

YEAR 11



LEVEL UP!

GCSE ENGLISH LANGUAGE:
EXAMPLE ANSWERS



***The Glass House* by Eve Chase**

21st Century prose-fiction

An extract from the beginning of a novel written in 2020

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

- 1 The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and
branches are thrashing against the car's windows. She tightens her grip on the steering
wheel. The lane narrows further. Wondering if she's missed the turning to the house or if
4 it's around the next corner, she takes a bend too fast, and slams her foot on the brake.
- 5 Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered
windscreen. She's not sure what she was expecting. Something smarter. More
'Harrington'. Not *this*.
- 8 Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological
heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows
10 blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof
that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy
suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny
darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London
14 townhouse as Rita could possibly imagine.
- 15 For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its
territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she
register her hands are shaking.
- 18 Although she's done her best to disguise it from Jeannie and the children, she's been
panicking ever since they turned on to the forest road, almost five hours after leaving
20 London. It's not just the worry she'll kill her precious passengers. Every so often her
vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the
knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've
survived the journey, she covers her mouth with her hand. Everything's still going too fast.
How on earth has she ended up *here*? A forest. Of all places. She hates forests.
- 25 It was meant to be a London nannying job.
- Fourteen months ago, Rita had never been to London. But she dreamed of it longingly,
the Rita she might be there, far away from Torquay, everything that had happened. And
the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their
own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter,
30 like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf,
perhaps a view of the churning, thrilling city. And the mother she worked for would be...
well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and
fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything
she'd lost in the accident. And a bit of her kept searching for.
- 35 On the morning of the interview, she'd gazed up at the house's sugar-white walls and
cascading wisteria, and immediately known this was it. Her new home. Her new family.

40 She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked on the smart front door, her heart scudding beneath her best blouse that didn't look best in London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

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

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

Glossary

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

Question 2

Look in detail at this extract, from **lines 8 to 14** of *The Glass House*:

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

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

You could include the writer's choice of:

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

[8 marks]

AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
This question assesses language i.e. words / phrases / language features / language techniques / sentence forms	

Level	Skills descriptors	Indicative standard
		This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer develops the image of a rundown and neglected house by focusing on a key part of its structure, the roof. By personifying this using the simile 'sags in the middle, like a snapped spine', it suggests that the fundamental backbone of the house is drastically weakened, causing instability and a loss of control all around it. The writer also uses the verb 'sags', which not only has connotations of drooping or sinking, as the roof is, but also suggests decline, further emphasising that the house as a whole is deteriorating.

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer presents Foxcote Manor as having a serious problem with its structure. The simile 'sags in the middle, like a snapped spine' personifies the roof as a badly injured person. A spine keeps a skeleton upright, so the roof's central part being 'snapped' implies that the roof cannot support the chimneys and its strength is gone. The verb 'sags' suggests that the broken roof pulls down everything around it.
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Question 2

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

Question 2

Pink = Comment on Effect (QUIF)

Blue = Textual Reference (Quote)

Yellow = Writer's Methods (Subject Terminology)

Student A

The writer uses language to describe the Foxcote Manor as a hideous and broken house but also beautiful in a way. The writer first describes the house as 'A werched beauty' this use of **juxtaposition** shows how the house although ugly has a sense of beauty to it. The writer does this to convey that the narrator may have mixed feelings about the Manor.

The writer then goes on to describe the roof of the house 'like a snapped spine'. The use of this **simile** shows the reader that the manor is broken but can not heal as somebody is unable to heal after being damaged.

Marks = 3 / 8

Examiner comment - Level 2

- An attempt to comment on the effect of language
- Some appropriate textual detail
- Some use of subject terminology

Student B

The writer uses ambitious vocabulary and language devices to describe Foxcote Manor. The writer uses the **personification** "blink drunkenly in the sunlight" which is done to emphasize the strange appearance of Foxcote Manor. Specifically the word "drunkenly" emphasizes how the windows of the Manor are disorganised and odd looking which adds to the eerie and abandoned feeling of this Manor as if it isn't normal. Additionally the writer describes the trees as "colossal" which shows the sheer magnitude of these trees and makes us feel as if Rita is somewhat trapped by these gargantuan trees which adds to the eerie feel of the manor. The writer also uses the **simile** "as if a geological heave has lifted it from the woodland floor" which highlights the sheer scale of the Manor as the word "heave" shows the immense power needed to lift this Manor which adds to the fear of this manor as it is as if it is towering over them. Therefore the writer uses language devices and ambitious vocabulary to describe the eerie and frightening feel of the manor

Marks = 5 / 8

Examiner comment - Level 3 (Bottom end)

- Clear explanation of the effect of language
- Relevant textual detail
- Accurate use of subject terms

Question 2

Student C

The writer presents Foxcote Manor as an intimidating, dark, gloomy and eerie house of great stature. "Foxcote Manor" erupts from the undergrowth". the writer's use of this emotive extended metaphor implies that the house is really intimidating and has a great visual effect on the landscape of the area. The house is greatly big and anyone who walks past it would feel a sinister sensation. The writer's use of the emotive verb "erupts" may suggest that this house has some great power behind. This may also add a mystical, sinister sense to the house presenting it as a possibly evil, dark and gothic location. The writer's use of the oxymoron "A wrecked beauty" may further present Foxcote Manor as an intimidating, dark, sinister structure adding a sense of mischief to it and danger surrounding it. The house has seen better days implying that it is now abandoned. This is galvanised by the writer's use of the adjective "wrecked" and the noun "beauty" as the house was once in great conditions and full of life but it is now "wrecked" adding a mysterious, intimidating, eerie sensation to the house.

The writer further presents Foxcote Manor as abandoned, unkept and lifeless. The writer's use of the adjective "colossal" in his use of the emotive lexical phrase "colossal trees" may imply that the house once had life and was once the centre of the landscape and the main highlight of the area because of its beauty but because of the lack of care and the abandonment which the house has faced, it is now overpowered even by the trees which have grown "colossal" to the point where they obscure the property. The writer's use of the alliterative phrase "snapped spine" in describing the property further galvanises how abandoned and lifeless foxcote manor is. The place is so mysterious, dark and unwelcoming because the life has been taken out of it as if it's spine has been "snapped" further showcasing how intimidating and unwelcoming the place really is.

Marks = 6 / 8

Examiner comment -Level 3 (Top end)

- Clear explanation of the effect of language
- Relevant textual detail
- Accurate use of subject terminology

Question 3

You now need to think about the structure of *The Glass House* as a whole.

This text is from the beginning of a novel.

How has the writer structured the text to create a sense of anxiety?

You could write about:

- how a sense of anxiety has increased or decreased by the end of *The Glass House*
- how the writer uses structure to create an effect
- the writer's use of any other structural features such as changes in mood, tone or perspective.

[8 marks]

AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
This question assesses how the writer has structured a text to create an effect. Structural features can be: at a whole text level e.g. beginnings / endings / perspective shifts; at a paragraph level e.g. topic change / aspects of cohesion; and at a sentence level when judged to contribute to the whole structure, and include structural features such as a pivotal point, juxtaposition, flash back, shifts in focus, mood or tone, contrast, narrative pace etc.	

Level	Skills descriptors	Indicative standard
		This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	Having established Rita's anxiety at being in the forest, the writer uses a pivotal point to suddenly shift our focus. By saying 'It was meant to be a London nannying job', it moves us from the present to the past and begins to explain why Rita has already seemed so reluctant to be there. By using this flashback, the writer juxtaposes the high anxiety of the present with the much more hopeful past, establishing an uncomfortable contrast, and reinforcing the sense of anxiety felt by Rita. This means that when the focus returns to the present with a 'lingering whiff of smoke' and the anxiety and vulnerability of Jeannie after the fire, it creates a feeling of foreboding and anxiety for the reader too.

Question 3

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: - Explains clearly the effects of the writer's choices of structural features - Selects a range of relevant examples - Makes clear and accurate use of subject terminology.	In the middle of the extract, the writer shifts focus by suddenly moving away from the present and revealing some, but not all, of Rita's past. When it says 'It was meant to be a London nanny job', this flashback introduces a feeling of disappointment at having to leave London and a sense of anxiety for the new job. The change in mood from previous excitement 'dreamed of it longingly' creates anxiety that builds towards the end when the writer takes us back to the forest and Rita's nervousness.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: - Attempts to comment on the effect of structural features - Selects some appropriate examples - Makes some use of subject terminology, mainly appropriately	In the middle of the extract the writer takes us into Rita's past when it says 'It was meant to be a London nanny job'. This flashback takes us away from the present scene in the forest and gives us background on what has happened previously so that we know how they have ended up there. By the end of the extract we can understand why Rita may be anxious, which makes us anxious too.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: - Offers simple comment on the effect of structure - Selects simple reference(s) or example(s) - Makes simple use of subject terminology, not always appropriately	The writer changes from describing the house and the forest at the start to writing about London. It says 'It was meant to be a London nanny job'. This shows that the writer is telling us about another part of the story that is in London and not the forest where the story started.
Level 0 No marks	Nothing to reward	

Question 3

Pink = Comment on Effect (QUIF)

Blue = Textual Reference (Quote)

Yellow = Writer's Methods (Subject Terminology)

Student A

The writer has focused the beginning of the source a forest that Rita is driving past. The writer mentions the forest because that is what Rita is focusing on as the source begins. This shows us readers that the forest could possibly mean something to Rita.

In the middle of the source, the writer shifts our attention from the forest to Rita's dream. The writer does this to make us readers overthink her dream and wonder whether she is having second thoughts.

During the end of the source, the writer focuses our attention on Rita overthinking her dream, which contrasts from us readers over thinking, to Rita overthinking. This then makes us readers realise that her dream maybe wasn't what she always wanted to do, she didn't think it through.

Marks = 2 / 8

Examiner comment - Level 1

- Simple comment on the effect of structure
- Simple examples
- Simple use of subject terms

Student B

The writer creates tension at the start of the novel by presenting the forest as a dangerous creature that will "eat them alive", the writer also builds up tension by presenting their journey as dangerous, and by showing the risk of an accident.

Then the writer focuses in on the manor and thoroughly describes it as a place Rita doesn't want to be at when the writer says "It is far from Harringtons elegant London town house", this is also shown when the writer says that Rita "hates forests"

Then the writer shifts focus onto Rita before she gets the job.

The writer ends with a cyclical structure.

Marks = 3 / 8

Examiner comment - Level 2 (Bottom End)

- Attempts to comment on the effect of structure
- Some appropriate examples
- Some use of subject terms

Question 3

Student C

The writer has structured the text in a specific way that interests the reader. Instantly, we are introduced to a scene in mid-action. This paragraph mainly consists of short, simple sentences that create a significant tense effect on the reader. Descriptions of the forest with words such as 'thrashing' inputs graphic imagery in the reader's mind. Towards the end of the beginning, the focus shifts to a description of Foxcote Manor an old, decaying house that is significant and holds a lot of value besides what it's really worth. The reader temporarily pauses the action to talk about Rita's destination separately, informing the reader about the type of place they are going to.

The writer also uses visual effects in phrases to make the reader feel as if they are the house themselves.

Suddenly, the text goes back to the action and the horrific experience Rita is having. The paragraphs are much smaller and rhetorical questions are used, 'How on earth has she ended up here?!' questions the reader's thoughts on where this plot is going. To add tension, the writer uses short sentences creating a cinematic effect therefore interesting the reader.

The focus then again shifts to the past 'Fourteen months ago' This flashback/anecdote provides context and focuses more on Rita's dreams during that time. The paragraph is much longer, containing more complex sentences structures with embedded clauses.

Finally, the end of the extract solely reflects on the aftermath of the accident and Rita finally reaching the Manor and her potentially new home. The reader is scared for Rita as she shares her opinions of arriving at the manor.

Throughout the extract, the writer embarks on a journey to Foxcote Manor with Rita as she voices her dreams and goals which interests the reader making them think about their goals in the future.

Marks = 4 / 8

Examiner comment - Level 2 (Top End)

- Attempts to comment on the effect of structure
- Some appropriate examples
- Some use of subject terms

Question 3

Student D

The structure here essentially serves to demonstrate to us the disorientation that Rita must feel suddenly being in this forest at the manor, and how strange of an experience it must be for her. This is largely done through a flashback we have that describes Rita fourteen months earlier. At the start of the extract, we are thrown into the story in media res. The first line immediately sets up the danger that Rita feels, thinking that 'the forest looks like it'll eat them alive'. This first paragraph instantly lets us feel the panic that Rita feels as we don't know what's going on, we just know that there is a lot happening very fast. The writer then moves on to a flashback to fourteen months ago before she had got her nanny job. This shift in tone from when 'sweat trickles down the back of Rita's left knee' to describing her old life in a 'tall, warm house' indicates to us the massive difference in the life she used to have, to what she does now. This flashback helps us understand how disoriented she must feel as we learn how different her life used to be, it allows us to know that this is new for her. Being thrown into the action at the start immediately interests us as we want to know what is happening, and we are allowed to understand how she feels through this flashback

Marks = 5 / 8

Examiner comment - Level 3 (Bottom End)

- Clear explanation of the effects of structure
- Range of relevant examples
- Accurate use of subject terms

Student E

In the beginning of the text, Chase often uses shorter sentences to end the paragraph. This can be seen through, for example, in line 24 where it states, "A forest". Of all places. She hates forests". The use of these short sentences evokes the sense that Rita is doubting her actions and that she has made one mistake after the next resulting in her being here in this situation. Additionally, it shows the extent of her fear and anxiety for this environment in which she is more than unfamiliar which isn't helped by the fact she is currently responsible for her "precious passengers".

In the middle of the text Chase uses a flashback to show off to the reader Rita's back story and to show how she got into this situation in the first place. The flashback starts at the point "fourteen months ago, Rita had never been to London" presenting her excitement to be in this new world which she compared to the fantasy story of Peter Pan, showing her new and exciting experiences. This juxtaposes how Rita acts within this other new environment of a forest, in which she is totally panicked.

In the end of the text Chase shifts the focus from Rita and her fears to Jeannie in the back seat. This is done to show that Rita is not the only one who is unprepared and ill-equipped for this journey both physically and mentally. Jeannie is said to be "defiantly dressed for London" and that she "hadn't wanted to come here". This proves that Rita's reaction is not adverse and the opinion about the house is shared.

Marks = 6 / 8

Examiner comment - Level 3 (Top End)

- Clear explanation of the effects of structure
- Range of relevant examples
- Accurate use of subject terms

Question 4

For this question focus on the second part of *The Glass House*, from **line 18 to the end**.

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

To what extent do you agree and/or disagree with this statement?

In your response you could:

- consider your impressions of Rita's feelings about being a nanny in London
- comment on the methods used by the writer to describe the change in Rita's experience
- support your response with references to the text.

[20 marks]

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

Question 4

Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Shows a clear and relevant understanding of ideas • Shows clear understanding of writer's methods • Evaluates clearly the impact of the writer's ideas and methods on the reader • Selects a range of relevant textual references	The writer uses contrast throughout the second half of the extract to emphasise how Rita's job has changed from a dream to a nightmare. When she goes for her interview, the writer describes how she 'gazed up at the house's sugar-white walls'. The use of the verb 'gazed' suggests a sense of wonder and the 'sugar-white walls' seem to reflect the sense of perfection she hopes to find there. However, this sense of optimism turns to a nightmare due to the fire and the writer ends the extract by moving back to the present where Rita is 'peering up at Foxcote Manor'. This image suggests Rita is too nervous to look at the house directly and implies that she is out of her depth, making the reader even more concerned that things could get worse as her nightmare experience continues.
Level 2 Some evaluation 6–10 marks	Shows some attempts at evaluation: • Shows some understanding of ideas • Shows some understanding of writer's methods • Makes some evaluative comment(s) on the impact of the writer's methods and ideas on the reader • Selects some appropriate textual reference(s)	Rita's job definitely seems like a dream because of how she felt when she went for her interview. The writer describes how Rita 'gazed up at the house's sugar-white walls' to show how impressed she was with the house as 'sugar-white' suggests it is clean and smart. We can tell that Rita is excited to be there but the fire then changes everything. It says that 'she hates forests' and then she is 'peering up at Foxcote Manor.' This suggests more scary things could still happen and will turn her job into a nightmare.'

Question 4

Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Shows simple, limited understanding of ideas • Shows limited understanding of writer's methods • Makes simple, limited evaluative comment(s) on the impact of the writer's methods and ideas on the reader • Selects simple, limited textual reference(s)	Working in London was a dream for Rita. It says she 'gazed up at the house's sugar-white walls'. These positive words show that when she went for her interview she really liked the house. It all seemed good but because of the fire it all went wrong. At the end, she is 'peering up at Foxcote Manor' so we think it isn't a dream anymore but a nightmare.
Level 0 No marks	Nothing to reward	

Question 4

Pink = Response to Statement

Blue = Textual Reference (Quote)

Green = Analysis

Purple = Evaluation of Ideas (Effect on Reader)

Student A

I agree with the students statement as however much this was Rita's dream it was not her dream to be in the middle of a forest not really knowing where shes about to end up. Rita's dream was to move to London with a nice wealthy family and be their nanny however that got crushed wen the familys house was set on fire. The reader is shown this when the writer talks about Rita "longingly" dreaming about being a nanny.

Marks = 4 / 20

Examiner comment - Level 1

- Simple evaluation
- Simple response to statement
- Simple awareness of methods
- Simple textual detail

Student B

I strongly agree, Rita's experience seems to get worse and worse. This is shown by the sentence "Although she's done her best to disguise it from Jeannie and the children, shes been panicking ever since they turned on to the forest road." This causes a lot of stress for Rita as she feels as if she needs to put up a front for the kids instead of taking a couple of minutes to calm down and breathe.

Additionally, Rita's experience is becoming a total nightmare. This is shown by the line, "Every so often her vision has actually shuddered, disorientated by all of the soaring trees." The adverb shuddered proves to us that Rita is beginning to feel tired and restless. This starts a thought of empathy for Rita as it is clear she is trying her best: is putting the children before herself. This shows that her experience is becoming a total nightmare.

Again, I strongly agree that Rita's experience is becoming a nightmare. This is shown in the sentence, "Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right." The word wonder shows us how Rita is regretting her decision of coming here and is feeling like rubbish. This shows how the writer makes it clear that Rita's experience is becoming a total nightmare.

Marks = 7 / 20

Examiner comment - Level 2

- Some evaluation
- Some response to statement
- Some understanding of writer's methods
- Some appropriate textual detail

Question 4

Student C

Becoming a nanny in London was a dream for Rita as she wished to move from Torquay. It has become somewhat of a nightmare however it is not fair to say it has become a total nightmare.

All Rita wanted was to move to London to be a nanny as she had 'dreamed of it longingly' and it was a wish of hers to be 'far away from Torquay'. We know it was her dream to be a nanny as she's telling the readers what the house would look like. It says 'They'd live in a tall, warm house' and this implies she's desperate to go and it's all she's thought about. The conditional tense is used which shows Rita has thought about it so much that she already knows what the house looks like.

However, it has become somewhat of a nightmare for her as she was 'panicking' which shows she is already in a frantic state and that's just from being in the forest. It is mentally and physically taking a toll on her as it says 'It's not just the worry she'll kill her precious passengers'. It also says 'her vision has actually shuddered' which clearly shows her decline physically and that the thoughts of nervousness are coming out in her actions. Furthermore, the reason why they were there was somewhat of a nightmare. The house in London had burnt down and her clothes still whiff of smoke which shows the nightmare is everlasting.

However, one could argue it's not a total nightmare. She hasn't actually been inside the house yet and so we can't make a judgement that it's a total nightmare just yet. Also, she's with good company and although she's feeling scared and extremely anxious, nothing terrible has happened in reality. In her head it's a total nightmare when in reality it's not.

Marks = 10 / 20

Examiner comment - Level 2 (Top End)

- Some evaluation
- Some response to statement
- Some understanding of writer's methods
- Some appropriate textual detail

Question 4

Student D

I totally agree with the statement, as writer more than once, almost constantly described Rita's condition that she was 'panicking ever since' as soon as they entered to the forest as when her vision 'shuddered' and 'disorientated by all the soaring trees' clearly showing her discomfort and panic.

Furthermore writer enters a level of discomfort when describing it as she 'survived the journey' which shows how hard was for Rita to endure all of this when she describes is a life and death matter, in addition she didn't get calmed down as 'everything still going too fast' suggesting that she still in her panicked state and that she still in her nightmare. To finish this and clear everything, writer reveals that Rita 'hates forests' suggesting to readers that Rita feeling all this disaffect and discomfort as she hates forest, giving an impression of something like a phobia or nightmare towards Rita.

The writer describes Rita's dream about being a nanny, however as more writer describes her dream, the more we realise, that Rita's dream is not take care of the kids but more to find a family, as 'like her own mother whom Rita barely remembered.' That suggests Rita dream is just feel the same old feeling of the comfort of family, to remember how in the old days she felt happiness and joy, which she had lost in 'the accident'. The writer then confirms her actual dream and 'a bit of her kept searching for'. In addition as she arrives at the 'house's sugar-white walls' she immediately thought that this is 'her new home' and 'her new family' showing us how she is desperate to find someone to rely on, to find her lost family in different ones, especially after the nightmare she gone through back in the forest.

Marks = 13 / 20

Examiner comment - Level 3 (Middle)

- Clear evaluation
- Clear response to statement
- Relevant textual detail

Question 4

Student E

I agree with the statement of the student. Whilst Rita is arriving at Foxcote Manor, she becomes immersed and taken over by fear. The author states that Rita's vision 'shuddered' and became 'disoriented.' The use of these verbs provide an insight into the effects that fright is having on her physical state. Rita's current behaviour differs heavily to that of fourteen months ago, when she felt the 'first fizz of pins and needles.' The use of the noun 'fizz' confirms her bubbling excitement to work at the London house. The noun phrase 'pins and needles' suggests that her body feels enthralled. The use of 'pins and needles' contrasts greatly with her 'shuddered' and 'disoriented' vision – this juxtaposition forces the reader to sympathise with Rita. The sudden change of job into what seems a polar-opposite destination has affected her severely – becoming a total nightmare.

The writer continues to make Rita's negative reaction apparent. As Rita is driving to Foxcote Manor, 'she covers her mouth with her hand.' The writer further highlights Rita's lack of comfort, compelling the reader to sympathise with her. Alternatively, Rita may be in shock with how different Foxcote Manor looks, compared to her London house with the 'sugar-white walls.' The use of the adjective 'sugar-white' provides a sense of delicacy and beauty – the comfort of which Rita embraced happily. The writer currently presents the London house as the literary foil to Foxcote Manor – by exploring Rita's opposing attitudes to arriving at both houses. Before arriving at the London house, Rita fantasizes with what life will be like as a London nanny, hoping the mother she will work will be 'delicate and kind and soft.' The use of polysyndeton here suggests that Rita has become overwhelmed with excitement through the imagination of her London nanny life. Contrastingly, even before arrival at the manor, Rita had 'been panicking.' Perhaps the writer could be foreshadowing the events of something horrific when she arrives. The writer also explores Rita's complete nightmare through the attitudes of her passengers. Jeannie looked 'fragile', 'upset' and had been 'crying.' The passengers' attitudes further add to the nightmare of Rita and perhaps further foreshadow the horrible occurrence later on.

Marks = 16 / 20

Examiner comment - Level 4 (Bottom End)

- Perceptive understanding of writer's methods
- Judicious choice of textual detail

Question 4

Student F

Although I agree that Rita's experience is becoming a 'nightmare', I disagree that her dream was to become a nanny in London.

Her dream has little to do with her individual occupation, and is rather about living in London as a whole. The text states that she 'dreamed of (London) longingly' with lines 26-31 describing her want to leave her grandmother's bungalow and live comfortably.

The text emphasises the view on London as a 'churning, thrilling city', which shows that Rita is focused more on London than being a nanny.

However, it could be argued that she does want to become a nanny – in the same paragraph, Chase mentions Rita's want to be embraced into a 'metropolitan family', and her daydream of the mother she would work for. However, I believe it is not the individual job she longs for – it's the want of a family. The text mentions an accident, where she lost 'everything' and has wanted to get back since. We can infer that this accident involved (and perhaps killed) her mother, who is 'barely remembered'. Her strange and specific knowledge of 'how hard a tree-trunk is when hit at 50 miles an hour' tells something to the reader – perhaps the accident was from a vehicle, which explains her anxiety driving. The loss of her family would influence her to become a nanny – not the job itself, but the family lifestyle and ability to care that comes with it. therefore, her dream isn't to become a nanny – it is to become a member of a family, one which she lost.

However, it can be extensively argued that her experience has become a nightmare. She is clearly anxious – she has a tight grip on the wheel, with shaking hand. This is understandable – the text mentions how the London townhouse she was living in has burned down, forcing her to move house away to a decrepit mansion, effectively uprooting her entire life. This is obviously very upsetting.

Yet, can we say that it is a 'total' nightmare? Rita still has a place to live and a source of income – something that most people in her situation would not have. Although this is still a very upsetting and devastating event to live through, she still has the means to recover despite her horrible beginning.

Marks = 16 / 20

Examiner comment - Level 4 (Top End)

- Perceptive and detailed evaluation
- Convincing response to statement
- Judicious choice of textual detail

Question 5

A magazine is asking for entries for a creative writing competition.

For your entry, write the opening of a story about a journey.

You may choose to use the picture provided for ideas.



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

OR

A magazine is asking for entries for a creative writing competition.

For your entry, write a description of a forest from your imagination.

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

Section B: Writing

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[40 marks]

AO5 Content and Organisation

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content • Register is convincing and compelling for audience • Assuredly matched to purpose • Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation • Varied and inventive use of structural features • Writing is compelling, incorporating a range of convincing and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4

	Lower Level 4 19-21 marks	Content • Register is convincingly matched to audience • Convincingly matched to purpose • Extensive vocabulary with conscious crafting of linguistic devices Organisation • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	Content • Register is consistently matched to audience • Consistently matched to purpose • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices Organisation • Effective use of structural features • Writing is engaging, using a range of clear connected ideas • Coherent paragraphs with integrated discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3
	Lower Level 3 13-15 marks	Content • Register is generally matched to audience • Generally matched to purpose • Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation • Usually effective use of structural features	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will

		• Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers	have the upper range of Level 2 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 3
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content • Some sustained attempt to match register to audience • Some sustained attempt to match purpose • Conscious use of vocabulary with some use of linguistic devices Organisation • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2
	Lower Level 2 7-9 marks	Content • Attempts to match register to audience • Attempts to match purpose • Begins to vary vocabulary with some use of linguistic devices Organisation • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2

Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	Content • Simple awareness of register/audience • Simple awareness of purpose • Simple vocabulary; simple linguistic devices Organisation • Evidence of simple structural features • One or two relevant ideas, simply linked • Random paragraph structure	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1
	Lower Level 1 1-3 marks	Content • Occasional sense of audience • Occasional sense of purpose • Simple vocabulary Organisation • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have at least one of the skills descriptors for Content and Organisation from the lower range of Level 1
Level 0 No marks	Students will not have offered any meaningful writing to assess Nothing to reward		

AO6 Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors
Level 3 9-12 marks	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors
Level 2 5-8 marks	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors

Level 1 1-4 marks	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have at least one of the skills descriptors
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.	

Question 5

Student A

In a forest there is loads of trees, a lot of leafs, lots of grass, there might be some insects, but if someone walk in a forest they might be looking around or takes anyone to a waterful if they see it in a forest. long green leafs and trees, grass around them. it might be scary when its dark if they go to a forest. people will enjoy going to the forest because it will be creative or active for anyone who will go to it

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 5/24

AO6 - 5/16

Total - 10/40

AO5 - Simple vocabulary

Simple use of linguistic devices

Simple linked ideas

AO6 - Simple sentence forms

Occasional demarcation

Conscious punctuation

Some accurate spelling of more complex words (Level 2)

Question 5

Student B

One morning at about 6:13 in the early hours me and Jack leave for our week away in a log cabin. We are just on our way to fill the car up Ready for our 4 hour jeorney Jack jumps out the car to pay for the fuil and sees a man looking at him and while Jacks getting snaks and drinks this man goes to the other side so Jack says you okay mate the man looks him up and down and walks away so Jack finishes getting the stuff he needs and goes to pay and the worker asked Jack if hes okay as he looked scared so Jack said Im just having a long day.

So Jack goes back to the car and next car next to him is that mans so Jack just drove off. About 40 minutes pass Jacks forgot about this man but for the past 10 minutes a car has been wright behaned them so Jack pulls over and the man keeps on driving till he was round the corner. Then Jack pulls off again and him and his girlfriend Sarah was talking saying there is only 2 hours left and Jack says your wright halfway there we will be fine so as the driving a car pulled over and nearly caused a crash about 5 minutes pass and Jack realised it was that creepy mans car.

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 8/24

AO6 - 5/16

Total - 13/40

AO5 - Attempts to match purpose and audience with tone and style

Attempts to structure with some linked ideas

Simple vocabulary

AO6 - Sentence demarcation mostly secure

Conscious punctuation

Accurate basic spelling

Simple sentence forms

Question 5

Student C

I cautiously edged through the forest, scared and alone. I was desperate to find somewhere safe to go. Goosebumps grew upon every inch of my body and my legs trembled with fear. I was all alone...

You could see the moss green leaves scattered across the forest floor, leaving some of the bigger trees naked. Some branches hung low looking fragile as they gently swayed in the breeze. The leaves on the branches had a thin layer of dew sat upon them, which slowly dripped through the tiny holes left by their predators. However, there was not a person or animal in sight.

The strong scent of damp on the chipped bark filled your nose. You could smell the moss that clinged onto the rocks, like a child attached to its mother. The humid smell in the air could almost take your breath away. Still nobody in sight.

You could hear the squelching of the mud with every step you take, no matter how careful you're being. The cracking of sticks makes you jump every time you stand on one. You could hear the leaves rustling as the trees danced in the gentle breeze.

You couldn't see the start or the end of the forest. It goes on for days. All you could see was the eerie darkness...

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 10/24

AO6 - 8/16

Total = 18/40

AO5 - Conscious use of vocabulary and some linguistic devices

Attempts to structure with some linked ideas

Attempts to match purpose and audience with tone and style

AO6 - Sentence demarcation mostly secure

Attempts to vary sentence forms

Some accurate spelling of more complex words

Some accuracy in punctuation

Question 5

Student D

As the sun rose from the blanket of the hazy horizon the rays danced and sang. Despite the optimistic light, the air was crisp with a chilling bite to it (the kind that makes you want to snuggle right back into bed and drowsily doze off for just 5 more minutes...). But alas, the animals of the forest were up as it was just another day. The birds sang and soared as they swooped down, weaving themselves in between the peaks of the ever-growing and ever-green pine trees which had themselves a blanket of snow, already cozying up as the snowflakes flitted and floated in the air as if the whole forest was a snow globe, being shaken so softly yet so often. Each individual snowflake a twinkle of the eye, each individual snowflake unique and like no other, each individual snowflake fell.

The pine needles rustled, disintegrating the snow pile sleeping above. The sun peaked and the day smiled as the forest rolled on over the valley and over the mountains, waiting and watching.

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 12/24

AO6 - 9/16

Total = 21/40

AO5 - Attempts to structure with a variety of linked ideas

Sustained attempt to match purpose and audience with tone and style

Conscious use of vocabulary and linguistic devices

AO6 - Generally accurate spelling (Level 3)

Attempts to vary sentence forms

Some accurate punctuation

Sentence demarcation mostly secure

Question 5

Student E

Vestia. An awful, gruesome planet with no laws, sympathy or decent places to get a drink. There's only one reason that somebody would come to this outback, dirt water ball of death and destruction. The loot, See, Vestia used to be a thriving planet, emphasis on the "used to be". On Vestia, life was, for the most part, easy. Technology as far as the eye can see, peace, with every person living in peace: that was it's downfall. Vestia was never meant to be a planet, oh no, Vestia was a prison. Certain areas across the planet were covered in a kind of runic language and one day, unprompted, the runs began to disappear, releasing hordes of alien creatures to ravage the cities. Vestia's people were lost and yet, most of the things they worked for remained. Which brings me to this story. A story where Vestia hangs in the balance! A story of loot, power and justice!! A story of adventure, and those named... The Tethered.

"Somebody take the wheel!" Screamed the driver of the truck as he leans out of the window holding some form of weapon. "C'mon Demphis, don't fail me now..." he whispers to himself as he pulls the trigger of the weapon at the convoy chasing them. A bright purple light surrounds the barrel of the gun, particles slowly being pulled in, accumulating within the barrel with a loud whirring noise before sending a blast of pure, purple energy towards one of the cars before a loud explosion is heard before the man is pulled back into the truck. "Are you trying to get us killed?!" A woman's voice screamed "I mean, seriously?! You really are a moron some times Roland!!!" The man, aptly named "Roland" turns to the woman with a calm voice and a stoic expression "Lil relax, if I hadn't, we would have died anyway, or worse, become puppets for the tethered twins." "Lil" (short for Lillian) sits down, her bright orange hair beginning to glow a fierce red. "Don't tell me to calm down Roland, all of this is for nothing if we don't find that vault!!!" "Lil, don't worry we will find that vault if it's the last thing we d-" The truck comes to a sudden stop as purple tendrils surround it.

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 15/24

AO6 - 11/16

Total - 26/40

AO5 - Generally matches tone and style for audience and purpose

Vocabulary clearly chosen for effect

Appropriate linguistic devices

Usually coherent structure with clear connected ideas

AO6 - Sentence demarcation mostly secure

Mostly accurate punctuation

Generally accurate spelling

Question 5

Student F

A bee lands on a flower. The wind laughs. The grass sighs.

The flower bows, the stem bending and straining to carry this new weight. Its delicate petals clasp the bee, unwilling to let go of its visitor, possessive of the glory of being chosen. The bee basks in the yellow, a surfeit of pollen for it to glut upon.

The sunlight barely breaks through the vaulted ceiling of leaves. The trees, forever clad in their bark, hold tight the canopy. The warm, sickly air does little but sway, taking the dance of the bed of flowers beneath it. chrysanthemums, dandelions, a sea of pinks, and oranges, and red, are dappled in dawn. A banquet, one whose table is the earth and whose choice sweetmeats are brass globules of nectar.

The bee lifts off, carrying with it its own air of gluttony. It is a sybarite, comfortable and content in its hedonism, unaware of its own spoiledness. It lands on yet another flower, welcomed dearly, the flower proud to serve. Again, and again. The stalks bend, the bee looks upon its choices and enjoys its riches.

The weald does not stir. It slumbers, silently, flickering as the clerestory light falls from the leaves and sinks into the soft ground. Silhouettes lie on the floor, bathing in the morning dew. Hard stone encloses the clearing, a valiant protector, steadfast against the wind of yesterday and the rain of tomorrow. How brave it is, guarding and ageless land. The curtains of ivy shelter against the sun, a gauze that blankets the thicket and mellows the harsh morning sun.

The bee saunters. Its fast has broken, and it is free to amble, float lazily across verdant grass and sup on bountiful plains. The glade is silent – too late for the morning chorus birds, too early for the rambling woodland beasts. It is such a quiet, such overwhelming tranquillity, that the sands of time stop their eternal shift, and stay motionless in the hourglass. All sleep, save the fluttering bee, selfish enough to hog the gleaming dawn to itself. Its gossamer wings barely shudder as it flies, instead cloaking the creatures in a translucent, drunken haze.

The bee stops. It is fat and full, wishing now only to sit and savour the riches Mother Nature has given it. It laughs, acutely oblivious of its own indulgence, and the sands of time move once again.

☒	Audience/tone
☒	Purpose
☒	Vocabulary
☒	Devices
☒	Structure
☒	Sentence forms
☒	Punctuation
☒	Spelling

Marks

AO5 - 24/24

AO6 - 15/16

Total - 39/40

AO5 - Assuredly matches tone and style to purpose and audience

Extensive and ambitious vocabulary

Sustained conscious crafting

Inventively structured with integrated complex ideas

AO6 - Sentence demarcation consistently secure

Consistently accurate punctuation

Highly accurate spelling

Source A

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

The Great Gatsby

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

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

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

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

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

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

*Glossary

station wagon = an estate car

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

prodigality = wasteful luxury

Section A: Reading

Answer **all** questions in this section.

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

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

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

[4 marks]

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

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

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

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

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

You could include the writer's choice of:

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

[8 marks]

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

This extract comes at the beginning of a chapter.

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

You could write about:

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

[8 marks]

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

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

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

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

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



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

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]