

AQA Sample Paper 1: GCSE English Language

Paper 1: Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A

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

Life of Pi

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

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

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

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

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

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

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

Section A: Reading

Answer **all** questions in this section.

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

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

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

[4 marks]

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

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

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

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

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

You could include the writer's choice of:

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

[8 marks]

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

This extract comes at the end of a chapter.

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

You could write about:

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

[8 marks]

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

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

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



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

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

[40 marks]

AQA GCSE English Language

Paper 1: Explorations in creative reading and writing

Mark Scheme

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

List **four** things from this part of the text about the ship. **[4 marks]**

Give 1 mark for each point about the ship:

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

Indicative content; students may include:

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

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

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

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

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

AO2 content may include the effect of ideas such as:

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

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

This extract comes at the end of a chapter.

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

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

AO2 content may include the effect of ideas such as:

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

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

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

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

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

AO4 content may include the evaluation of ideas such as:

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

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture: (picture of a petrol station that has fallen into a crack in the earth).

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

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

AO5 Content and Organisation

<p>Level 4</p> <p>19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4</p> <p>22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4</p> <p>19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3</p> <p>13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features

<p>Level 2</p> <p>7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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

AQA Sample Paper: GCSE English Language

Paper 1: Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

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- The maximum mark of this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A

This extract is from the first chapter of a novel by Donna Tartt.

The Goldfinch

1 Things would have turned out better if my mother had lived. As it was, she died when I was a kid;
2 and though everything that's happened to me since then is thoroughly my own fault, still when I
3 lost her I lost sight of any landmark that might have led me someplace happier, to some more
4 populated or congenial* life.

5 Her death the dividing mark: Before and After. And though it's a bleak thing to admit all these
6 years later, still I've never met anyone who made me feel loved the way she did. Everything came
7 alive in her company; she cast a charmed theatrical light about her so that to see anything through
8 her eyes was to see it in brighter colours than ordinary – I remember a few weeks before she died,
9 eating a late supper with her in an Italian restaurant down in the Village, and how she grasped my
10 sleeve at the sudden, almost painful loveliness of a birthday cake with lit candles being carried in
11 procession from the kitchen, faint circle of light wavering in across the dark ceiling and then the
12 cake set down to blaze amidst the family, beatifying* an old lady's face, smiles all round, waiters
13 stepping away with their hands behind their backs – just an ordinary birthday dinner you might
14 see anywhere in an inexpensive downtown restaurant, and I'm sure I wouldn't even remember it
15 had she not died so soon after, but I thought about it again and again after her death and indeed
16 I'll probably think about it all my life: that candlelit circle, a tableau vivant* of the daily,
17 commonplace happiness that was lost when I lost her.

18 She was beautiful, too. That's almost secondary; but still, she was. When she came to New York
19 fresh from Kansas, she worked part-time as a model though she was too uneasy in front of the
20 camera to be very good at it; whatever she had, it didn't translate to film.

21 And yet she was wholly herself: a rarity. I cannot recall ever seeing another person who really
22 resembled her. She had black hair, fair skin that freckled in summer, china-blue eyes with a lot of
23 light in them; and in the slant of her cheekbones there was such an eccentric mixture of the tribal
24 and the Celtic Twilight that sometimes people guessed she was Icelandic. In fact, she was half
25 Irish, half Cherokee, from a town in Kansas near the Oklahoma border; and she liked to make me
26 laugh by calling herself an Okie even though she was as glossy and nervy and stylish as a
27 racehorse. That exotic character unfortunately comes out a little too stark and unforgiving in
28 photographs – her freckles covered with makeup, her hair pulled back in a ponytail at the nape of
29 her neck like some nobleman in *The Tale of Genji* – and what doesn't come across at all is her
30 warmth, her merry, unpredictable quality, which is what I loved about her most. It's clear, from
31 the stillness she emanates in pictures, how much she mistrusted the camera; she gives off a
32 watchful, tigerish air of steeling herself against attack. But in life she wasn't like that. She moved
33 with a thrilling quickness, gestures sudden and light, always perched on the edge of her chair like
34 some long elegant marsh-bird about to startle and fly away. I loved the sandalwood perfume she
35 wore, rough and unexpected, and I loved the rustle of her starched shirt when she swooped down
36 to kiss me on the forehead. And her laugh was enough to make you want to kick over what you
37 were doing and follow her down the street. Wherever she went, men looked at her out of the
38 corner of their eyes, and sometimes they used to look at her in a way that bothered me a little.

*Glossary

congenial = pleasant

beatifying = blessing, making saintly

tableau vivant = a living picture/painting

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of the Source from **lines 1 to 6**.

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

[4 marks]

Q2. Look in detail at this extract from **lines 5 to 20** of the Source:

Her death the dividing mark: Before and After. And though it's a bleak thing to admit all these years later, still I've never met anyone who made me feel loved the way she did. Everything came alive in her company; she cast a charmed theatrical light about her so that to see anything through her eyes was to see it in brighter colours than ordinary – I remember a few weeks before she died, eating a late supper with her in an Italian restaurant down in the Village, and how she grasped my sleeve at the sudden, almost painful loveliness of a birthday cake with lit candles being carried in procession from the kitchen, faint circle of light wavering in across the dark ceiling and then the cake set down to blaze amidst the family, beatifying* an old lady's face, smiles all round, waiters stepping away with their hands behind their backs – just an ordinary birthday dinner you might see anywhere in an inexpensive downtown restaurant, and I'm sure I wouldn't even remember it had she not died so soon after, but I thought about it again and again after her death and indeed I'll probably think about it all my life: that candlelit circle, a tableau vivant* of the daily, commonplace happiness that was lost when I lost her.

She was beautiful, too. That's almost secondary; but still, she was. When she came to New York fresh from Kansas, she worked part-time as a model though she was too uneasy in front of the camera to be very good at it; whatever she had, it didn't translate to film.

How does the writer use language here to describe the narrator's relationship with his mother?

You could include the writer's choice of:

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

[8 marks]

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

This extract comes from the opening chapter of the novel.

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

You could write about:

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

[8 marks]

Q4. Focus this part of your answer on the second part of the Source from **line 18 to the end**.

A student, having read this section of the text, said: 'The description is so vivid that the character of the mother really seems to come to life.'

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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



Or: Write the opening of a story with the title 'The Outsider'.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

AQA GCSE English Language

Paper 1: Explorations in creative reading and writing

Mark Scheme

Q1. Read again the first part of the Source from **lines 1 to 6**.

List **four** things from this part of the text about the narrator. **[4 marks]**

Give 1 mark for each point about the narrator:

- responses must be true, and only drawn from lines 1 to 6 of the text
- responses must relate to 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 6 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1

Indicative content; students may include:

- His mother died when he was young
- He thinks that his life would be different if his mother had not died
- He thinks that everything that has happened to him since his mother's death is his own fault
- He has never met anyone who loved him as much as his mother did

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

Q2. Look in detail at this extract from **lines 5 to 20** of the Source. (Extract in paper.)

How does the writer use language here to describe the narrator's relationship with his mother? **[8 marks]**

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

AO2 content may include the effect of ideas such as:

- sentence structure for effect
- use of lexis, e.g. verbs and adjectives
- employing imagery such as metaphor

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

This extract comes from the opening chapter of the novel.

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

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

AO2 content may include the effect of ideas such as:

- shock of the opening paragraph/mention of death
- building picture of the mother over several paragraphs
- shift between different memories
- move from highly positive/idealistic to more critical/realistic description

Q4. Focus this part of your answer on the second part of the Source from **line 18 to the end**.

A student, having read this section of the text, said: ‘The description is so vivid that the character of the mother really seems to come to life.’

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

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

AO4 content may include the evaluation of ideas such as:

- use of extreme detail
- highly descriptive vocabulary
- both idealistic and realistic details included
- range of aspects of her character explored: physical as well as spiritual/personal

Q5. Either: Write a description suggested by this picture: (picture of two young adults dressed in 'punk rocker' clothes).

Or: Write the opening of a story with the title 'The Outsider'.

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

AO5 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2 7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2 10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2 7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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

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AQA Sample Paper 3: GCSE English Language

Paper 1: Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A

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

The Great Gatsby

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

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

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

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

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

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

*Glossary

station wagon = an estate car

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

prodigality = wasteful luxury

Section A: Reading

Answer **all** questions in this section.

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

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

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

[4 marks]

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

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

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

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

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

You could include the writer's choice of:

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

[8 marks]

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

This extract comes at the beginning of a chapter.

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

You could write about:

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

[8 marks]

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

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

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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



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

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

[40 marks]

AQA GCSE English Language

Paper 1: Explorations in creative reading and writing

Mark Scheme

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

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

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

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

Indicative content; students may include:

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

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

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

How does the writer use language here to describe the extravagance of the parties? **[8 marks]**

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

AO2 content may include the effect of ideas such as:

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

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

This extract comes at the beginning of a chapter.

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

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

AO2 content may include the effect of ideas such as:

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

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

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

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

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

AO4 content may include the evaluation of ideas such as:

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

Q5. Either: Write a description suggested by this picture: (picture of a crowd at a festival or concert).

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

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

AO5 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features

<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features

<p>Level 2 7-12 marks</p> <p>Content is mostly successful and controlled</p> <p>Organisation is linked/relevant and paragraphed</p>	<p>Upper Level 2 10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers • Some use of structural features
	<p>Lower Level 2 7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates with some success • Attempts to match purpose, form and audience; attempts to control register • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate • Attempts to use structural features

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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

AQA Sample Paper 4: GCSE English Language

Paper 1: Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A

This extract is from the opening of a novel by Jean M Auel. It is set in prehistoric times.

The Clan of the Cave Bear

- 1 The naked child ran out of the hide-covered lean-to* towards the rocky beach at the bend in the small
2 river. It didn't occur to her to look back. Nothing in her experience ever gave her reason to doubt the
3 shelter and those within it would be there when she returned.
- 4 She splashed into the river and felt rocks and sand shift under her feet as the shore fell off sharply. She
5 dived into the cold water and came up spluttering, then reached out with sure strokes for the steep
6 opposite bank. She had learned to swim before she learned to walk and, at five, was at ease in the water.
7 Swimming was often the only way a river could be crossed.
- 8 The girl played for a while, swimming back and forth, then let the current float her downstream. Where the
9 river widened and bubbled over rocks, she stood up and waded to shore, then walked back to the beach
10 and began sorting pebbles. She had just put a stone on top of a pile of especially pretty ones when the
11 earth began to tremble.
- 12 The child looked with surprise as the stone rolled down of its own accord, and stared in wonder at the
13 small pyramid of pebbles shaking and levelling themselves. Only then did she become aware she was
14 shaking, too, but she was still more confused than apprehensive. She glanced around, trying to understand
15 why her universe had altered in some inexplicable* way. The earth was not supposed to move.
- 16 The small river, which moments before had flowed smoothly, was rolling with choppy waves that splashed
17 over its banks as the rocking streambed moved at cross purposes to the current, dredging mud up from the
18 bottom. Brush* close by the upstream banks quivered, animated by unseen movements at the roots, and
19 downstream, boulders bobbed in unaccustomed agitation. Beyond them, stately conifers of the forest into
20 which the stream flowed lurched grotesquely. A giant pine near the bank, its roots exposed and their hold
21 weakened by the spring run-off, leaned towards the opposite shore. With a crack, it gave way and crashed
22 to the ground, bridging the turbid* watercourse, and lay shaking on the unsteady earth.
- 23 The girl started at the sound of the falling tree. Her stomach churned and tightened into a knot as fear
24 brushed the edge of her mind. She tried to stand but fell back, unbalanced by the sickening swaying. She
25 tried again, managed to pull herself up, and stood unsteadily, afraid to take a step.
- 26 As she started towards the hide-covered shelter set back from the stream, she felt a low rumble rise to a
27 terrifying roar. A sour stench of wetness and rot issued from a crack opening in the ground, like the reek of
28 morning breath from a yawning earth. She stared uncomprehendingly at dirt and rocks and small trees
29 falling into the widening gap as the cooled shell of the molten planet cracked in the convulsion.
- 30 The lean-to, perched on the far edge of the abyss, tilted, as half the solid ground beneath it pulled away.
31 The slender ridge-pole teetered undecidedly, then collapsed and disappeared into the deep hole, taking its
32 hide cover and all it contained with it. The girl trembled in wide-eyed horror as the foul-breathed gaping
33 maw* swallowed everything that had given meaning and security to the five short years of her life.

*Glossary

hide-covered lean-to = a shelter covered in animal skins

inexplicable = mysterious, strange

brush = small bushes and shrubs

turbid = confused, muddled

maw = the jaws or throat of a threatening animal

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of the Source from **lines 1 to 7**.

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

[4 marks]

Q2. Look in detail at this extract from **lines 23 to 33** of the Source:

The girl started at the sound of the falling tree. Her stomach churned and tightened into a knot as fear brushed the edge of her mind. She tried to stand but fell back, unbalanced by the sickening swaying. She tried again, managed to pull herself up, and stood unsteadily, afraid to take a step.

As she started towards the hide-covered shelter set back from the stream, she felt a low rumble rise to a terrifying roar. A sour stench of wetness and rot issued from a crack opening in the ground, like the reek of morning breath from a yawning earth. She stared uncomprehendingly at dirt and rocks and small trees falling into the widening gap as the cooled shell of the molten planet cracked in the convulsion.

The lean-to, perched on the far edge of the abyss, tilted, as half the solid ground beneath it pulled away. The slender ridge-pole teetered undecidedly, then collapsed and disappeared into the deep hole, taking its hide cover and all it contained with it. The girl trembled in wide-eyed horror as the foul-breathed gaping maw* swallowed everything that had given meaning and security to the five short years of her life.

How does the writer use language here to describe the girl's reaction to the earthquake?

You could include the writer's choice of:

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

[8 marks]

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

This extract is from the opening of the novel.

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

You could write about:

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

[8 marks]

Q4. Focus this part of your answer on the first part of the Source from **line 1 to line 22**.

A student, having read this section of the text, said: 'The writer makes the earthquake seem truly terrifying.'

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Write the opening of a story set in either the distant past or the distant future.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

AQA GCSE English Language

Paper 1: Explorations in creative reading and writing

Mark Scheme

Q1. Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the girl. **[4 marks]**

Give 1 mark for each point about the girl:

- responses must be true, and only drawn from lines 1 to 7 of the text
- responses must relate to the **girl**
- 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 7 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1

Indicative content; students may include:

- She is naked
- She lives in a hide-covered lean-to
- She is five years old
- She can swim well
- She learnt to swim before she could walk

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

Q2. Look in detail at this extract from **lines 23 to 33** of the Source. (Extract in paper.)

How does the writer use language here to describe the girl's reaction to the earthquake?
[8 marks]

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

AO2 content may include the effect of ideas such as:

- use of verbs and adverbs to show her changing emotions
- sentence structure for effect
- employing imagery such as metaphor

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

This extract is from the opening of the novel.

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

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

AO2 content may include the effect of ideas such as:

- hints in the first paragraph that the girl's home may not be safe
- gradual build up of tension as the earthquake becomes more and more severe
- gradual build up of tension as the girl slowly realises the danger she is in
- effect of this section overall as an opening to the novel

Q4. Focus this part of your answer on the second part of the Source from **line 1 to line 22**.

A student, having read this section of the text, said: 'The writer makes the earthquake seem truly terrifying.'

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

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

AO4 content may include the evaluation of ideas such as:

- contrast between the opening paragraphs and later paragraphs (shift from absolute safety and security to fright and terror)
- changing reactions of the girl as she realises the danger she is in
- vivid imagery and close focus on destruction of specific plants, movement of the water, etc.
- how the writer has used, for example, language, structure, tone to make an impression on the reader

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture: (picture of a ship in a stormy ocean)

Or: Write the opening of a story set in either the distant past or the distant future.

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

AO5 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2 7-12 marks</p>	<p>Upper Level 2</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p>

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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

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AQA Sample Paper 5: GCSE English Language

Paper 1: Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

Source A

This extract is from the opening of a novel by Robert Galbraith (JK Rowling).

The Cuckoo's Calling

1 The buzz in the street was like the humming of flies. Photographers stood massed behind barriers
2 patrolled by police, their long-snouted cameras poised, their breath rising like steam. Snow fell
3 steadily on to hats and shoulders; gloved fingers wiped lenses clear. From time to time there came
4 outbreaks of desultory* clicking, as the watchers filled the waiting time by snapping the white
5 canvas tent in the middle of the road, the entrance to the tall red-brick apartment block behind it,
6 and the balcony on the top floor from which the body had fallen.

7 Behind the tightly packed paparazzi stood white vans with enormous satellite dishes on the roofs,
8 and journalists talking, some in foreign languages, while soundmen in headphones hovered.
9 Between recordings, the reporters stamped their feet and warmed their hands on hot beakers of
10 coffee from the teeming café a few streets away. To fill the time, the woolly-hatted cameramen
11 filmed the backs of the photographers, the balcony, the tent concealing the body, then
12 repositioned themselves for wide shots that encompassed the chaos that had exploded inside the
13 sedate and snowy Mayfair street, with its lines of glossy black doors framed by white stone
14 porticos and flanked by topiary shrubs. The entrance to number 18 was bounded with tape. Police
15 officials, some of them white-clothed forensic experts, could be glimpsed in the hallway beyond.

16 The television stations had already had the news for several hours. Members of the public were
17 crowding at either end of the road, held at bay by more police; some had come, on purpose, to
18 look, others had paused on their way to work. Many held mobile telephones aloft to take pictures
19 before moving on. One young man, not knowing which was the crucial balcony, photographed
20 each of them in turn, even though the middle one was packed with a row of shrubs, three neat,
21 leafy orbs, which barely left room for a human being.

22 A group of young girls had brought flowers, and were filmed handing them to the police, who as
23 yet had not decided on a place for them, but laid them self-consciously in the back of the police
24 van, aware of camera lenses following their every move.

25 The correspondents sent by twenty-four-hour news channels kept up a steady stream of comment
26 and speculation around the few sensational facts they knew.

27 "...from her penthouse apartment at around two o'clock this morning. Police were alerted by the
28 building's security guard..."

29 "...no sign yet that they are moving the body, which has led some to speculate..."

30 "...no word on whether she was alone when she fell..."

31 "...teams have entered the building and will be conducting a thorough search."

*Glossary

desultory = aimless, half-hearted

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of the Source from **lines 1 to 6**.

List **four** things from this part of the text about the scene in the street.

[4 marks]

Q2. Look in detail at this extract from **lines 9 to 24** of the Source:

Between recordings, the reporters stamped their feet and warmed their hands on hot beakers of coffee from the teeming café a few streets away. To fill the time, the woolly-hatted cameramen filmed the backs of the photographers, the balcony, the tent concealing the body, then repositioned themselves for wide shots that encompassed the chaos that had exploded inside the sedate and snowy Mayfair street, with its lines of glossy black doors framed by white stone porticos and flanked by topiary shrubs. The entrance to number 18 was bounded with tape. Police officials, some of them white-clothed forensic experts, could be glimpsed in the hallway beyond.

The television stations had already had the news for several hours. Members of the public were crowding at either end of the road, held at bay by more police; some had come, on purpose, to look, others had paused on their way to work. Many held mobile telephones aloft to take pictures before moving on. One young man, not knowing which was the crucial balcony, photographed each of them in turn, even though the middle one was packed with a row of shrubs, three neat, leafy orbs, which barely left room for a human being.

A group of young girls had brought flowers, and were filmed handing them to the police, who as yet had not decided on a place for them, but laid them self-consciously in the back of the police van, aware of camera lenses following their every move.

How does the writer use language here to give a sense of different people's reactions to the crime scene?

You could include the writer's choice of:

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

[8 marks]

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

This extract is from the opening of the novel.

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

You could write about:

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

[8 marks]

Q4. Focus this part of your answer on the second part of the Source from **line 16 to the end**.

A student, having read this section of the text, said: 'The writer makes the reader feel just as confused as the people in the scene.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of what is happening in this section
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Write the opening of a crime or mystery story.

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

[40 marks]

AQA GCSE English Language

Paper 1: Explorations in creative reading and writing

Mark Scheme

Q1. Read again the first part of the Source from **lines 1 to 6**.

List **four** things from this part of the text about the scene in the street. **[4 marks]**

Give 1 mark for each point about the scene in the street:

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

Indicative content; students may include:

- There are a lot of people in the street
- There are photographers behind barriers controlled by the police
- It is snowing
- Not much is happening ('the watchers filled the waiting time')
- The photographers are waiting for something to happen

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

Q2. Look in detail at this extract from **lines 9 to 24** of the Source. (Extract in paper.)

How does the writer use language here to give a sense of different people's reactions to the crime scene? **[8 marks]**

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

AO2 content may include the effect of ideas such as:

- use of adverbials
- sentence structure for effect
- nouns and verbs to describe the different onlookers
- slight use of irony to describe the behaviour of some onlookers (e.g. the man who takes a photograph of every balcony)

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

This extract is from the opening of the novel.

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

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

AO2 content may include the effect of ideas such as:

- over the course of the extract we gradually realise that this is a crime scene
- use of omniscient narrator to give a sense of all onlookers' reactions
- shift in focus from photographers to police to members of the public
- hints that the person who fell from the balcony was well known/famous (presence of paparazzi and the group of young girls with flowers)
- use of fragmented dialogue to create a sense of mystery/confusion
- overall effect of the extract as the opening to a novel

Q4. Focus this part of your answer on the second part of the Source from **line 16 to the end**.

A student, having read this section of the text, said: ‘The writer makes the reader feel just as confused as the people in the scene.’

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

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

AO4 content may include the evaluation of ideas such as:

- use of fragmented dialogue
- the identity of the body is unknown, but there are hints she was famous
- lack of detail given around what exactly has happened
- narration is not focalised through a specific person/character, so the reader feels detached

Q5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture: (picture of riot police and fire)

Or: Write the opening of a crime or mystery story.

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

AO5 Content and Organisation

<p>Level 4 19-24 marks</p> <p>Content is convincing and crafted;</p> <p>Organisation is structured, developed, complex and varied</p>	<p>Upper Level 4 22-24 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing and compelling throughout • Tone style and register assuredly matched to purpose, form and audience; manipulative, subtle and increasingly abstract • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Highly structured and developed writing, incorporating a range of integrated and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers • Varied and inventive use of structural features
	<p>Lower Level 4 19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register consistently match purpose, form and audience; • Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Structured and developed writing with a range of engaging complex ideas • Consistently coherent use of paragraphs with integrated discourse markers • Varied and effective structural features
<p>Level 3 13-18 marks</p> <p>Content is clear and chosen for effect</p> <p>Organisation is engaging and connected</p>	<p>Upper Level 3 16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is consistently clear and effective • Tone, style and register matched to purpose, form and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of appropriate linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging using a range of detailed connected ideas • Coherent paragraphs with integrated discourse markers • Effective use of structural features
	<p>Lower Level 3 13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is clear • Tone, style and register generally matched to purpose, form and audience • Vocabulary clearly chosen for effect and successful use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Writing is engaging with a range of connected ideas • Usually coherent paragraphs with range of discourse markers • Usually effective use of structural features
<p>Level 2 7-12 marks</p>	<p>Upper Level 2</p>	<p>Content</p> <ul style="list-style-type: none"> • Communication is mostly successful • Some sustained attempt to match purpose, form and audience; some control of register • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p>

<p>Level 1</p> <p>1-6 marks</p> <p>Content is simple</p> <p>Organisation is simple and limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple communication of ideas • Simple awareness of purpose, form and audience; limited control of register • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • One or two relevant ideas, simply linked • Random paragraph structure • Evidence of simple structural features
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Communicates limited meaning • Occasional sense of purpose, form and/or audience • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • One or two unlinked ideas • No paragraphs • Limited or no evidence of structural features

AO6 Technical Accuracy

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