

Oxford Revise | Eduqas English Language | Answers

Component 2: Section A Question 1

Marking guidance for Question 1

- This question tests the first part of AO1: the ability to identify explicit information and ideas.
- Responses may quote or paraphrase.

Example answer: Source 5a *Around India in 80 Trains* by Monisha Rajesh

The example answer referred to is on page 136 of the revision guide.

Award **one mark** for each correct response in a), b), and c).

a) A train

b) She pretends she is reading but really she is listening in on the conversations around her about things like exams and mean bosses

c) 'guavas'

Practice 1.1: Source 6a ‘I’ve never lost sight of the true meaning of Christmas: my birthday’ by Walter Marsh

You can find these practice questions on pages 138–139 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) Dido **OR** Humphrey Bogart **OR** the Veronicas **OR** Jesus of Nazareth
- b) He crashed the family car / Camry
- c) Pudding and birthday cake

Practice 1.2: Source 7a ‘I left my job in London to grow food’ by Claire Ratinon

You can find these practice questions on pages 138–139 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) New York
- b) Two seasons
- c) School gardener **OR** Beekeeper **OR** Growing organic salad leaves

Practice 1.3: Source 8a ‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney

You can find these practice questions on pages 138–139 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) 17
- b) She was picked last on football days **OR** She was severely bullied **OR** She was told that girls shouldn’t play **OR** She was told she was a boy, not a ‘real girl’
- c) Because it shows that women’s football has a ‘visible bold future’ **OR** Because it suggests that women’s football is ‘commercially viable’ / has ‘commercial value’ **OR** Because it means sponsorship / real investment in women’s football will follow

Component 2: Section A Question 2

Marking guidance for Question 2

- This question tests AO2: 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.
- 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 simply identify a few textual details that show the question focus. Responses in this band are likely to be brief and limited and may lack clarity / precision. Responses may also struggle to engage with the text and / or the question.
3–4	Give 3–4 marks to those who identify some of the textual details that show the question focus. The responses may include some simple comments alongside relevant selection of detail, although coverage and comments across the whole text may be limited. These responses may simply identify subject terminology.
5–6	Give 5–6 marks to those who identify and comment on a range of examples that show the question focus and begin to show how aspects such as language, tone, and structure are used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology to support their comments, where appropriate.
7–8	Give 7–8 marks to those who make accurate comments about how a good range of different examples from the account show the question focus, and begin to analyse how aspects such as language, tone, and structure 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 a wide range of different examples from the text that show the question focus. These responses provide detailed analysis of how aspects such as language, tone, and structure are used to achieve effects and influence readers. Well-considered accurate use of relevant subject terminology supports comments effectively, where appropriate.

Example answer: Source 5a *Around India in 80 Trains* by Monisha Rajesh

The answer given below is a full-mark answer. It is the complete answer given on page 145 of the revision guide.

The writer shows her enjoyment of travelling throughout this text by presenting her journey to the reader as a bright, interesting, constantly changing event. She shows she is determined to immerse herself fully in the journey. At the start of the extract the tone is one of excitement: an electric atmosphere is created, like the start of an Olympic race. The writer partly does this by using a simile to describe the passengers 'like relay runners'. However, she makes this seem comical by juxtaposing descriptions of their clothing not as lycra and trainers but 'polyester shirts and satchels'. The writer's comic observations show the reader that she is enjoying what she sees on her travels.

The phrase 'fellow travellers' implies a feeling of comradeship with those around her, emphasised by 'survived' which builds an image of a battle they have fought and won together, suggesting she enjoyed the frantic experience even if it was a bit stressful. Later on she says she feels a mixture of 'relief and pride', which shows she is drawing positive conclusions from the events of her travels.

The writer also shows her enjoyment of travel through the detailed description of what the people around her do when they get on the train 'scrabble for handholds, adjust saris and pull out phones'. This tricolon of details shows she is watching and noticing everything that goes on.

She embraces lots of different elements of travel. For example, when she sits down she has to wipe 'someone else's sweat from my arm'. This sensory image might be off-putting for some people, but the writer presents it in a matter-of-fact way, showing she is taking it in her stride. The writer then shows clear evidence of enjoyment when she says she is 'relaxing into the ride': the use of the word 'ride' rather than journey or trip, suggests something more pleasurable.

Monisha shows she is keen to engage with a wide variety of people on her train journeys. As the text progresses she goes in proper seated carriages, carriages with sleeping berths, and basic carriages at the end of the train with 'wooden slats' where 'farmers and fruit sellers' travel. We can see she enjoys this variety because she finds something new and interesting in each one, such as the fruit sellers who 'place guavas in my palm, while joking with their friends'.

Even towards the end of the text when the tone changes and the writer finds herself in a worrying situation with a lone male passenger, she finds a positive outcome when a kind elderly sweeper takes her to a guesthouse where she could wait in safety until the next train. She recalls 'the kindness of strangers', which shows she is grateful for help which allows her to keep enjoying her travels. When she then boards the next train and goes to find a sleeping berth, positive vocabulary to describe both the swift motion of the train in 'sailed' and her welcoming neighbours in the beds in 'winked' and 'shone', show that her enjoyment of travel continues and that she feels 'safe ... at home'.

Practice 2.1: Source 6a 'I've never lost sight of the true meaning of Christmas: my birthday' by Walter Marsh

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 page 147 of the revision guide.

What is said:

- 'Unusual date of birth'
- 'I wouldn't trade it for any other day of the year'
- 'My own personal nativity story'
- 'The novelty of being born on Christmas Day'
- 'a twinkle in her eye and quietly sing my name instead of "dear Jesus"'
- 'combined presents ... isn't so bad really'
- 'people would console me ... I never quite understood why'
- 'it felt like the whole world was counting down to one special day ... my arrival on Earth'
- 'best of all'
- 'kindly great-uncles and aunts'
- 'being allowed to eat pudding and birthday cake'
- 'Why ... would anyone mind being the centre of attention on this merriest day of the year?'

Language, tone, and structure:

- Positive vocabulary choices throughout 'amusement', 'blissful', 'pretty good', 'twinkle', 'blossomed', 'special', 'kindly', 'red-cheeked', 'comical', 'merriest'.
- 'Characters' in the account clearly created through vocabulary choices to enhance the anecdotes told and create the idea of a chaotic but loving family who make his Christmas birthday magical.
 - His father is presented as a hot-headed man panicking at his wife's labour: 'Chaos of dropping her', 'palming the three-year old off', 'Dad crashed', 'ropable'.
 - His mother is presented as a selfless, loving woman: 'she and Dad delayed the hospital run ... they let him shake out his stocking'; 'twinkle in her eye'; 'quietly sing my name'.
 - His brother is presented as good-natured: 'Far from being traumatised, my brother remembers it being a pretty good day'.
- Tone of warmth and gentle good humour; patience with people who think it's awful having a birthday on Christmas day; recounting some of the things that went wrong on the day he was born with good humour.
- Alliteration 'sympathetic sighs' creates an audible tone to the reactions he often receives.
- The structure of the account follows the events of the day in chronological order, taking the reader on a journey of his arrival, allowing them to share in why he loves having his birthday on Christmas day.

Other ways:

- He knows the events of the day he was born on in incredible detail – showing how important it is to him.
- He uses ironic humour / puns connected to Christmas: ‘some guy called Jesus’; ‘a statistically uncommon cross I bear’; ‘Shepherds quaked at the sight!’
- Humorous rhetorical questions: ‘Why ruin the poor kid’s Christmas too?’; ‘Why ... would anyone mind being the centre of attention on this merriest day of the year?’
- He uses anecdotes to enlarge the story of his arrival and build warm, amusing images for the reader.
- He presents and dismisses counter-arguments as to why 25 December would be a bad day to be born.

Practice 2.2: Source 7a 'I left my job in London to grow food' by Claire Ratinon

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 page 147 of the revision guide.

What is said:

- 'Explore somewhere new'
- 'a seed was ... sown'
- 'alchemy'
- 'unexpected'
- 'all I could think about'
- 'I was determined'
- 'taught me something precious'
- 'there is nothing quite so ordinary and yet somehow remarkable'
- 'given my life more meaning than I have ever known'

Language, tone, and structure:

- Rich and imaginative choices to describe the food she grows 'dusky', 'Tuscan', 'striped', 'spiky', 'nectar-rich'.
- Tone of awe created in magical imagery of growing food: 'alchemy'.
- Imagery reflects the natural world: 'unexpected shapes and colours', 'chaos of abundance', 'unlikely spaces', 'working the land'.
- Clear love and joy of what she does: 'captivated', 'my hands in the soil', 'precious', 'captured', 'romantic', 'essential work'.
- Explains the variety of impacts she has made, showing her passion for the subject:
 - as a school gardener teaching children 'about how food arrives on their plate'
 - as a beekeeper 'supporting pollinators'
 - growing salad to fill 'the plates of people in Hackney'
 - encouraging others to grow their own produce 'I write and talk about the importance of doing so'
 - informing people: 'I write and talk about the issues around food growing'.
- Realistic tone created in final paragraph as difficulties explored 'backbreaking, exhausting and painfully underpaid'.
- Account is structured in a chronological way, but creates a narrative through the emotional journey of the writer as much as the actual events.

Other ways:

- She uses technical language such as ‘harvested’, ‘planted out’, ‘raked’, and ‘tilth’ to show she is knowledgeable, which suggests she is proud of / excited by what she knows.
- She doesn’t just tell the reader what she has done, she shares her personal insights to teach others, which shows she is excited by what she does.
- Religious imagery suggests she views what she does as not just exciting but something essential and almost reverential: ‘I have sacrificed my bodily wellbeing at its altar’.
- Counter-arguments given and dismissed in final paragraph to show that even though the work is difficult, it has given her ‘meaning’ and ‘purpose’.

Practice 2.3: Source 8a 'This used to be the stuff only little boys' dreams were made of' by Karen Carney

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 page 147 of the revision guide.

What is said:

- 'He read it like it was a norm for there to be women's football on this page'
- 'They were all role models to him. That's what's changed now.'
- 'It's hard to properly put into words just how momentous this week has been'
- 'Being at Wembley on Sunday was a feeling I will never forget.'
- 'bawling my eyes out'
- 'it's all we've ever dreamed of'
- 'the uphill climb here is what makes this win so joyous'
- 'she inspired me'
- 'Every female player or female fan ... will have had some memories like that. That's why the win matters so much.'
- 'so many people came to watch'
- 'hugely significant'
- 'visible, bold future'
- 'Commercially viable ... commercial value'
- '17 million people watched that game'
- 'That means sponsorship; that means real investment'
- 'women are household names'
- 'We need to capitalise on that shift from this tournament, so that there is momentum.'
- 'This moment is magical'
- 'It's not just a win for women, it's a win for us all.'
- 'They are history makers. It's a dream come true.'

Language, tone, and structure:

- She uses personal anecdotes about her struggle to become taken seriously as a footballer to create a personal connection with the reader: ‘I know how many roadblocks I experienced’, ‘I was still the only girl’, ‘I was picked last’, ‘severely bullied for it’, ‘told that girls shouldn’t play’, ‘told I was a boy, not a “real girl”’.
- She explains the win vindicates her struggle and that of other footballers who are female: ‘Every female player or female fan watching on Sunday will have had some memories like that. That’s why the win matters so much.’
- She creates a tone of joy and amazement, but intersperses this with serious moments that encourage the reader to think seriously about what has been difficult for women in football.
- She gives a positive message about her struggle, which suggests that the Lionesses also have ‘resilience and mental toughness’ which is why their victory was memorable.
- She discusses the financial implications of the victory and how that will be important for the future of women’s football.
- She celebrates the success of the Lionesses by declaring them to be ‘history makers’, which presents them as able to change the course of the future.

Other ways:

- She writes in a persuasive way so that the reader will recognise the Lionesses’ victory is particularly important for how it can help tackled the challenges women’s football still faces.
- She lists the opportunities that might come from the Lionesses’ win, such as ‘equal opportunities for girls to play football in PE’, ‘attendance at the WSL [to] increase significantly’, and ‘tickets to remain accessible, to keep the fan base diverse and inclusive’.
- She uses a call to action ‘We need to capitalise on that shift ...’ to encourage people to act following the Lionesses’ victory.

Component 2: Section A Question 3

Marking guidance for Question 3

- This question tests the first part of AO1: the ability to identify and interpret explicit and implicit information and ideas.
- Responses may quote or paraphrase.

Example answer: Source 5b 'Letter from Charles Dickens to his wife'

The example answer referred to is on page 152 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

a) Six pounds fare for two places

b) He describes it using the word 'comfortable' **OR** He describes it as having 'drawn curtains' **OR** He describes it as having 'a most blazing fire'

c) Mary

Example answer: Source 6b ‘A Christmas Dinner’ by Charles Dickens

You can find these practice questions on pages 154–155 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) Two months
- b) Uncle George’s house
- c) He rewards the man who carries the turkey a ‘glass of spirits, over and above his hire’ **OR** He lets himself be caught early in the game of blind-man’s buff

Example answer: Source 7b *Wood and garden: Notes and thoughts* by Gertrude Jekyll

You can find these practice questions on pages 154–155 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) Roses
- b) Jack the donkey ate one side of her roses
- c) She makes elder wine, which she shares with her neighbours

Example answer: Source 8b ‘Ladies in the Football Field’

You can find these practice questions on pages 154–155 of the revision guide.

*Award **one mark** for each correct response in a), b), and c).*

- a) He suggests it is a task that requires bravery when he says ‘I flatter myself I am as brave as most men’ **OR** He describes it as a ‘a totally novel task’ **OR** He implies it is a difficult task that has to be faced up to when he says ‘it had to be done’
- b) She advertised in a newspaper / the *Morning Leader*
- c) They will wear caps **OR** They have had special boots made **OR** They will play 30 minutes each way **OR** The ball will be smaller than usual

Component 2: Section A Question 4

Marking guidance for Question 4

- This question tests AO4: the ability to evaluate texts critically and support this with appropriate textual reference.
- 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 select one or two basic textual details and / or express a simple personal opinion. Responses in this band may be brief and limited and / or struggle to engage with the text and / or the question.
3–4	Give 3–4 marks to those who give a personal opinion supported by some straightforward textual details. These responses will show some interaction with the extract, although coverage of parts of the text may be limited.
5–6	Give 5–6 marks to those who give an evaluation of the text supported by a range of relevant details from across the text. These responses will show some critical awareness of, and response to the account, making good use of the text.
7–8	Give 7–8 marks to those who give a detailed, critical evaluation of the text and its effects, supported by well-selected textual references. They will show critical awareness and understanding of the account, using a good range of relevant details, including appropriate textual selection from across the account.
9–10	Give 9–10 marks to those who give a persuasive and detailed 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 perceptive comments on the account.

Example answer: Source 5b 'Letter from Charles Dickens to his wife'

The answer given below is a full, high-mark answer. It is the complete answer of which an extract is given on page 161 of the revision guide.

From the very beginning, Dickens gives the impression that every part of travelling is interesting to him because he is clearly keen to share his news and experiences with his wife when he says 'you will receive this later than I could wish', and that he has written to her at the 'very first opportunity'.

Dickens includes all kinds of little details, which could be thought of as mundane, however he seems to find interest in everything – from how early they got up, to how much the fare cost. We can see this when he describes the fare as 'remarkably' low – this adverb shows he is clearly delighted with its cheapness! Dickens is also clearly very interested in the other people he meets on his travels. He chooses evocative adjectives to describe them and help the reader to imagine them, such as a 'very droll' male companion, and a 'most delicious' lady's-maid. We can deduce he found them each amusing and entertaining, and his interest is emphasised by the addition of 'very' and 'most'.

I agree that Dickens gives the impression that every part of travelling is interesting to him because even when he writes about stressful situations, he still describes them in detail, rather than glossing over them. For example, Dickens describes how his journey becomes treacherous with deepening snow and the road disappearing: 'no vestige of a track'. Although this is a letter and recounting events that happened, Dickens shows how interesting the journey is by turning it into an anecdote for the reader.

The writer uses tone to evoke specific responses in the reader at different moments. He creates a tone of bleakness in the wild place they travel through using pairs of adjectives and nouns such as 'wild heaths' and 'dreary moor'. He switches this to a tone of warmth and welcome at the inn using same language device 'blazing fire', 'smoking supper', which maintains the reader's interest and reflects Dickens' own interest in his travels.

Dickens must enjoy the food on his travels because there is a detailed list of the contents of his breakfast including: 'toast, cakes, a Yorkshire pie...', suggesting he has relished it all. He creates a humorous image for the reader by exaggerating the size of the piece of beef to be the same as his suitcase / trunk.

Finally he mentions his son, whom he clearly misses. However, rather than wishing himself at home with the boy, he says he can imagine the boy 'crawling about the floor of this Yorkshire inn'. This reinforces how much he must find travelling interesting because he would rather his family joined him, than he give up the enjoyment he is finding on the road.

Practice 4.1: Source 6b 'A Christmas Dinner' by Charles Dickens

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 page 163 of the revision guide.

Details candidates may evaluate or comment on could be:

- Dickens talks about Christmas being a time of 'good feeling', and love and friendship ('honest interchange of affectionate attachment').
- Most of the events described connect to the 'Christmas family party'.
- The party is suggested to be important because it is not just a casual last-minute affair; it is a well-planned, annual gathering of 'all' the members of the family 'young or old, rich or poor'.
- The children are said to look forward ('a fever of anticipation') to the party for 'two months beforehand'.
- 'Good things', which may mean food, are sent in by grandmamma.
- Grandpapa always takes a special journey to Newgate market to buy the turkey, which suggests it is an important part of Christmas.
- Grandpapa insists on tipping the man who brings the turkey with a glass of spirits in order to toast Christmas, which suggests generosity and good feeling is important to him, as well as the alcoholic drink.
- Grandmamma buys gifts for all the servants, as well as gifts for the children ('younger branches').
- There is an air of mystery and excitement around the presents that grandmamma chooses, shown by 'rumours getting afloat'.
- Grandmamma adds extra secret items to be baked at the pastry-cook's, including more mince-pies and a large plum cake.
- On Christmas eve, grandmamma and the children remove the stones from plums.
- Grandmamma makes uncle George stir the pudding for half an hour, which is met with 'vociferous (loud) delight' from the servants and children.
- A 'glorious' game of blind-man's-buff is an important part of the evening's events.
- Grandmamma and grandpapa take the children to church on Christmas morning.
- Aunt George does not go to church but dusts the decanters, which will hold wine.
- Uncle George does not go to church but carries bottles of drink into the dining-parlour and calls for corkscrews to open them with.

Practice 4.2: Source 7b *Wood and garden: Notes and thoughts* by Gertrude Jekyll

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 page 163 of the revision guide.

Details candidates may evaluate or comment on could be:

- Gertrude describes the ‘fresh young beauty’ of her garden.
- She refers to the sound of the ‘soft cooing’ of the wood-dove and the ‘glad song of many birds’.
- She describes the movement of butterflies as ‘flitting’.
- She personifies the insects in the trees when she says ‘the hum of all the little winged people’, which suggests the garden is alive in many different ways.
- The smell of the earth is described as ‘sweet’.
- She believes the noises of the woodland creatures agree with her (‘all seem to say the same’) that we should ‘thank God for lovely June’.
- She uses religious imagery to reinforce the vividness of her images ‘Thank God’, ‘Hymn of Praise’.
- The actions of animals are described, reflecting the physical life of her garden: ‘lizards ... run in and out of the heathy tufts’.
- A sense of magic is created through night-jars that sing a ‘strange song’ and a glo-worm who ‘shows its little lamp’.
- She describes the Provence Cabbage Rose as ‘sweetest of all sweets’.
- The colour of some roses is described, for example ‘red and white striped’.
- The scent of Reine Blanche is given using alliteration as ‘delicate and delightful’.
- She personifies Reine Blanche as having ‘found its way’ to a horticultural meeting and her having recognised ‘my old friend’.
- She describes the proportions of larger roses ‘round-headed standards, the heads a yard through’ which creates a feeling of immense proportion.
- She personifies the Elder tree extensively as ‘sociable’ which reflects her own tendency to be sociable and share the fruit / wine of the tree with her neighbours. This contributes to the vivid imagery of the garden.

Practice 4.3: Source 8b 'Ladies in the Football Field'

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 page 163 of the revision guide.

Details candidates may evaluate or comment on could be:

- The writer describes the interview as a 'totally novel task', which suggests he isn't taking it seriously.
- He declares 'the female player has evidently come to stay' which could be grudging admiration, or mockery that such a novelty thing has lasted as long as they have.
- He describes their football kit as 'picturesque knickers', which creates an amusing image.
- Alliteration is used for 'bold big boots', which creates an image of ladylike women wearing manly boots that he clearly finds funny.
- He says he has 'called on' Nettie at her 'pretty villa' which implies he sees it as a light-hearted social event, rather than a proper interview.
- His declaration that he is being 'reckless' suggests he is taking a risk interviewing Nettie, but that he finds it a fun thing to be doing.
- He describes Nettie in a patronising way as a 'charming young lady', which suggests he doesn't take her seriously. He may admire her, but it isn't for her footballing skills.
- He interrupts her description of a game with "'Then it's all real," I exclaimed'. The use of 'exclaimed' suggests his astonishment, but the use of 'seriously' could then suggest he is beginning to admire her for doing things properly.
- He presents himself as being taken aback by some of Nettie's suggestions, shown by 'I exclaimed', 'I faltered', 'I began to shrink visibly', rather than displaying constant amusement or admiration.
- He uses the word 'costume' to describe their kit, which could imply he thinks they are merely play-acting; however historically 'costume' was more widely used to just describe a particular set of clothes.
- The writer includes speech fillers such as 'er' and shows when speech is broken off or interrupted. This has the effect of emphasising the amusement or shock he is feeling, and also makes the interview feel less serious and more as if it has been done for fun.
- The writer adopts a patronising tone when he finds it difficult to believe women are capable of understanding football, saying 'But surely they don't all understand the rules of the game'.

- In his conclusion he declares it to be a 'scheme', which still suggests he finds it amusing and novel rather than a serious venture.
- He suggests that people who make jokes at the women's expense are 'thoughtless', which suggests he admires what they are doing. He confirms this when he goes on to expressly say he is convinced they are 'taking the matter seriously' and that Nettie can make 'ladies' football' succeed.
- The writer has interviewed Nettie but then gone away and written up the interview he conducted. In doing so, arguably he has crafted a deliberate story in which he seems to be at first amused and cocky, then shocked, but finally convinced by Nettie that women's football is something to be taken seriously and admired.
- The writer asks Nettie a series of particular questions which allow her the opportunity to explain what she and the other women are doing. It could be suggested he is doing this because he admires Nettie and wants to give her a chance to promote the BLFC.

Component 2: Section A Question 5

Marking guidance for Question 5

- This question tests the second part of AO1: the ability to select and synthesise evidence from different texts.
- 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 struggle to offer a relevant detail from each of the texts or offer relevant detail from just one text.
2	Give 2 marks to those who select at least a relevant detail from each of the texts.
3	Give 3 marks to those who select relevant detail from both texts.
4	Give 4 marks to those who synthesise and provide a good range of relevant details from both texts.

Example answer: Source 5a *Around India in 80 Trains* by Monisha Rajesh and Source 5b 'Letter from Charles Dickens to his wife'

The answer given below is a full-mark answer. It shows how this question can be answered considering one source text at a time. It is the complete answer given on page 171 of the revision guide.

In 'Around India in 80 Trains', the writer tells us she 'boarded' the train at night, which means she spends the night actually sleeping on the train. She is directed to a 'dormitory' which is a shared bedroom with other people, where she 'climbs up' to her bed, which shows us she is spending the night in a bunkbed.

In contrast, in Dickens' letter to his wife, he describes how he spends the night at the inn once he has left his carriage: 'a bare place with a house standing alone'. Unlike the other writer, he then goes to his own comfortable, private room, a 'capital bedroom', where he actually sleeps.

The answer given below is a second full-mark answer. It shows how this question can be answered by talking about the two source texts at the same time. It is the complete answer given on page 172 of the revision guide.

In 'Around India in 80 Trains' the writer tells us she boarded the train at night, which implies she spends the night actually sleeping on the train. In contrast, in Dickens' letter to his wife, he describes how he spends the night at the inn at Greta Bridge once he has left the mail carriage.

Dickens goes on to describe a jolly night at the inn with his companion where they eat a hot dinner and drink warmed port wine, before going to bed in their own comfortable, private bedrooms. However, the writer of 'Around India' finds she is staying in a near-dark, shared bedroom and is sleeping in a bunkbed.

Practice 5.1: Source 6a ‘I’ve never lost sight of the true meaning of Christmas: my birthday’ by Walter Marsh and Source 6b ‘A Christmas Dinner’ by Charles Dickens

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 174–175 of the revision guide.

Details that candidates may select, explore, or respond to:

‘I’ve never lost sight of the true meaning of Christmas: my birthday’ by Walter Marsh

- Christmas Eve mass ends with the cutting of a birthday fruitcake and a singalong of Happy Birthday.
- He celebrates with his brother and a large extended family of grandparents, kindly great-uncles and aunts, and grown-up cousins.
- ‘a blur of wrapping paper’ shows they have presents to unwrap.
- ‘red-cheeked adults in paper hats’ shows they wear novelty Christmas hats.
- They eat pudding and birthday cake.
- The writer’s great-uncle David sneaks off for a nap on the writer’s child-sized bed.

‘A Christmas Dinner’ by Charles Dickens

- The writer and his family have a family Christmas party.
- The family party includes all members of the family ‘young or old, rich or poor’.
- The party is held at uncle George’s house.
- The writer’s grandmother sends lots of ‘good things’ and orders extra treats from the pastry-cook.
- The writer’s grandfather buys a turkey.
- The writer’s grandmother buys lots of presents for all of them.
- The whole family play blind-man’s-buff in the evening.
- The whole family except for uncle and aunt George go to church on Sunday.

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 7a 'I left my job in London to grow food' by Claire Ratinon and Source 7b *Wood and garden: Notes and thoughts* by Gertrude Jekyll

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 174–175 of the revision guide.

Details that candidates may select, explore, or respond to:

'I left my job in London to grow food' by Claire Ratinon

- 'dusky leaves of Tuscan kale'
- 'peppers and tomatoes in unexpected shapes and colours'
- 'striped aubergines wearing spiked sepal hats'
- 'nectar-rich flowers'
- 'organic salad leaves'
- 'vegetables and fruit of my own choosing'

***Wood and garden: Notes and thoughts* by Gertrude Jekyll**

- 'Old garden Roses'
- 'the Provence (Cabbage Rose), sweetest of all sweets'
- the crested variety of the Moss Rose
- 'the early Damask, and its red and white striped kind'
- 'the old, nearly single, Reine Blanche' with a 'delicate and delightful' scent
- 'big round-headed standards ... of the lovely Celeste and of Madame Plantier'
- an Elder-tree, 'loaded with their useful fruit'

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 8a ‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney and Source 8b ‘Ladies in the Football Field’

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 174–175 of the revision guide.

Details that candidates may select, explore, or respond to:

‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney

- Karen feels it has been a battle for all women who play football: ‘it’s been such a hard battle to get here’.
- Women have faced a great deal of opposition but that has helped them appreciate how important the success of women’s football is: ‘the uphill climb here is what makes this win so joyous’.
- It has been a personal battle: ‘I know how many roadblocks I experienced’.
- The fact her sister had no chance to play football inspired her to play herself: ‘she had no opportunity to play. So I think she inspired me. I wanted to get to do what she couldn’t’.
- The things that were said to her as a young girl wanting to play football were ‘horrible things’.
- She doesn’t understand the opposition to women playing football: ‘It’s so mad to me’.
- The opposition she faced has toughened her ‘it gave me resilience and mental toughness’.
- All female players or fans share ‘memories’ of facing opposition to women’s football.
- She feels women still face opposition as footballers: ‘we still have a long way to go’.

‘Ladies in the Football Field’

- Nettie feels women have been insulted (‘degradation’) and put up with ‘presumed inferiority’ for too long.
- She has been angry about female inequality for a long time: ‘The subject has been in my mind for years’.
- She thinks it is nonsense: ‘If men can play football so can women’.
- She thinks ‘The repeated expression “That’s a woman!” is simply dreadful’.
- She describes the people who opposed them when the club was first formed as ‘practical jokers’, being ‘on the warpath’, and ‘papers [who] ridicule[d]’ them.
- She is ‘confident’ that once people see them play, they will change their minds about women being able to understand the game: ‘Wait till you see us play’.
- She doesn’t pay any attention to the opposition, shown when she says ‘Why shouldn’t it be popular?’

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

Component 2: Section A Question 6

Marking guidance for Question 6

- This question tests AO3: the ability to compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
- 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 a basic similarity and / or difference that is connected to the question focus. Marks in this band may only deal with one text or not make it clear to which text is being referred.
3–4	Give 3–4 marks to those who identify some similarities and differences given by each writer that are connected to the question focus, and / or make a simple attempt to explore how these are shown / created / got across by the writers.
5–6	Give 5–6 marks to those who identify similarities and differences given by each writer that are connected to the question focus, and make some attempt to comment on how these are shown / created / got across by the writers.
7–8	Give 7–8 marks to those who make detailed comparisons connected to the question focus, and offer some valid comments that explore in some detail how these are shown / created / got across by the writers.
9–10	Give 9–10 marks to those who make comparisons that are sustained and detailed about the question focus, and go on to show a clear understanding of the different ways in which these are shown / created / got across by the writers.

Example answer: Source 5a *Around India in 80 Trains* by Monisha Rajesh and Source 5b 'Letter from Charles Dickens to his wife'

The answer given below is a full, high-mark answer. It is the complete answer of which an extract is given on page 184 of the revision guide.

Both writers explore their experiences of long journeys, but Monisha Rajesh presents her account as a series of non-stop events on the railway which build a tone of excitement, drama, and adventure for the reader. In contrast, Charles Dickens seems to be travelling with a specific purpose and the events he experiences on his carriage journey are much less dramatic, which build a general tone of steady and plodding enjoyment.

Rajesh talks about being 'watched from a doorway' one evening at a station and having to find somewhere safe to go. This image of someone watching her introduces a sense of anxiety for the reader who becomes concerned about her welfare. Rajesh uses short sentences to build the tension of the moment, which contrast with the long descriptive passages earlier in the text. There is a similarly anxious moment for the reader when Dickens arrives at a 'bare place' late at night on a snowy moor. He is concerned about where he will sleep for the night: 'I was in a perfect agony of apprehension.' The word 'agony' implies that Dickens was fearful in this strange place but, just like Rajesh, he eventually finds a safe place to stay.

Both writers tell us about meeting interesting people on their journeys, however there is a difference in the way they describe and present these people. Dickens could be seen to be poking fun at the woman in his carriage because he builds a picture of the lady's maid as a nervous and silly woman when she kept asking him to keep a 'sharp look-out' for her next carriage. He describes these repetitive moments in an ironic way as 'delightful', when they were clearly annoying. In contrast, Rajesh tells us about 'strangers', 'farmers and fruit-sellers', and 'my neighbour' without ever passing negative judgement on them. If anything, she seems to take comfort in their presence and feel a connection to them that make her feel 'safe' and 'at home'.

Rajesh talks about her experiences at night in the sleeping compartment in detail. Sleeping in a shared place brings her into close contact with other women and she is evidently embarrassed when she accidentally steps on them at night with a 'socked foot'. The 'socked' foot creates a vivid image in the anecdote and makes the reader feel like they are being invited into her journey in a personal and intimate way. Dickens also creates moments where the reader feels they are being offered a glimpse into a very personal part of his life. However, this is achieved when he tells us of the recurring dreams that he has during his trip. They reveal he dreams of Mary, who has recently died. He uses a confessional tone to share that he will be 'sorry to lose such visions', and the reader is left feeling that they have shared a very poignant moment with Dickens.

Practice 6.1: Source 6a 'I've never lost sight of the true meaning of Christmas: my birthday' by Walter Marsh and Source 6b 'A Christmas Dinner' by Charles Dickens

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 page 187 of the revision guide.

Details that candidates may explore or respond to:

What impressions the writers give of the ways Christmas is special for them:

'I've never lost sight of the true meaning of Christmas: my birthday' by Walter Marsh:

- The impression that he loves it that Christmas Day is also his birthday, shown by 'I wouldn't trade it for any other day of the year'.
- The impression that he feels having his birthday on Christmas Day gives him a special connection to Christmas, shown by 'my own personal nativity story'.
- The impression that his mum makes him feel extra special on Christmas Day, shown by 'turn to me with a twinkle and quietly sing my name instead of "dear Jesus"'.
- The impression that he feels the whole world is celebrating his birthday on Christmas Day, shown by 'the whole world was counting down'.
- The impression that celebrating with family makes Christmas special and memorable, shown by 'a large extended family', 'kindly', 'comical sight of great-uncle David'.
- The impression that traditions such as presents, novelty hats, and food are important in making the day memorable, shown by 'a blur of wrapping paper ... paper hats ... pudding and birthday cake'.

'A Christmas Dinner' by Charles Dickens:

- The impression that kindly and loving feelings are at the heart of Christmas celebrations, shown by 'the outpourings of good feeling, and the honest interchange of affectionate attachment'.
- The impression that celebrating with family makes Christmas special and memorable, shown by 'an annual gathering of all the accessible members of the family, young or old, rich or poor; and all the children look forward to it, for two months beforehand'.
- The impression that the things grandpapa does are amusing and make Christmas special, shown by 'grandpapa always WILL toddle down' and 'grandpapa takes great care to be caught'.
- The impression that the generosity and indulgence of grandmamma makes Christmas special, shown by 'she is very secret and mysterious', 'secret additions to the order', and 'grandmamma is always in excellent spirits'.
- The impression that traditions such as presents, food, drink, and games are important in making the day memorable, shown by 'beautiful new cap with pink ribbons for each of the servants', 'stirring the pudding for half an hour or so', 'carrying bottles into the dining-parlour, and calling for corkscrews', and 'glorious game of blind-man's-buff'.

How they create these impressions:

'I've never lost sight of the true meaning of Christmas: my birthday' by Walter Marsh:

- Pun on the idiom (well-known saying) 'the cross I bear'.
- Recount / flashback to the story of his birth and how this has influenced his feelings towards Christmas.
- Use of humour: 'conscious his blissful life as an only child was about to come crashing down', 'the obstetrician ... asked her ... to hurry the hell up'.
- Atmosphere established through warm memories, anecdotes, and descriptive sentences such as 'jacarandas blossomed'.

'A Christmas Dinner' by Charles Dickens:

- Careful use of exclamation marks and capitals to emphasise certain points that show importance of Christmas event for the writer.
- Great detail given to explain special things that happen, such as 'beautiful new cap with pink ribbons for each of the servants, together with sundry books, and pen-knives'.
- Tone of excitement and merriment built through the passage as more and more exciting traditions revealed.
- Reader is taken in chronological order through the events of Christmas, making them feel part of the festivities.

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

Practice 6.2: Source 7a 'I left my job in London to grow food' by Claire Ratinon and Source 7b *Wood and garden: Notes and thoughts* by Gertrude Jekyll

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 page 187 of the revision guide.

Details that candidates may explore or respond to:

The ways in which the writers find their gardens rewarding:

'I left my job in London to grow food' by Claire Ratinon

- Ratinon finds the process of growing food magical: 'I encountered the alchemy of food growing for the first time at Brooklyn Grange'.
- She is captivated by the wonder of the vegetables she grows: 'Dusky leaves of Tuscan kale, peppers and tomatoes in unexpected shapes and colours, striped aubergines wearing spiked sepal hats ... I was captivated.'
- It is a reward for doing work she doesn't enjoy: 'all I could think about was getting through each week of working in documentary production so that, come the weekend, I could join the other farm workers at Brooklyn Grange'.
- She has learned lots of different things from her different jobs working in gardens: 'every one taught me something precious'.
- She is making a difference to wildlife: 'supporting pollinators'.
- She writes and talks about growing your own food and encourages other to try it.
- She is raising important issues about food growing that have come to her attention.
- She describes it as 'the most important thing I've ever done' and 'essential work'.
- It has given her life 'meaning' and 'purpose'.

***Wood and garden: Notes and thoughts* by Gertrude Jekyll**

- Jekyll connects the time of year to what is happening in the garden – her life revolves around the natural world: 'the fulfilment of the promise of the earlier months, and with as yet no sign to remind one that its fresh young beauty will ever fade'.
- Her garden lifts her heart and spirits, shown when she gives thanks for it 'June is here – June is here; thank God for lovely June!'
- She finds joy in every creature that lives within it: 'The soft cooing of the wood-dove, the glad song of many birds, the flitting of butterflies, the hum of all the little winged people among the branches.'
- She loves the roses that grow there and describes them in great detail, as though they were friends 'I have great delight in the best of the old garden Roses'.
- She harvests the fruit from her elder tree to make wine and share with her neighbours: 'My trees now give enough for my own wants.'

How the writers show their connection to their gardens:

'I left my job in London to grow food' by Claire Ratinon

- Use of pun 'a seed was sown'.
- Use of technical language: 'harvested, planted out and raked ... fine tilth ... sowing ...seasons'.
- Rich and imaginative choices to describe the food she grows 'dusky', 'Tuscan', 'striped', 'spiky', 'nectar-rich'.
- Tone of awe created in magical imagery of growing food: 'alchemy'.
- Imagery reflects the natural world: 'unexpected shapes and colours', 'chaos of abundance', 'unlikely spaces', 'working the land'.
- Clear love and joy of what she does: 'captivated', 'my hands in the soil', 'precious', 'captured', 'romantic', 'essential work'.

Wood and garden: Notes and thoughts by Gertrude Jekyll

- She uses sensory details:
 - the sight of the 'fresh young beauty' of her garden
 - the sound of the 'soft cooing' of the wood-dove and the 'glad song of many birds'.
 - the movement of butterflies as 'flitting', insects moving as 'the hum of all the little winged people'.
 - the smell of the earth is 'sweet'.
- She interprets the noises and actions of the woodland creatures, appearing to understand them.
- She uses religious imagery to reinforce the vividness of her images 'Thank God', 'Hymn of Praise'.
- A sense of magic is created through night-jars that sing a 'strange song' and a glo-worm who 'shows its little lamp'.
- She describes the different roses in detail to show they are not all the same flower to her.
- She speaks of the garden and the animals within it as companions: 'my handsome Jack', 'my old friend'.
- She uses personification for the insects 'little winged people', and the Elder tree 'sociable'.

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

Practice 6.3: Source 8a ‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney and Source 8b ‘Ladies in the Football Field’

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 page 187 of the revision guide.

Details that candidates may explore or respond to:

The attitudes of Nettie Honeyball and Karen Carney towards the development of women’s football:

‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney

- Carney is delighted to see a young boy reading about women’s football without thinking anything is unusual in the story being in the paper: ‘He read it like it was a sports page, which of course it was.’
- Carney feels it is right that women are now seen as role models for girls and boys alike, but that this is a big change: ‘They were all role models to him. That’s what’s changed now.’
- Carney feels the Lionesses’ victory is an important milestone: ‘momentous’.
- It is important to acknowledge how difficult the development of women’s football has been: ‘it’s been such a hard battle to get here. I think it’s impossible to eradicate history right at this moment because the uphill climb here is what makes this win so joyous.’
- It has been a personal battle to help women’s football develop: ‘personally, I know how many roadblocks I experienced’.
- It is unfair that some women have been denied the opportunity to play football, but it has been motivational for her: ‘She’s 12 years older than me, and she had no opportunity to play. So I think she inspired me’, ‘it gave me resilience and mental toughness’.
- She doesn’t understand why the development of women’s football had to be such a struggle: ‘It’s so mad to me’.
- The Lionesses win helps the development of women’s football because it ‘proved women’s football has commercial value’.
- Women need to use the Lionesses’ victory to their advantage: ‘We need to capitalise on that shift from this tournament’.
- She feels ‘we still have a long way to go’. She believes we need ‘equal opportunities for girls to play football in PE’, ‘attendance at the WSL increase’, and ‘tickets to remain accessible’.
- She feels that every girl needs to have an opportunity to play if she wants to.

'Ladies in the Football Field'

- Honeyball believes hard work is needed to help women's football develop: 'We have been very hard at work. You see, we practise twice a week ... we generally go on from one o'clock till dusk.'
- She sees it as important that women enjoy football in order to make it successful: 'It's delightful sport, and every member is enthusiastic.'
- She feels women have been insulted ('degradation') and put up with 'presumed inferiority' for too long.
- She has been angry about female inequality for a long time: 'The subject has been in my mind for years.'
- She thinks it is nonsense that people think women can't / shouldn't play: 'If men can play football so can women.'
- She thinks 'The repeated expression "That's a woman!" in relation to women who play football is 'simply dreadful'.
- She describes the people who opposed them when the club was first formed as 'practical jokers', being 'on the warpath', and 'papers [who] ridicule[d]' them.
- She is 'confident' that once people see them play, they will change their minds about women being able to understand the game: 'Wait till you see us play.'
- She believes men and women should work together to help develop women's football and has enlisted the support of an existing men's football club to help train them: 'blackboard lessons from a couple of Millwall players', 'Mr Farmer, of the Casuals has promised to referee'.
- She believes that it is important women's football develops to be financially successful, and that this will be a measure of its success: "'if we succeed—'" "How do you mean, 'succeed'?" "From a financial point of view".'
- She doesn't pay any attention to the opposition, shown when she says 'Why shouldn't it be popular?'

How the women get across their attitudes to the reader:

‘This used to be the stuff only little boys’ dreams were made of’ by Karen Carney

- Anecdote of boy on train reading the paper.
- Rephrase of an idiom (well-known saying) ‘this is the stuff only dreams are made of’.
- Personal recollections to connect with audience: ‘I was still the only girl. I was picked last...’.
- Direct statements of writer’s point of view: ‘That’s why the win matters so much’, ‘They are history makers’.
- Inclusive use of ‘we’ in a call to arms to encourage audience to act a certain way: ‘We need to capitalise ...’.
- Use of cause and effect: ‘if we ensure every girl has an opportunity to play, then we’ll start to be able to affect on a wider scale’.
- Positive vocabulary: ‘momentous’, ‘dreams’, ‘dreams’, ‘joyous’, ‘inspired’, ‘resilience’, ‘magical’, ‘inclusive’, ‘celebrating’.

‘Ladies in the Football Field’

- She uses rhetorical questions to show when she thinks the interviewer is saying something absurd: ‘Why not? Aren’t women as good as men?’
- She uses facts and clear direct explanations to make her points.
- She shows her seriousness through language such as ‘Practically speaking’, ‘I founded it’, ‘no girlish folly’, ‘stern reality’.

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

Component 2: Section B Questions 1 and 2

Marking guidance for Question 1 and 2

- These questions both test 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.
- These questions both also test 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. These marks are allocated per question: Question 1 is worth **20 marks** in total and Question 2 is worth **20 marks** in total.

Band	AO5 Communication and organisation 12 marks available	AO6 Vocabulary, sentence structure, spelling. and punctuation 8 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	1–2 marks <ul style="list-style-type: none"> • basic awareness of the purpose and format of the task • some basic awareness of the reader / intended audience • some attempt to adapt register to purpose / audience (e.g. degree of formality) • some relevant content despite uneven coverage of the topic • content may be thin and brief • simple sequencing of ideas (paragraphs may be used to show obvious divisions or group ideas into some order) • there is some basic clarity, but communication of meaning is limited 	1 mark <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	<p>3–4 marks</p> <ul style="list-style-type: none"> • shows some awareness of the purpose and format of the task • shows awareness of the reader / intended audience • a clear attempt to adapt register to purpose / audience • some reasons are given in support of opinions and ideas • limited development of ideas • some sequencing of ideas into paragraphs (structure / direction may be uncertain) • communication has some clarity and fluency 	<p>2–3 marks</p> <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 • control of tense and agreement is generally secure • there is some range of vocabulary
3	<p>5–7 marks</p> <ul style="list-style-type: none"> • shows clear understanding of the purpose and format of the task • shows clear awareness of the reader / intended audience • register is appropriately adapted to purpose / audience • content is developed and appropriate reasons are given in support of opinions / ideas • ideas are organised into coherent arguments • there is some shape and structure in the writing (paragraphs are used to give sequence and organisation) • communication has clarity and fluency 	<p>4–5 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>8–10 marks</p>	<p>6–7 marks</p> <ul style="list-style-type: none"> • sentence structure is varied to achieve particular effects

	<ul style="list-style-type: none"> • shows consistent understanding of the purpose and format of the task • shows secure awareness of the reader/intended audience • register is appropriately and consistently adapted to purpose/audience • content is well-judged and detailed • ideas are organised and coherently developed with supporting detail • there is clear shape and structure in the writing (paragraphs are used effectively to give sequence and organisation) • communication has clarity, fluency, and some ambition 	<ul style="list-style-type: none"> • 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>11–12 marks</p> <ul style="list-style-type: none"> • shows sophisticated understanding of the purpose and format of the task • shows sustained awareness of the reader / intended audience • appropriate register is confidently adapted to purpose / audience • content is ambitious, pertinent, and sophisticated • ideas are convincingly developed and supported by a range of relevant details • there is sophistication in the shape and structure of the writing • communication has ambition and sophistication 	<p>8 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 • 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

Question 1 example answer

The answer given below is a full, high-mark answer. It is the complete answer given on pages 196–197 of the revision guide.

19 Sycamore Drive

Wittering

PE12 0UX

The Cambridgeshire School

Wittering

PE10 9ST

20th June 2024

Dear Ms Streatham,

I have decided to write to you in response to your letter home to my parents. I have never been so shocked! I completely disagree with your idea to take away smartphones from under-18s and I will be asking all my friends to write to you too.

Although you might have wanted to act in our best interests, I must tell you that taking away our smartphones is anything but smart.

First, smartphones are a really important part of modern society for young people. My phone makes me so happy after a hard day slogging away in the classroom. I can catch up on the daft gifs my sister sends me, I can find out how my friends' days have gone, and I can find out where my parents are picking me up. While it might seem that some of these things are just fun, actually they are really important. Chatting with parents keeps us safe and chatting with family and friends helps our mental health – you must be in support of that?

Second, I am particularly enraged that you did not even consult the students before you sent this letter. We are not babies! I think it was very inconsiderate and undermines the democracy of our school and country. In my opinion, you should have asked for our views and you should have respected us enough to listen to our reply. We have Student Reps for every year group, but you made no effort to speak to them and I find that very disappointing.

Third, the online world can be unsafe however we access it. You seem to think that if you take away our smartphones we are suddenly safe from the online world. However, our laptops and PCs and games consoles all go online: are you going to ban those too? While there are dangers online, modern students use the internet for school work and in the classroom, so stopping our online use is going to have a serious effect on how we learn. I think all my friends would agree that it is impossible to rely on the dusty old books in the library for school projects – nothing there is up to date anymore.

In conclusion, I will fight your proposal, however well-meant, with all my energy because I believe smartphones bring more benefits than dangers for teenagers. I hope you will listen to my arguments and change your mind.

Yours sincerely

Mia McCallum

Question 2 example answer

The answer given below is a full, high-mark answer. It is the complete answer given on pages 198–199 of the revision guide.

Well, that didn't go to plan!

It all sounds great fun at the start, doesn't it? A week in Blackpool! Paddling in the sea! Riding the tallest rollercoaster in the universe! But then you realise the truth. This is a week where you are going to be lumbered looking after your seriously spoilt sister. But don't worry friends: sit back and learn from my terrible experience ...

Lesson 1: Make a plan

If you have a demanding bro or sis, then planning is the Number 1 Most Important Thing To Do. Get online before you go and find out what things your smallest family member can actually do, given how short they are. I did not do this. As a result, my sister saw the Big One rollercoaster and decided that was the only thing in Blackpool she wanted to do. I was delighted, but after trailing down the whole beach, we quickly discovered that she was about a foot too small. She screamed and bellowed and howled. If only I had checked online first – make sure you do!

Lesson 2: Do not go near the donkeys

Oh, fair friends: at all costs, you must avoid animals on holiday. Blackpool has a charming custom of donkey rides on the beach. After the rollercoaster horror, I felt it was maybe only fair Princess got some fun. But these are no ordinary donkeys. They may have brightly coloured ribbons and straw hats, but there is a pretty dangerous look in those eyes. She chose Frankie, the meanest looking donkey in the line. Maybe it was the shame of the hat: who could blame him? But as soon as her majesty was seated he was off: even the owner couldn't keep up. Frankie beelined straight into the sea, soaking li'l sis to the skin as he kicked up showers of salty spray. Donkeys do not like giving rides – don't risk it!

Lesson 3: Ice cream fixes it all

Luckily for us, Blackpool is lined with shops selling yummy foods. If all else fails, ice cream is the way to go. Mini sister selected the biggest, gooiest one she could and we stepped away from the counter to enjoy it ... Scwaw ... Scwaw ... SWOOP. In 3.23 seconds, my sister's ice cream was clawed from her hand by a ruddy seagull. More screaming from her, and by now, quite a bit of sobbing from me.

So here's the final lesson: forget the ice cream stands. Plan ahead and buy a tub of vanilla from the shop, splash out on waffle cones and strawberry sauce, and have it ready in the freezer. Yes, ice cream fixes it all, but only within the safety of your own holiday cottage!

Practice questions W1.1–W2.4

These practice questions can be found on pages 201–203 of the revision guide. Answers will vary.