must be something special. The writer shows us that it is not surprising that Roland steals them."

To what extent do you agree?

In your response, you could:

- consider your own impressions of the letters
- evaluate how the writer describes Roland's reactions to finding the letters
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	I completely agree the letters are something special. By referring to the book as a 'treasure-trove', the writer conveys the book's significant contents because 'treasure' has usually been hidden for a long time and is difficult to find. The writer places Roland in the metaphorical position of the treasure hunter who knows he has found something immensely valuable, even before he finds the precious letters. It is unsurprising, then, that he steals the letters because he clearly has a powerful connection to this discovery. Although the words 'seized' and 'impulse' imply that his urge to steal the letters is sudden and uncontrollable, the reader can see that this feeling has been building; he was 'reluctant to tell' Blackadder and he 'enjoyed possessing' the knowledge on his own. It therefore seems inevitable that he would keep the letters to himself.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	I agree the letters must be something special and Roland instantly understands this. The writer uses the metaphor 'treasure-trove' when referring to the book, suggesting that Roland knows that it will be of value to his work because it contains something precious. Despite the significance he attaches to the letters, it is still a surprise when he steals them after being 'seized by a strange and uncharacteristic impulse'. The verb 'seized' suggests that Roland is not in control of his own actions, so stealing the letters is a surprise to us because this 'impulse' is not in his usual nature.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I agree that Roland knows the book is special because he calls it a 'treasure-trove', which shows there may be something valuable inside. When he is 'seized by a strange and uncharacteristic impulse', this suggests that this behaviour is unusual and unexpected so that it is a surprise when he steals the letters.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I agree because Roland calls it a 'treasure-trove' which tells us that it is really special. However, I was surprised when he stole the letters because it says 'seized by a strange and uncharacteristic impulse'. The word 'strange' shows he wouldn't normally steal something.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- 'dead leaves… enlivened' suggests the book is coming back to life and trying to gain Roland's attention
- personification of 'specks of dust danced' creates an anticipatory, excited atmosphere
- reference to the book as a 'treasure-trove' implies it is valuable
- the metaphor of the 'endless quest for knowledge' suggests Roland feels his job is special rather than the book/letters in particular
- short sentences and questions after the letters are discovered creates sense of excitement
- Roland as someone who follows the rules through the reported speech of him asking the librarian for permission to study the book
- Roland is 'reluctant' to tell Blackadder, foreshadowing his theft of the letters
- he was 'seized by a strange and uncharacteristic impulse', suggesting it was a surprising thing for him to do.

0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "Dick's anger towards Mary is really unfair. The writer makes it clear that Mary is totally powerless in this relationship."

To what extent do you agree?

In your response you could:

- consider whether Dick's anger is unfair
- evaluate how the writer presents Mary and Dick's relationship
- support your response with references to the text.

[20 marks]

AO4
Evaluate texts critically and support this with appropriate textual references

Level	Skills Descriptors	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	The intensity of Dick's anger towards Mary could be considered as unfair as her lack of understanding of the value of water presents her as a criminal. When she tells him she has been using the water, he looks at her 'as if she had committed a crime', which is an irrational reaction to her rational desire to cool herself. The writer uses this simile to present Mary as both a criminal and a prisoner, suggesting she is trapped in the relationship, the heat and the farm. Either way, we see Mary as powerless to escape in this moment. However, Dick's guilt can be seen more explicitly when he is 'suddenly sorry' at the end. By presenting his sudden need for forgiveness, the writer conveys Dick's fear of losing Mary, placing her in the ultimate position of power.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	The intensity of Dick's anger is unfair, considering Mary is suffering so badly in the heat; something he clearly doesn't understand. When she tells him about the water, he looks at her 'as if she had committed a crime', showing a complete lack of concern for her well-being. Through this simile, the writer has placed Mary in the position of the criminal, whilst Dick is the judge condemning her actions and making her totally powerless. However, this feeling almost instantly fades when he becomes 'suddenly sorry'. Here the writer seems to be suggesting that his initial reaction was actually frustration as Mary was wasting water, but her anger at his words and his 'apologising, blaming himself', conveys the power that she has over him.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I agree that it is unfair for Dick to be so angry with Mary because she is only using the water to try to make herself more comfortable, and he looks at her 'as if she had committed a crime.' The simile compares Mary to a criminal, so the writer makes her completely powerless because she has no one to defend her. However, Dick is 'suddenly sorry' at the end, which shows the reader that he wants her forgiveness, so maybe she does have some power.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I do think that Dick's anger is unfair because Mary just used some water and when he finds out it says he looked at her 'as if she had committed a crime.' This is mean because she only wanted to cool herself down so she isn't a criminal. The writer's use of the word 'crime' shows that he thinks she has done something really bad. It does say that he is 'suddenly sorry' at the end which shows that he feels bad.
Level 0 No marks	Nothing to reward.	

Note:

- Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
  In both these cases credit should be given according to the quality of what is written.

- If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO4 content may include the evaluation of ideas such as:

- Dick's reaction to Mary's water use seen through the metaphorical phrase 'his face darkened', suggesting that his anger changed/possessed him
- the way Dick looks at Mary 'in incredulous horror' and the simile 'as if she had committed a crime' to show how extreme his anger is
- the increasing intensity of Dick's anger, emphasised by his attempts to keep calm contrasted with the short, exclamatory sentences: 'Listen to me!'
- Mary's desperation for rain, presented in her positioning on the 'verandah' as she 'watched the implacable sky for signs of rain' makes Dick's anger seem more unfair
- Dick's repetition of the phrase 'wasting it' representing Dick's desperation and struggle
- the flashback describing the effort of collecting the water, emphasised through the verbs 'shouting', 'yelling' and 'straining' as a justification for Dick's anger
- Mary seeing a new side of her husband, shown through the revelation that this is 'a voice he had never before used to her'

- the narrative shift to Mary's perspective at the end to describe her 'suffering these hardships', with the use of a plural implying that there are numerous problems in the relationship

- Dick's sudden regret, described as 'another of those little scenes that comforted and soothed her', suggesting that Mary enjoys Dick's guilt, giving her power
- the listing of 'he apologising, blaming himself, and she forgiving him' implying that this is a routine for them that shifts the power balance.

0 4 Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, "Being a nanny in London was obviously Rita's dream, but the writer makes it clear that her experience is becoming a total nightmare."

To what extent do you agree?

In your response you could:

- consider your impressions of Rita's feelings about being a nanny in London
- evaluate how the writer describes the change in Rita's experience
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Although Rita's job is presented as a dream, the reader can see that it is idealised to the point where it probably couldn't be realistic. When we are taken back to her interview, the writer indicates Rita's feelings as she 'gazed up at the house's sugar-white walls'. While the verb 'gazed' implies she is entranced by the appearance of the house, the reference to the 'sugar-white walls' makes it sound almost like a fairy tale, and therefore not believable. This clue that things aren't quite as they seem becomes a reality when the fire is mentioned and by the end of the extract Rita is far away from the supposed perfection of her London life and is 'peering up at Foxcote Manor'. The writer subtly changes her 'gaze' of admiration to an intimidated 'peer' and the reader can therefore see that she has lost control of the situation, perhaps foreshadowing the extent of the nightmare to come.

Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	The writer uses contrast throughout the second half of the extract to emphasise how Rita's job has changed from a dream to a nightmare. When she goes for her interview, the writer describes how she 'gazed up at the house's sugar-white walls'. The use of the verb 'gazed' suggests a sense of wonder and the 'sugar-white walls' seem to reflect the sense of perfection she hopes to find there. However, this sense of optimism turns to a nightmare due to the fire and the writer ends the extract by moving back to the present where Rita is 'peering up at Foxcote Manor'. This image suggests Rita is too nervous to look at the house directly and implies that she is out of her depth, making the reader even more concerned that things could get worse as her nightmare experience continues.
Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	Rita's job definitely seems like a dream because of how she felt when she went for her interview. The writer describes how Rita 'gazed up at the house's sugar-white walls' to show how impressed she was with the house as 'sugar-white' suggests it is clean and smart. We can tell that Rita is excited to be there but the fire then changes everything. It says that 'she hates forests' and then she is 'peering up at Foxcote Manor.' This suggests more scary things could still happen and will turn her job into a nightmare.'
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	Working in London was a dream for Rita. It says she 'gazed up at the house's sugar-white walls'. These positive words show that when she went for her interview she really liked the house. It all seemed good but because of the fire it all went wrong. At the end, she is 'peering up at Foxcote Manor' so we think it isn't a dream anymore but a nightmare.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- description of Rita's initial perfect vision of being a nanny, emphasised by the simile 'like the Darlings in Peter Pan'
- contrast between working for the idealised 'perfect' mother figure and the real 'fragile' Jeannie
- contrast between the idealised 'sugar-white walls' of the London house with the previous description of the rundown Foxcote Manor
- flashback to the excitement of her interview, emphasised by the simile 'like the first fizz of pins and needles'
- references to the unexplained fire, with the violent verb 'tore' suggesting total destruction of the house
- use of contrast throughout the second half of the extract, for example through Rita's clothing
- final line with Rita 'peering up at Foxcote Manor', perhaps indicating ominous future events.

0 4 Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "It is hard to understand what has happened to all the vehicles and people that approached Midwich. The writer makes it clear that it is a very mysterious situation."

To what extent do you agree?

In your response, you could:

- consider what has happened to the vehicles and people that approached Midwich
- evaluate how the writer presents the situation
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	While it is impossible for the reader to tell exactly what has happened, the writer creates a mysterious and ominous silence over Midwich to suggest a feeling of the uncanny. The scene of the crash appears frozen 'a man and a bicycle lying half in the ditch' and a car that had 'climbed halfway up the bank.' Here the writer uses a detached narrative tone and appears to be completely disembodied mirroring a sense that the narrator too is almost incapacitated like the people discovered at the end. The final and disturbing collapse of the man who is 'folded up' and the sinister description of the 'motionless' heads of 'some of the bus passengers' cements a mysterious but also inexplicably threatening final scene.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	I agree to a certain extent that it's difficult for the reader to understand what has happened. However, throughout the passage there have been events that suggest that something eerie is happening in Midwich. The village is 'still as deeply incommunicado' and had not 'yet shown any signs of life.' The structural phrase 'then' and the adjective 'sudden' highlight the surprising sequence of events when finally the fate of the vehicles is shown to have been a crash without a cause. Furthermore, the reason for the vehicles' mysterious collision is only partially explained when the reader sees the man 'folded up' and so we begin to see what might have happened to the drivers. This sense of powerlessness makes it seem as if some unseen force is mysteriously at work.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I agree that what has happened in Midwich is really strange. The writer reveals that all the missing vehicles have crashed and the people in them are motionless, but we still don't know why. Then the writer shows us what could have happened to the people when the mail van man 'quietly folded up and dropped to the ground' which is very sudden. The phrase 'folded up' sounds strange.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I agree because it is really mysterious how all the vehicles just crash and people seem to pass out as soon as they get near Midwich. The writer describes how the mail van man 'quietly folded up and dropped to the ground' which is strange. The reader cannot understand what has happened to them.
Level 0 No marks	Nothing to reward.	

Note: If a student writes a section or a whole response about events outside of the given lines, that section or whole response can only attain marks in Level 1 or Level 2, depending upon the quality of what is written.

If only a section of the response is outside of the given lines, the remainder of the response can attain marks in any of the levels depending upon the quality of what is written.

Reference to the writer's methods may be implicit without specific mention of the writer.
Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- in the journey of the Post Office van, the driver is not mentioned for a while: the van is the subject of all verbs as in 'it paused to enquire', which makes it sound as if the van is in control, not the driver
- Midwich is 'incommunicado', an official-sounding word which adds to the idea that the authorities are trying to solve the situation
- the light is poor at first 'a poor, weak thing', 'uncertainly gathering daylight', which adds to the eerie atmosphere
- verbs suggesting a lack of control of the crashed vehicles 'keeled over', 'climbed halfway up the bank', 'lying', 'bumped', 'ploughed', 'jam'
- the man 'folded up and dropped to the ground' suggesting a sudden loss of control

- the vehicles found by the first van correspond with those listed at the opening but it is not clear what has happened to them
- the fact that the Post Office van and bus appear unable to avoid the same fate
- the detached and factual narrative tone which offers no opinion or explanation
- it doesn't say that anyone is dead or even injured; they are all just incapacitated 'lying', 'dropped', 'motionless'.

0 5 Your local library is running a creative writing competition. The best entries will be published in a booklet of creative writing.

Either

Write a description of a mysterious place, as suggested by this picture:



or

Write a story about an event that cannot be explained.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4–6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1–3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 A magazine has asked for contributions for their creative writing section.

Either

Describe a place at sunset as suggested by this picture:

or

Write a story about a new beginning.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22-24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19-21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16-18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of, clear connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13-15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10-12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7-9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4-6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1-3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

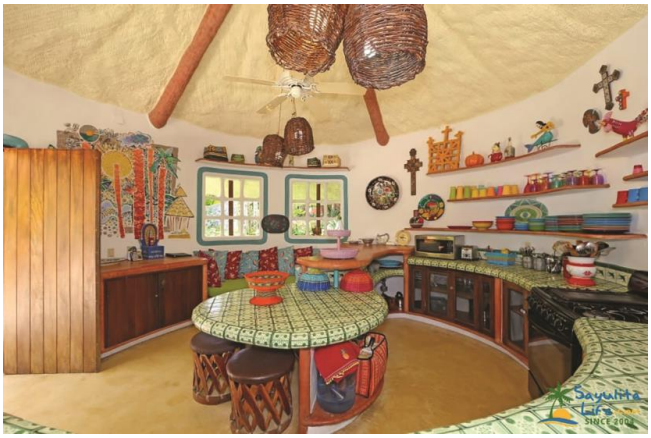
Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.

0 5 A travel website is running a creative writing competition and will publish the winning entries.

Either

Write a description of an unusual place to stay, as suggested by this picture:



or

Write a story about a life-saving rescue.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

Level 1 1–6 marks **Simple, Limited Communication**	Upper Level 1 4–6 marks	**Content** • Communicates simply • Simple awareness of matching tone, style and register to purpose and audience • Simple vocabulary; simple linguistic devices **Organisation** • Evidence of simple structural features • One or two relevant ideas, simply linked • Random paragraph structure
	Lower Level 1 1–3 marks	**Content** • Limited communication • Occasional sense of matching tone, style and register to purpose and audience • Simple vocabulary **Organisation** • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs
Level 0 No marks	Students will not have offered any meaningful writing to assess. Nothing to reward.	

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 Your local newspaper is running a creative writing competition and the best entries will be published.

Either

Write a description of a fishing village, as suggested by this picture.

or

Write a story about an unlikely friendship.

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

AO5 Content and Organisation
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level		**Skills descriptors**
Level 4 19-24 marks **Compelling, Convincing Communication**	Upper Level 4 22-24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19-21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers

Level 3 13-18 marks **Consistent, Clear Communication**	Upper Level 3 16-18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers
	Lower Level 3 13-15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7-12 marks **Some Successful Communication**	Upper Level 2 10-12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7-9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1-6 marks

Simple, Limited Communication</td><td>Upper Level 1

4-6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1-3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward</td></tr>
</table>

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13-16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9-12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5-8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1-4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.

0 5 A wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



or

Write a story about a human meeting an animal.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4–6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1–3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
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<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 A magazine has asked for contributions for their creative writing section.

Either

Write a description of a library as suggested by this picture:



or

Write a story about discovering a hidden object.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

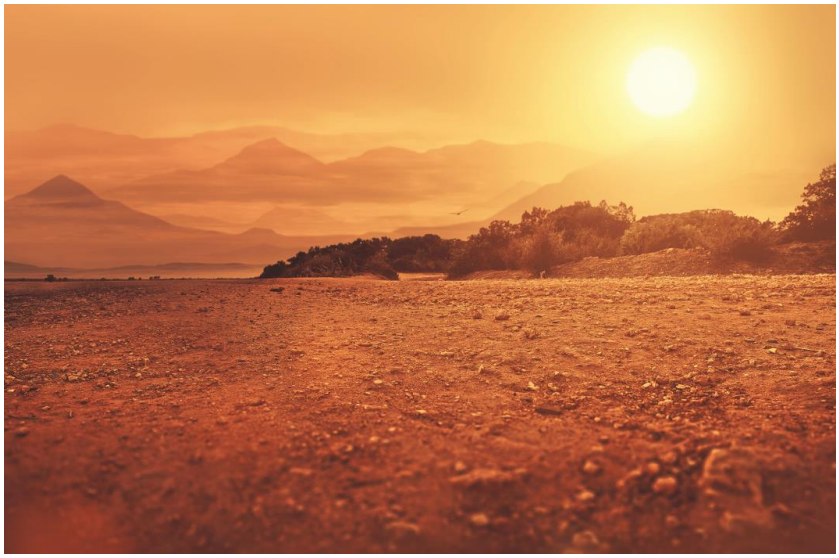
Level 1 1–6 marks **Simple, Limited Communication**	Upper Level 1 4–6 marks	**Content** • Communicates simply • Simple awareness of matching tone, style and register to purpose and audience • Simple vocabulary; simple linguistic devices **Organisation** • Evidence of simple structural features • One or two relevant ideas, simply linked • Random paragraph structure
	Lower Level 1 1–3 marks	**Content** • Limited communication • Occasional sense of matching tone, style and register to purpose and audience • Simple vocabulary **Organisation** • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs
Level 0 No marks	Students will not have offered any meaningful writing to assess. Nothing to reward.	

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 A magazine has asked for contributions for their creative writing section.

Either

Write a description of a very hot place as suggested by this picture:



or

Write a story about a disagreement.

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

<table>
<tr><td colspan="3">AO5 Content and Organisation
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</td></tr>
<tr><td>Level</td><td></td><td>Skills descriptors</td></tr>
<tr><td rowspan="2">Level 4

19–24 marks

Compelling, Convincing Communication</td><td>Upper Level 4

22–24 marks</td><td>Content
• Communication is convincing and compelling
• Tone, style and register are assuredly matched to purpose and audience
• 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</td></tr>
<tr><td>Lower Level 4

19–21 marks</td><td>Content
• Communication is convincing
• Tone, style and register are convincingly matched to purpose and audience
• Extensive vocabulary with conscious crafting of linguistic devices

Organisation
• Varied and effective structural features
• Writing is highly engaging with a range of developed complex ideas
• Consistently coherent use of paragraphs with integrated discourse markers</td></tr>
<tr><td>Level 3

13–18 marks

Consistent, Clear Communication</td><td>Upper Level 3

16–18 marks</td><td>Content
• Communication is consistently clear
• Tone, style and register are clearly and consistently matched to purpose and audience
• Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices

Organisation
• Effective use of structural features
• Writing is engaging, using a range of clear, connected ideas
• Coherent paragraphs with integrated discourse markers</td></tr>
</table>

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

Level 1 1–6 marks **Simple, Limited Communication**	Upper Level 1 4–6 marks	**Content** • Communicates simply • Simple awareness of matching tone, style and register to purpose and audience • Simple vocabulary; simple linguistic devices **Organisation** • Evidence of simple structural features • One or two relevant ideas, simply linked • Random paragraph structure
	Lower Level 1 1–3 marks	**Content** • Limited communication • Occasional sense of matching tone, style and register to purpose and audience • Simple vocabulary **Organisation** • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs
Level 0 No marks	Students will not have offered any meaningful writing to assess. Nothing to reward.	

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 A magazine is asking for entries for a creative writing competition.

Either

Write a story about a journey as suggested by this picture:



or

Write a description of a forest.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4–6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1–3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	**Skills descriptors**
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.

0 5 **Either**

Write a description of a town or village, as suggested by this picture:



or

Write a story about a day when technology stopped.

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

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		**Skills descriptors**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	**Content** • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices **Organisation** • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks **Some successful Communication**	Upper Level 2 10–12 marks	**Content** • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices **Organisation** • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	**Content** • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices **Organisation** • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

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