

Oxford Revise | Eduqas English Language | Answers

Component 1: Section A Question 1

Marking guidance for Question 1

- This question tests AO1 1a and b: the ability to identify explicit and implicit information and ideas.
- Responses must be drawn only from the specific lines cited in the question.
- Responses may quote or paraphrase.

Example answer: Source 1 *Call it Courage* by Armstrong Sperry

The example answer referred to is on page 72 of the revision guide.

Award one mark for each point and/or inference identified by the candidate, to a maximum of five, for any of the following.

- Mafatu is in a canoe.
- He is watching the island in the distance.
- He is afraid the island will disappear if he stops watching it.
- He wants to escape from the sea.
- He is hungry and thirsty, as shown by his having forgotten them.
- The movement of the boat has made Mafatu forget 'hunger and thirst'.
- He is weak.
- He is clinging to the boat (the 'thwart').
- He is praying.
- The island fills him with 'wonder'.
- He has never seen a mountain / hills before, as shown by the reference to his never having left Hikueru, which is flat.
- He has only seen one place before: Hikueru.

No mark should be awarded for unabridged quotation of whole sentences.

Practice 1.1: Source 2 *Kane and Abel* by Jeffrey Archer

You can find these practice questions on pages 74–75 of the revision guide.

Award one mark for each point and / or inference identified by the candidate, to a maximum of five, for any of the following.

- The father is a young man.
- He is rich.
- He is waiting for his wife to deliver their baby.
- He does not believe in / like taking risks.
- He has paid three doctors to attend his child's birth.
- He is traditional (implied).
- He thinks Doctor MacKenzie has a 'sound, secure name'.
- He works at or owns a bank.
- He is disciplined.
- He likes order.
- He is nervous or anxious, as shown by 'pacing' / 'he paced' / 'he continued to pace'.
- People do what this man wants / he is an important man, as shown by the obstetrician who could 'not afford' to miss the birth.
- He is a man people want to impress, as shown by the drawing of lots for the privilege of delivering the child.

No mark should be awarded for unabridged quotation of whole sentences.

Practice 1.2: Source 3 *The Great Gatsby* by F. Scott Fitzgerald

You can find these practice questions on pages 74–75 of the revision guide.

Award one mark for each point and / or inference identified by the candidate, to a maximum of five, for any of the following.

- Tom is rich.
- He lives in a fashionable place.
- He is married to Daisy, the narrator's second cousin once removed.
- He knew the narrator in college.
- He lives in a house that is large and elaborate.
- He lives in a house on the beach.
- He rides horses.
- He has changed since the narrator last saw him.
- He is well-built, as suggested by 'sturdy'.
- He has a hard mouth.
- He has a proud manner.
- He is arrogant.
- He comes across as aggressive.
- He has a powerful body / he is strong and muscular.
- He wears stylish riding clothes.
- He takes care of his appearance, as suggested by 'glistening boots'.
- He is capable of cruelty.
- He gets what he wants from people, as suggested by 'leverage'.
- His physical strength suggests he likes to dominate others.

No mark should be awarded for unabridged quotation of whole sentences.

Practice 1.3: Source 4 *Cat's Eye* by Margaret Atwood

You can find these practice questions on pages 74–75 of the revision guide.

Award one mark for each point and/or inference identified by the candidate, to a maximum of five, for any of the following.

- The narrator does not go to church.
- She is pleased by the idea of going to church.
- She wants to have Grace all to herself without Carol or Cordelia.
- She picks out her clothes with her mother.
- She wears a dark green plaid dress and white stockings.
- She has more dresses than she used to have.
- She does not go shopping with her mother.
- Her clothes are second-hand.
- Her clothes are too big for her, as suggested by their being given by a friend's 'larger daughter'.
- The dresses do not fit her well.
- She does not know what it is like to have dresses that fit properly, as suggested by 'I think this is the norm'.
- She finds the white stockings itchy.
- She wears brown stockings to school.

No mark should be awarded for unabridged quotation of whole sentences.

Component 1: Section A Question 2

Marking guidance for Question 2

- This question tests AO2 1a, c, and d: the ability to explain, comment on, and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.
- Responses must be drawn only from the specific lines cited in the question.
- The number of marks will be awarded as per the banded detail listed for each source text.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Marks	Skill descriptors
0	Give 0 marks for responses where there is nothing worthy of credit.
1	Give 1 mark to those who make a very limited response.
2	Give 2 marks to those who identify some straightforward points connected to the question focus. Subject terminology may be used.
3	Give 3 marks to those who give some points connected to the question focus and use a range of evidence and language choice to support their answers. These responses may identify some relevant subject terminology, where appropriate.
4	Give 4 marks to those who give accurate points connected to the question focus and use a thorough range of evidence and language choice to support their answers. These answers may use relevant subject terminology, where appropriate.
5	Give 5 marks to those who make accurate and perceptive points connected to the question focus and use a well-chosen range of evidence and language choice to support their answers. Subject terminology is used effectively, where appropriate.

Example answer: Source 1 *Call it Courage* by Armstrong Sperry

The answer given below is a full-mark answer. It is the complete answer given on page 81 of the revision guide.

The writer uses the verb 'shuddered' to show that Mafatu is afraid and feels threatened.

The use of direct speech "Someday Mafatu ..." for Moana suggests that Mafatu is superstitious and thinks the threat of the Sea God is real.

The adjectives 'powerless' and 'helpless' demonstrate that Mafatu does not feel in control of his situation.

In contrast, Mafatu feels comforted by the appearance of the stars which he thinks appear 'friendly'.

The phrase 'tantalizing bitter-sweet' shows Mafatu feels anxious to get to land but is tormented by it still being out of reach, making the reader wonder if he'll ever reach the island.

Practice 2.1: Source 2 *Kane and Abel* by Jeffrey Archer

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 83–85 of the revision guide.

- He is a man people treat with awe and respect, or possibly fear, as suggested by ‘aware of his presence’ and ‘their voice lowered’.
- He has lived a privileged life, as suggested by ‘everybody had always treated him that way’.
- As well as being well-known, he is important, as suggested by ‘all of them knew who he was’.
- He is incredibly wealthy and possibly fond of showing off his wealth, as shown by ‘he would probably build the new children’s wing’.
- He seems keen to build worthwhile things for the community so possibly has good intentions, as shown by ‘He had already built a library and a school’.
- He is distracted and unable to concentrate, as shown by ‘looking over the words but not taking in their meaning’.
- He is nervous about whether the child will be a boy, as shown by ‘it had to be a boy’, which suggests he is traditional. This also suggests he will not be happy with a daughter and thinks they are less valuable.
- He doesn’t want other people to think badly of him / know he has a weakness, as shown by ‘It would never do’.
- He thinks he is better than other people or of a higher social status, as suggested by ‘he looked upon almost everyone as “them”’.
- He is self-absorbed and doesn’t seem to care about the deaths in the terrible earthquake, only that it will taint the day his son was born, as shown by ‘He hated that. That would take away from the birth of his son’.
- He expects to get what he wants, as shown by ‘it never occurred to him ... that it might be a girl’.

Practice 2.2: Source 3 *The Great Gatsby* by F. Scott Fitzgerald

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 83–85 of the revision guide.

- The writer shows that the narrator understands that Tom is a flawed character in the way he describes many negative qualities of Tom, such as his ‘gruff’ voice, his bad temper ‘fractiousness’, and his ‘contempt’ for other people.
- The writer suggests that the narrator admires Tom in spite of these things, as he does not include himself in the men who ‘hated his guts’ and describes him as ‘more than a man’.
- The writer shows the men have a long history of acquaintance / friendship, as they were in the same club at college.
- The writer shows that Tom approves of the narrator and wants to be thought well of by him, as suggested by ‘I always had the impression ... he wanted me to like him’.
- The writer shows their relationship is complicated because Tom doesn’t seem to understand why he wanted the narrator to like him, as suggested by Tom feeling a ‘harsh defiant wistfulness’ in connection to his feelings for the narrator.
- The writer shows that Tom wants to impress the narrator, as suggested by his saying ‘I’ve got a nice place here’ and ‘It belonged to Demaine, the oil man’.
- The writer shows that Tom is physically dominant in their relationship as he moves the narrator where he wants: ‘turning me around’ and ‘he turned me around again’.

Practice 2.3: Source 4 *Cat's Eye* by Margaret Atwood

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 83–85 of the revision guide.

- An impression that they are not friendly. Grace does not greet or welcome the narrator, she 'looks me over' and then criticises her for not having a hat.
- An impression that they are judgemental. Mrs Smeath 'considers me as if I'm an orphan left on her doorstep'. The word 'orphan' suggests that she is unwanted, or abandoned and at their mercy.
- An impression that they are mean. Grace lends her a hat but it is 'an old one' and too small.
- An impression that they feel superior to other people. Mrs Smeath uses 'we' and 'our' to suggest their church is more important than other ones, or that they are important people because they attend it.
- An impression that they are pious – religious but hypocritical. Aunt Mildred was a missionary and Mrs Smeath talks about 'our church' but neither behave in a kind and Christian manner towards the narrator.
- An impression that they are unattractive. Aunt Mildred is described as having 'knuckly red hands' and grey hairs on her face.
- An impression that they are trying to be stylish but don't succeed. They wear hats that are several years out of date and 'don't have the same effect' as when worn by models in the catalogue pictures.

Component 1: Section A Question 3 or 4

Marking guidance for Question 3 or 4 – Language question

- This question tests AO2 1a, c, and d: the ability to explain, comment on, and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.
- Responses must be drawn only from the specific lines cited in the question.
- The number of marks will be awarded as per the banded detail listed for each source text.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Marks	Skill descriptors
0	Give 0 marks for responses where there is nothing worthy of credit.
1–2	Give 1–2 marks to those who identify and begin to comment on some aspects of the question focus.
3–4	Give 3–4 marks to those who identify and give straightforward comments connected to the question focus. These answers may simply identify some relevant subject terminology.
5–6	Give 5–6 marks to those who have a good grasp of the question focus and begin to show some understanding of how aspects such as language are used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.
7–8	Give 7–8 marks to those who make accurate comments about the question focus and begin to analyse how language is used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively, where appropriate.
9–10	Give 9–10 marks to those who make accurate and perceptive comments about the question focus and also provide detailed analysis of how language is used to achieve effects and influence the reader. Subtleties of the writer’s technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Example answer: Source 1 *Call it Courage* by Armstrong Sperry

The answer given below is a full, high-mark answer. It is the complete answer of which an extract is given on page 91 of the revision guide.

At the beginning of these lines, the writer presents Mafatu as vulnerable. In the canoe he is 'lifted and flung' onto the reef, showing he is simply a passenger in the boat and not in control of events. However, the writer also presents Mafatu as tough and determined to survive throughout the extract when he is shown to be in battle with the ocean, 'fighting for survival' with 'only a will to live'. Mafatu is also presented as caring. The question 'Uri – where was he?', shows the reader he has concern for his pet and thinks of others, and helps the reader make an emotional connection to him. Mafatu is also presented in a slightly contrasting way, however: as prey, when he is shown to be 'lured' toward the beach. This reinforces his vulnerability but also suggests he sees the beach as a place of safety and is focused on reaching it.

To some extent Mafatu is also presented as simply instinctive: his body is automatically working to survive, as shown in 'His muscles did it of themselves'. Even the repetition of 'swimming, swimming' suggests a rhythmic, automated process taking place in Mafatu, rather than him making a conscious decision to swim. However, he is not oblivious to what is going on around him: we are told he sees 'the gleam of a shark's belly', but rather than panicking, Mafatu is shown as courageous and cool-headed and simply swims on.

However, when Mafatu reaches the beach he is presented as a figure of exhaustion. He has reached his physical limits, shown in the alliteration 'stumbled ... staggered ... soundless speech ... swayed'. This repetition of sound helps the reader to form a visual picture of him moving across the sand, so that when the text says 'all the world seemed to hold its breath', this includes the reader too, as we wait to see if he can make it up the beach to safety. In the final image of the extract, Uri is reunited with his master, and Mafatu is clearly presented as a person who can inspire great loyalty because Uri 'touched the boy's cheek' to make sure he was OK before he goes to take a drink at the nearby waterfall.

Marking guidance for Question 3 or 4 – Language and structure question

- This question tests AO2 1a, b, c, and d: the ability to explain, comment on, and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology where appropriate.
- Responses must be drawn only from the specific lines cited in the question.
- The number of marks will be awarded as per the banded detail listed for each source text.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Marks	Skill descriptors
0	Give 0 marks for responses where there is nothing worthy of credit.
1–2	Give 1–2 marks to those who identify and begin to comment on some aspects of the question focus.
3–4	Give 3–4 marks to those who identify and give straightforward comments connected to the question focus. These answers may simply identify some relevant subject terminology.
5–6	Give 5–6 marks to those who have a good grasp of the question focus and begin to show some understanding of how aspects such as language and the organisation of events are used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.
7–8	Give 7–8 marks to those who make accurate comments about the question focus and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively, where appropriate.
9–10	Give 9–10 marks to those who make accurate and perceptive comments about the question focus and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer’s technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Example answer: Source 1 *Call it Courage* by Armstrong Sperry

The answer given below is a full, high-mark answer. It is the complete answer of which an extract is given on page 97 of the revision guide.

The writer has structured these lines to begin with a dramatic and attention-grabbing attack on the reader's senses that will give a direct contrast to the stillness towards the end of the extract. We hear a 'thunderous tumult' before feeling the force of Mafatu's canoe being 'flung high' as he and Uri are 'hurled' violently into the sea. These sensory details keep the tension high by maintaining a close connection between the viewpoint of the main character and the reader. The aggressive vocabulary choices of 'tumult', 'flung', and 'hurled' also emphasise the drama of the situation Mafatu faces, making the reader concerned for his safety and survival. The writer maintains a feeling of drama as Mafatu begins to swim for land, using repetition and ellipsis for effect in how Mafatu moves: 'swimming, swimming ...'. This reflects the repetitive motion of swimming and adds a rhythm to the text structure, drawing the reader in.

However, the atmosphere remains tense as the writer creates a series of eerie images that are almost hypnotic for both Mafatu and the reader. Ahead of him the beach is described as 'salt-white in the darkness', a glowing image that 'lured him onward', almost as an angler fish would lure its prey. When he is passed by a shark, the creature's belly is described as 'gleam[ing]'. It feels that all around him there are dangers and their glowing light is both sinister and dramatic. When Mafatu feels the sand beneath his feet, it is a sudden physical sensation that jolts the reader from the hypnotic period of free swimming back to solid reality. The writer chooses a single-word sentence 'Sand' and it is almost as if Mafatu trips over the word on to the beach, and spills out the tension that has built up for so long.

Mafatu then collapses dramatically on to the beach. His exhaustion is evident in the way he moves 'stumbled, staggered', and he is unable to even speak due to the effort of his heroic survival, uttering 'soundless speech'. The jungle along the beach is personified, with the trees 'trooping to the edge' as though they are soldiers, anxious to inspect this sudden intruder to their shore. This raises the tension again, with the possibility the island may not be the welcoming haven Mafatu hoped for after all. However, as Mafatu moves further toward the jungle, the writer changes the tone with welcoming words such as 'murmur of water', 'soft as a chuckle' and he discovers a waterfall. In one final dramatic motion, Mafatu collapses into the water. We do not know if he is exhausted or unconscious. The writer leaves the reader on a cliffhanger with Mafatu laying 'without moving' and only his dog Uri to watch over him.

Practice 3.1: Source 2 *Kane and Abel* by Jeffrey Archer

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- The father is wealthy ‘his personal 17 fortune remained comfortably over sixteen million dollars’; Helena is poor, she has ‘no spare money’.
- The father is selfish ‘that damned earthquake’; Helena is selfless ‘Helena Koskiewicz believed in life’.
- This is the father’s first child ‘his son, still unborn’; Helena has ‘borne nine children’.
- The father is dismissive of other people ‘What silly remarks people make’; Helena is welcoming “‘Matka’s littlest one,” she whispered tenderly’.
- The father is not religious ‘He almost thanked God’; Helena believes in God ‘God had given her this one’, ‘Helena’s was a simple faith’.
- The father has already planned the name of his son and the rich future he will inherit: ‘The father answered without hesitation. “William Lowell Kane”, [the] capital would always remain intact, ready for his son’; Helena has not named the baby and only prays he will live: ‘surely he was destined to live’.
- The father is surrounded by a world of rich comfort ‘The obstetrician in evening dress’; Helena lives in poverty ‘She had never worn new clothes even once in her life’.
- The father is presented in a brisk, clipped style and details are implied and revealed through his actions and the dialogue; Helena is described in a purely narrative way, and much of what we learn is explicitly told to us.
- The dual narrative allows the juxtaposition of two very different worlds, and emphasises the contrast between them.

Practice 4.1: Source 2 *Kane and Abel* by Jeffrey Archer

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- Jasio hadn't noticed his wife didn't come to bed, which suggests he thinks more about his own comfort.
- He does not welcome the baby's arrival, shown by 'he stared down at the [child]' and 'the little intruder'.
- He is intolerant of babies / doesn't like to be disturbed, shown by his relief that the baby 'had, thank God, at least stopped wailing'.
- He wants an easy life, shown by him considering 'the easiest way out of the dilemma'.
- He does not want to take care of the child and thinks that is women's work, shown by 'let the women worry about life and death'.
- He acts in his own interest, rather than trying to help others, shown when he leaves the cottage silently 'for fear of waking the women and getting himself involved'.
- He is not a complicated man, shown by 'heavy, dull' and forgets about the child as soon as he is out of the house on his way to work 'giving no more thought to the little intruder'.
- Florentyna is considerate and thinks of others, shown when she 'tiptoed' up to the rocking chair and 'eased' the child away from her mother.
- She loves the new baby, shown by 'whom she adored at first sight'.
- She has longed for a doll, implied by 'she had never in her eight years owned a doll', 'only seen one once', and 'had not touched the beautiful object'.
- She has strong maternal instincts, shown by 'she felt an inexplicable urge to hold this baby'.
- She thinks the baby is beautiful, shown by 'little blue eyes – such blue eyes'.
- The baby's arrival has made her feel happy, shown when 'she began to hum'.

Practice 3.2: Source 3 *The Great Gatsby* by F. Scott Fitzgerald

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- An impression that their home is a beautiful place, shown by ‘high hallway’, ‘bright rose-coloured space’.
- An impression of delicateness / brittleness to the house, shown by how it is ‘fragilely bound ... by windows’ and the ‘frosted wedding-cake of the ceiling’.
- An impression that the house is connected to the natural world, shown by the way the ‘fresh grass ... seemed to grow a little way into the house’ and the breeze ‘blew through the room’.
- An impression that the house feels alive, shown in personification ‘the groan of a picture’.
- An impression that Tom is a negative force in the house, shown when he shuts the windows with a ‘boom’.
- An impression that Tom is controlling – the wind ‘died out’ following his actions.
- An impression that Daisy may symbolise purity or a positive force in the house through her white dress.
- An impression that Daisy is connected to the natural world / life of the house, shown in the way she was ‘buoyed up’ by the wind when it moved through the house.
- An impression that Daisy is a good hostess, shown in her ‘conscientious expression’.
- An impression that Daisy is good at putting people at ease and is thought to be charming by people who meet her, shown in the description of her ‘absurd charming little laugh’ that makes the narrator laugh too.
- An impression that Daisy is mesmerising and possibly easy to fall in love with, shown by her holding the narrator’s hand and looking at him in a special way.
- An impression that Daisy is thought to be a flirt and knows how to manipulate men, shown by her ‘murmur’ that the narrator has ‘heard it said’ makes ‘people lean towards her’.

Practice 4.2: Source 3 *The Great Gatsby* by F. Scott Fitzgerald

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- The writer shows that the narrator finds his cousin Daisy attractive through the way he describes her ‘thrilling voice’, and uses a metaphor to compare it to music.
- The writer shows that the narrator feels he understands Daisy; he thinks she is a complex woman, both ‘sad and lovely’, and capable of capturing men’s hearts who then found her ‘difficult to forget’.
- The writer shows that the narrator is keen to entertain and flatter Daisy, describing how she is missed with comic exaggeration in ‘All the cars have the left wheel painted black’ and ‘a persistent wail all night long’.
- The conversation between the narrator and Daisy shows she is – or pretends to be – easily persuaded by him ‘How gorgeous!’
- Tom seems to dislike his wife’s relationship with the narrator, or the way they speak to one another, as he is described as having been ‘hovering restlessly’ then later ‘glancing at Daisy and then back at me, as if alert for something more’.
- The writer shows that Tom reacts physically and either attempts to dominate in his relationship with the narrator or claim him as his friend by resting ‘his hand on my shoulder’. Later he puts his arm ‘imperatively under mine’ and ‘compelled me from the room’.
- The writer uses short, sharp dialogue between the narrator and Tom to show their ‘masculine’ relationship and contrast it with the flattery exchanged between the narrator and Daisy.
- Tom and Daisy’s relationship seems to be strained. He seems suspicious of her, shown by ‘alert for something more’ and speaks to her ‘crossly’, and she accuses him of hurting her, shown by ‘the knuckle was black and blue’.
- Daisy looks to the narrator for advice ‘She turned to me helplessly’.
- Daisy is not as helpless in her relationship with Tom. She demands that they return to Chicago ‘Let’s go back, Tom. Tomorrow!’ and then accuses him of hurting her ‘a brute of a man’.
- The narrator’s blind admiration of Daisy could suggest he is a naïve partner in their relationship.
- Tom seems to antagonise both the narrator and Daisy; while Daisy is absolutely pliant in her relationship with the narrator but more assertive in her relationship with her husband.

Practice 3.3: Source 4 *Cat's Eye* by Margaret Atwood

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- The narrator doesn't like being in the car with the Smeaths, shown by 'used breath' and 'a stale smell like dried saliva'.
- The narrator feels separate to the Smeaths – her breath is not included in the stale smell.
- The narrator is curious about where she is going, shown when she asks about 'a thing that looks like an onion and goes around'.
- The narrator feels ignorant and perhaps out of her depth, as shown when she says 'for all I know' and 'I don't know any of the tunes'.
- The narrator looks up to Grace and feels subservient, accepting everything she says as correct, as shown by 'Grace says it's a ventilator ... Grace says is a pew'.
- The narrator focuses on the things she sees in the church that relate to the natural world, which suggests that is what is important to her, for example 'shiny wood', 'morning glories', 'white bird', and 'vines ... bunches of grapes and different flowers'.
- The narrator is mesmerised by the stained glass windows, shown by 'I can hardly take my eyes off them'.
- The narrator is unsure about what to do in the church service, as shown by 'I become confused'.
- The narrator feels she has to conform and follow what Grace does, shown by 'I watch what Grace does, and stand up when she stands up, sit when she sits'.
- The narrator seems to feel reassured that Sunday school is 'in classes, like ordinary school', which is familiar to her.
- The narrator feels left out / an outsider during the Sunday School class, as shown by her legs 'dangling' and 'I haven't memorised anything'.
- The writer uses very few adjectives in this extract, except when the narrator is describing something she seems to connect to, such as the interior of the church and its windows. Even then they are restrained choices such as 'high', 'gold', 'white'; however, the fact they are rare emphasises that the narrator feels strongly about them.
- The writer uses very few adventurous verbs in this extract, again except when the narrator is describing the stained glass window. The use of 'twining' and 'illuminates' make the text feel alive and may reflect the narrator's positive feelings about nature and light.
- The narrator reports the events of the extract with very little emotion, almost in a clinical manner, which suggests she is either not comfortable with the environment, or not enjoying the experience, or that she feels part of an experiment and is reporting the events as a detached observer (the context tells us her parents are scientists).

Practice 4.3: Source 4 *Cat's Eye* by Margaret Atwood

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 99–101 of the revision guide.

Details candidates may explore or comment on could be:

- The impression that Grace has a weak or unpleasant singing voice, as described by 'thin and reedy'.
- The impression that Grace is a swot, or a goody two-shoes, as shown by 'She knows all the words; she knew all the words to her memory passage too'.
- The impression that the narrator still admires Grace, even though the reader might see she is a flawed character. This is suggested by the narrator's sudden burst that she feels 'suffused by goodness, I feel included' when they pray.
- The impression that the narrator is desperate to be liked and accepted, as shown by 'I feel included, taken in. God loves me'.
- The impression that Grace feels the narrator is more acceptable as a friend now she has attended church with her, as shown by 'I am invited for Sunday dinner. It is the first time I've ever stayed for dinner'.
- The impression that Grace is the dominant friend in the relationship – she 'takes me upstairs'. The narrator never questions anything Grace says, but assumes it is correct, frequently saying 'Grace says ...' as if that is enough.
- The impression that Grace lives in a very disciplined / mean household, as shown by their only being allowed 'four squares of toilet paper' and the soap being 'black and rough'.
- The impression that the narrator is quite naïve and unworldly. She doesn't understand what 'grace' is.
- The impression that the events of the day have begun to change the narrator. She is 'resentful' that her parents hadn't told her things – or had been deliberately 'keeping [things] from me'. She is aware of the things that were wrong, such as the missing hat.
- The impression that the narrator is confused by God and anxious about religion, as suggested by 'they have him at school', 'it seems there is more to it', 'before he can be truly appeased', 'I am worried about Heaven'.
- The impression that Grace is mean, having lent the narrator her 'second-best' Bible; however, also that she does want the narrator as a friend as she has still lent her one – but possibly because the narrator is someone Grace can dominate and feel superior to.
- The impression that the things the narrator is familiar with, such as the stars, are becoming distorted or tainted by her new experiences with Grace, her family, and the church, as shown by 'Now they look watchful'.

Component 1: Section A Question 5

Marking guidance for Question 5

- This question tests AO4: the ability to evaluate texts critically and support this with appropriate textual reference.
- Responses must comment specifically on any given lines in the question, as well as using the whole source text.
- The number of marks will be awarded as per the banded detail listed for each source text.
- Suggested content suggests some things that might be written about, but is not exhaustive.

Marks	Skill descriptors
0	Give 0 marks for responses where there is nothing worthy of credit.
1–2	Give 1–2 marks to those who express a simple personal opinion with linked, basic textual reference.
3–4	Give 3–4 marks to those who give a personal opinion supported by straightforward textual references. These responses will show limited interaction with the text as a whole and / or how the writer has created thoughts and feelings.
5–6	Give 5–6 marks to those who give an evaluation of the text and its effects, supported by appropriate textual references. These responses will show some critical awareness of the text as a whole and how the writer has created thoughts and feelings.
7–8	Give 7–8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text. They will also explore how the writer has created thoughts and feelings.
9–10	Give 9–10 marks to those who give a persuasive evaluation of the text and its effects, supported by convincing, well-selected examples and purposeful textual references. These responses will show engagement and involvement, where candidates take an overview to make accurate and perceptive comments on the text as a whole. They will also explore how the writer has created thoughts and feelings with insight.

Example answer: Source 1 *Call it Courage* by Armstrong Sperry

The answer given below is a full, high-mark answer. It is the complete answer of which an extract is given on page 109 of the revision guide.

I agree that luck plays some part in Mafatu's survival during the shipwreck, but it is clearly his own abilities that have and will keep him alive. In this final part of the source, Mafatu quickly works out where he is and shows he has the ability to understand what he needs to do to survive: 'he must find food ... he would make fire ... there was a shelter to build'. As a reader, I am made confident Mafatu will survive because Mafatu is confident and lists these requirements without any worry or hesitation. His assurance here contrasts with the weak and 'powerless' boy that is presented at the start of the extract. If we only took that point of the story, I might have agreed that Mafatu would be lucky to survive. However, a really important part of the story is how Mafatu changes, and the writer shows how he gets more confident the more challenges he faces.

For example, when his canoe crashes on the reef he is pitched into the water and the 'shock' is said to bring him 'back to consciousness'. The writer uses the events of the plot to test Mafatu, and in this situation Mafatu is presented as a boy who will rise to the challenge. Instantly he 'struck out, fighting for survival' which shows he is not relying on luck to save him, but his own ability to swim. I can see that he is determined and focused through the repetition of references to the land he can sense in the distance: 'a strip of beach ... a strip of sand'. It is lucky that the sand is white and might glow in the night, however that means nothing without the conscious determination to reach it, which the writer shows when he says 'on he swam'.

It is interesting that Mafatu is actually presented as a character who is very superstitious and probably believes in luck. He frequently references the 'Sea God' and seems haunted by 'the voice of Moana'. When Mafatu wakes up after his collapse on the beach he believes Moana 'had been cheated'. This implies that he might say his survival was luck rather than his own abilities, however, I believe the writer wants us to see that Mafatu is actually much braver and more able than he himself believes. Although we are explicitly told he 'clung' to the canoe and whispered 'a silent prayer' early in the text, at that point he was not in peril. By showing us what Mafatu could do when faced with immediate danger, the writer implicitly presents Mafatu as courageous and skilled.

In the final part of the extract, as well as Mafatu listing what he needs to do, we also actually see him in action, confidently taking care of his wounded leg: plucking 'wild limes', squeezing the 'juice into the wound, and binding 'a leafy bandage with a twist of vine'. His knowledge of plants and practical skill are clear. The writer ends the passage with the declaration 'his leg felt better' which is in no way down to luck, and affirms that Mafatu's survival has far more to do with his own abilities than luck.

Practice 5.1: Source 2 *Kane and Abel* by Jeffrey Archer

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 111–113 of the revision guide.

Areas for possible evaluation:

Things in common?

- Anne and Helena both love / are proud of their sons, shown by Anne's recording of all William's milestones, and Helena 'whispering tenderly' to her son.
- Each baby has people who care for them: William: his mother, father, nurse, and servants; Baby Koskiewicz: his mother and Florentyna.
- Each baby has a father who is distant and thinks child-rearing is for women, shown by Jasio 'giving no more thought to the little intruder' and 'let the women worry about life'; and Richard 'unaware of problems such as teething, wet nappies and undisciplined cries for more food'.
- Both babies are taken care of by women: their mothers, nurse, and servants (for William) and Florentyna (for baby Koskiewicz).
- Both Jasio and Richard think work is important, shown by Richard seeing 'no reason why a birth should interrupt his well-ordered life' and Jasio's determination 'to be on the Baron's estate by first light'.

Things that are different?

- The Kane family live in a wealthy world; the Koskiewicz family live in poverty.
- The Kane family lives in a city mansion; the Koskiewicz family live in a rural cottage.
- Richard is an intelligent banker; Jasio is a 'dull', 'servile' hunter.
- Jasio does not actually care at all for his child; Richard does love and value his son.
- Richard Kane is not religious, the Koskiewicz family are religious.
- Baby Koskiewicz has six siblings, William Kane has none.
- The Koskiewicz children do not have many, if any toys, shown by 'She had never in her eight years owned a doll', whereas the Kane nursery is 'crammed with toys'.

The key to this question is the ability to shape and sustain a coherent stance.

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Practice 5.2: Source 3 *The Great Gatsby* by F. Scott Fitzgerald

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 111–113 of the revision guide.

Areas for possible evaluation:

Attractive?

- Daisy is described as being ‘in white, and their dresses were rippling and fluttering’, which suggests she is soft and beautiful like a butterfly.
- Daisy is frequently described as a ‘young’ woman by the narrator, which implies her youth may be attractive to him.
- Daisy and her friend ‘ballooned slowly’ which suggests elegance and lightness.
- Daisy’s laugh is described as an ‘absurd charming little laugh’.
- Daisy’s laugh encourages the narrator to laugh with her, implying he is captivated by her.
- The narrator is made to feel special by Daisy, shown when she held his hand and looked ‘up into my face, promising that there was no one in the world she so much wanted to see’.
- Daisy is described as having ‘a way’ with people.
- Daisy speaks in ‘murmurs’ and has a ‘low, thrilling voice’.
- The narrator dismisses criticism of Daisy as ‘irrelevant’, suggesting he is bowled over by her.
- Daisy is described as physically beautiful but also vulnerable: ‘Her face was sad and lovely’.
- Daisy is suggested to be passionate and exciting, shown in ‘bright eyes and a bright passionate mouth ... an excitement in her voice’ and ‘a promise there were gay, exciting things hovering in the next hour’.
- People in Chicago send their love to Daisy through the narrator.

Vain and silly?

- Daisy wants people to think about her “‘Do they miss me?’” she cried ecstatically’ and “‘How gorgeous!’”.
- Daisy acts in a silly, weak way when she says “‘What’ll we plan?’” She turned to me helplessly: “‘What do people plan?’”.
- Daisy acts in a silly, self-absorbed way when she declares she has hurt her finger.
- Daisy expects to be the centre of attention, shown in the way ‘we all looked’ at her finger.

Other qualities?

- The narrator suggests Daisy is calculating when he says 'I've heard it said that Daisy's murmur was only to make people lean towards her'.
- She may be untrustworthy, shown when Tom glances at her then the narrator 'as if he were alert for something more'.
- She is used to getting her own way, shown when she 'demand[s]' to know who Gatsby is and 'complained' about hurting her finger.
- She may be frustrated / unhappy in her marriage with Tom, shown when she says 'That's what I get for marrying a brute of a man, a great, big, hulking physical specimen'.

The key to this question is the ability to shape and sustain a coherent stance.

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Practice 5.3: Source 4 *Cat's Eye* by Margaret Atwood

Suggested content from which an appropriate selection could be made has been given for each Exam Practice question. You can find these practice questions on pages 111–113 of the revision guide.

Areas for possible evaluation:

The Smeaths want to improve Elaine?

- Mrs Smeath and Grace invite Elaine to join them at church.
- Mrs Smeath 'considers' Elaine when she arrives, and insists she wears a hat.
- Grace tells and shows Elaine what she has to do, which suggests she feels she knows better, shown by 'She holds the hymn book open and points'.
- Aunt Mildred instructs Elaine about saying grace and although she smiles, it is 'firmly' as though there is no possible argument against it for Elaine.
- The Smeaths are a traditional, ordered family, shown by their going to church, saying grace at meals, shopping from the Eaton's catalogue, and only allowing 'four squares of toilet paper'. Elaine comes from a nomadic background with scientist parents (taken from context); she is not religious and is unfamiliar with many of the things the Smeaths do. This suggests they may view her as subversive and in need of improvement through religious salvation in order to be suitable as a friend for their daughter.

Elaine wants to be improved?

- Elaine is pleased by the idea of going to church, but more because it means she will be alone with Grace rather than that she wants to become a Christian.
- She accepts the criticism from Mrs Smeath that she needs a hat, and wears one that is old and too small.
- Elaine copies what Grace does to try and fit in, shown by 'I watch what Grace does, and stand up when she stands up'.
- Elaine behaves meekly and obediently at church, shown by 'we sit in a line', 'we file out ... in a line', 'we sing'.
- Elaine may admire the older teenager who teaches Sunday school as she describes her 'light-blue hat and veil' and that 'she smiles at me'. Very few adjectives are used by the writer, so when they appear they usually signify something important to Elaine, such as her seeking approval.
- Elaine feels improved by having gone to church, shown when they pray: 'I feel suffused with goodness, I feel included, taken in. God loves me'.
- There are benefits to being improved, such as staying longer at Grace's house to have dinner.
- She talks about her homework of learning a psalm 'importantly', suggesting she feels empowered by the experience of going to church.
- She describes herself as feeling 'resentful' towards her parents, and that there are 'things I need to know'. These suggest she feels she needs to be improved.

Elaine does not want to be improved?

- While Grace shops for clothes with her mother, Elaine’s clothes are second-hand. She does not see this a problem, shown by ‘I think this is the norm for dresses’.
- She finds the new white stockings she has to wear for church itchy, which implies she does not like having to wear them as part of being improved.
- Elaine finds Mrs Smeath and Aunt Mildred repulsive, describing their ‘knuckly red hands’ and ‘hairs’ on their faces. Their hats are described as ‘packages of felt carelessly done up’. This suggests she does not want to be improved to be like them.
- She is confused by the events at church and at dinner in the Smeath house feels an outsider when she does not know what to do, shown by ‘I don’t know any of the tunes’ and ‘I don’t know what she’s talking about’.
- Elaine observes things at the Smeath house that she is uncertain about, such as ‘only allowed four squares of toilet paper’ and soap that is ‘black and rough’.
- Elaine feels that God wants to be ‘appeased’ which suggests that she is not willingly choosing to be improved, but that she feels she has to in order to satisfy God.
- Elaine feels that the things she has relied on up to this point for their constancy – the heavens and stars – have taken a sinister turn and are not simply celestial bodies, but are ‘watchful’, and therefore judging her.

The key to this question is the ability to shape and sustain a coherent stance.

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Component 1: Section B Question 1

Marking guidance for Question 1

- This question tests AO5:
 - Communicate clearly, effectively and imaginatively, selecting and adapting tone, style, and register for different forms, purposes, and audiences.
 - Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- This question also tests AO6: Use a range of vocabulary and sentence structures for clarity, purpose, and effect, with accurate spelling and punctuation.
- The number of marks will be awarded as per the banded detail listed below.

Band	AO5 Communication and organisation 24 marks available	AO6 Vocabulary, sentence structure, spelling, and punctuation 16 marks available
	Give 0 marks for responses where there is nothing worthy of credit.	Give 0 marks for responses where there is nothing worthy of credit.
1	1–4 marks <ul style="list-style-type: none"> • there is basic control and coherence (a basic sense of plot and characterisation) • there is basic organisation (paragraphs may be used to show obvious divisions) • there is some use of structure and grammatical features to convey meaning • communication is limited but some meaning is conveyed 	1–3 marks <ul style="list-style-type: none"> • limited range of sentence structure • control of sentence construction is limited • there is some attempt to use punctuation • some spelling is accurate • control of tense and agreement is limited • limited range of vocabulary
2	5–9 marks <ul style="list-style-type: none"> • there is some control and coherence (some control of plot and characterisation) • there is some organisation (narrative is beginning to have some shape and development) 	4–6 marks <ul style="list-style-type: none"> • some variety of sentence structure • there is some control of sentence construction • some control of a range of punctuation • the spelling is usually accurate

	<ul style="list-style-type: none"> • structure and grammatical features are used to convey meaning • communication is limited but clear 	<ul style="list-style-type: none"> • control of tense and agreement is generally secure • there is some range of vocabulary
3	<p>10–14 marks</p> <ul style="list-style-type: none"> • the writing is mostly controlled and coherent (plot and characterisation show some detail and development) • the writing is organised (narrative has shape and direction) • structure and grammatical features are used with some accuracy to convey meaning • communication is clear but limited in ambition 	<p>7–10 marks</p> <ul style="list-style-type: none"> • there is variety in sentence structure • control of sentence construction is mostly secure • a range of punctuation is used, mostly accurately • most spelling, including that of irregular words, is correct • control of tense and agreement is mostly secure • vocabulary is beginning to develop and is used with some precision
4	<p>15–19 marks</p> <ul style="list-style-type: none"> • the writing is clearly controlled and coherent (plot and characterisation show convincing detail and some originality and imagination) • the writing is clearly organised (narrative is purposefully shaped and developed) • structure and grammatical features are used accurately to support cohesion and coherence • communication shows some ambition and conveys precise meaning 	<p>11–13 marks</p> <ul style="list-style-type: none"> • sentence structure is varied to achieve particular effects • control of sentence construction is secure • a range of punctuation is used accurately • spelling, including that of irregular words, is secure • control of tense and agreement is secure • vocabulary is ambitious and used with precision
5	<p>20–24 marks</p> <ul style="list-style-type: none"> • the writing is fully coherent and controlled (plot and characterisation are developed) 	<p>14–16 marks</p> <ul style="list-style-type: none"> • there is appropriate and effective variation of sentence structures • virtually all sentence construction is controlled and accurate

	<p>with detail, originality, and imagination)</p> <ul style="list-style-type: none"> • the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader’s interest) • structure and grammatical features are used ambitiously to give the writing cohesion and coherence • communication is ambitious and consistently conveys precise meaning 	<ul style="list-style-type: none"> • a range of punctuation is used confidently and accurately • virtually all spelling, including that of complex irregular words, is correct • control of tense and agreement is totally secure • a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning
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Question 1 example answer

The answer given below is a full, high-mark answer. It is the complete answer given on pages 121–123 of the revision guide.

“You have one message. Message: ‘Hi love, it’s only Mum. Marie and I are going to be in town, thought we could grab a bite? Give us a ring, let us know? Bye pet.’ Beeeeeep.”

Just the sound of her voice made me smile: she was always there when I needed her. She and Marie were so excited when I got this job in the city. I couldn’t help but remember the first time we’d planned a trip here. It felt so long ago now but at the same time, it was an unforgettable day ...

OMG! It was going to be the best day of my life! Absolutely. 100%.

On the first day of the holiday, my dear old mum asked if we wanted to go to London.

“LONDON!” I screeched, at a level that could have broken the sound barrier, and may well have burst my brother Toby’s eardrums.

“I take it that’s a yes?” she replied, beaming. Her crinkly Irish eyes twinkling at me over her morning coffee. I leapt to my feet and gave her the biggest hug I could manage. My brother Toby nursed his ears and was clearly torn between scowling at me and being made up that we were going to London.

“Yeah, that’d be great,” he said. “Can we go to the Lego shop?” he added hopefully. If my brother had a passion it was Star Wars Lego. He had rows of little storm troopers, or clone troopers, or whatever they are, lined up on his bookcase and had been saving for at least half a century for a Death Star.

I spent the rest of the day planning my outfit for our adventure, googling ‘best London sights’, and mocking my brother, who was dusting his troopers in preparation for the new arrivals to their ranks. So sad, love him.

The day dawned, a rosy glow on the horizon, a car packed to the hilt with snacks. What could possibly go wrong? Marie called shotgun, so Toby and I got comfy in the back. I smoothed the soft fabric of the seats with the back of my hand and gazed out the window at the sunshine. Toby was really quiet, but I figured he was just planning his Lego purchases. The miles drifted by ... Toby seemed to be dozing and I was listening to lush tunes on my iPhone ... the car purred along like a ... BANG! SCREECH! SWERVE!

Mum let out a torrent of swearing. Marie was clutching both the dashboard and her heart. Smoke was billowing from under the car bonnet like a seriously angry dragon. Visibly sweating, Mum steered us off the motorway on to the hard shoulder. She yanked the handbrake up and mopped her brow, “Everyone all right?” she asked, patting Marie’s shoulder and glancing back at us. She got out and gingerly levered up the bonnet. More swearing.

“Well, that’s London stuffed,” I said, throwing myself back moodily. The seat covers felt suddenly itchy and irritated my neck. Outside the sun had vanished behind a looming black cloud. Could anything rescue the day?

Toby suddenly came to life. “Maaaarieeee ...”

“Yes love?” replied Marie.

“I don’t feel very ... blllleeeuuughhhhh!”

The smell of vomit filled the car as my shoes were drenched. No, nothing could rescue the day, and at that moment I wished I was somewhere – ANYWHERE – else ...

Well, I might not have made it to London that time, but now I was here and living my dream. Did my trainers ever recover from their ‘ordeal’? No. Did Toby feel mortified forever? You bet. And he’s still saving up for that Death Star ...

Practice questions 1.1–13

These practice questions can be found on pages 125–127 of the revision guide. Answers will vary.