

INTERNATIONAL GCSE

English Language (Specification B) (9-1)

SAMPLE ASSESSMENT MATERIALS

Pearson Edexcel International GCSE in English Language (Specification B) (4EB1)

For first teaching September 2016

First examination June 2018

Issue 2



Edexcel, BTEC and LCCI qualifications

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Acknowledgements

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Summary of Pearson Edexcel International GCSE in English Language B SAMs

Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
<i>NB: references to 'paper/papers' have been amended to read 'component/components' as this more accurately reflects the structure of the qualification.</i>	
4EB1/01 Component 1 – question paper	
1) The front cover instructions third bullet has been amended from 'Answer ALL questions in Section A, ONE question from Section ...' to now read 'Answer ALL questions in Section A and Section B...'	5
2) Question 4 the line references have been amended from 'In lines 1–19' to now read 'In lines 1–18'.	10
3) Question 5 the line references have been amended from 'lines 20–28' to now read 'lines 19–27'.	
4EB1/01 Component 1 – mark scheme	
Section A	
1) Question 7 in Level 3 the NB has been amended from 'NB: candidates who have considered only ONE text may still achieve a mark up to the top of Level 2' to now read 'NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2'.	47
Section B	
2) Question 8 indicative content – the instruction at the start now includes the following information 'Some candidates may interpret the task more widely and use examples of other places visited than those mentioned in the passages.'	48
3) Question 8 AO4 mark grid in Level 3 the second bullet descriptor has been amended from 'Generally shows clear sense of purpose and understanding of the expectations/requirements of the intended reader' to now read 'Show a clear sense of purpose and understanding of the expectations/requirements of the intended reader'.	49
4) Question 8 AO4 mark grid in Level 5 the last bullet descriptor has been amended from 'Sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices' to now read 'Sophisticated use of form, tone and register'.	50
5) Question 8 AO5 mark grid this grid has been replaced with the correct grid.	
Section C	
6) Question 11 AO4 mark grid in Level 3 the second bullet descriptor has been amended from 'Generally shows clear sense of purpose and understanding of the expectations/requirements of the intended reader' to now read 'Show a clear sense of purpose and understanding of the expectations/requirements of the intended reader'.	52
7) Question 11 AO4 mark grid in Level 5 the last bullet descriptor has been amended from 'Sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices' to now read 'Sophisticated use of form, tone and register'.	53
8) Question 11 the AO5 mark grid this grid has been replaced with the correct grid.	

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel International GCSE (9-1) in English Language (Specification B) is designed for use in schools and colleges. It is part of a suite of International GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.
- Candidates' responses need to provide evidence that meets the whole of the level, and preceding levels in a levels based mark scheme, before being considered against a higher level.

Specific marking guidance

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of International GCSE English Language should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.
- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Write your name here

Surname

Other names

**Pearson Edexcel
International GCSE**

Centre Number

--	--	--	--	--	--

Candidate Number

--	--	--	--	--	--

English Language B

Component 1

Sample assessment material for first teaching
September 2016
Time: 3 hours

Paper Reference
4EB1/01

You must have:
Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ALL** questions in Section A and Section B and **ONE** question in Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear English and careful presentation in your answers.

Turn over ►

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SECTION A: Reading

Answer ALL questions in this section.

You should spend 1 hour on this section.

Read Text 1 in the Extracts Booklet, from *First Impressions – an Englishman in New York*, which is about a man’s first experience of New York.

1 In lines 16–20 the writer describes the immigration process.

Identify **one** point the writer makes about the experience.

.....

.....

(Total for Question 1 = 1 mark)

2 In lines 21–30, the writer leaves the airport and travels into the city.

State **one** thing the writer sees.

.....

.....

(Total for Question 2 = 1 mark)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

3 Explain how the writer presents his impressions of New York.

You should support your answer with close reference to the passage, including **brief** quotations.

(10)

Area for writing the answer, consisting of multiple horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 3 = 10 marks)

Read Text 2 in the Extracts Booklet, from *Notes from a Small Island*, which is about a journey the writer makes to Dover in England.

4 In lines 1–18, the writer describes his journey to the ferry terminal.

State **one** of the difficulties the writer experienced.

.....

.....

(Total for Question 4 = 1 mark)

5 In lines 19–27, the writer describes the ferry crossing.

Name **two** things the writer finds unpleasant.

1

.....

2

.....

(Total for Question 5 = 2 marks)

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

6 How does the writer describe his thoughts and feelings about his trip to Dover?

You should support your answer with close reference to the passage, including **brief** quotations.

(10)

Area for writing the answer, consisting of multiple horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 6 = 10 marks)

Refer to **BOTH Text 1 AND Text 2** to answer the following question.

7 Compare how the writers of Text 1 and Text 2 convey their ideas and experiences.

Support your answer with examples from **both** texts.

(15)

Area with horizontal dotted lines for writing the answer.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

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DO NOT WRITE IN THIS AREA

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION A = 40 MARKS

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BLANK PAGE

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 8 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS

SECTION C: Writing

Answer ONE question from this section.

You should spend 1 hour on your chosen question.

Begin your answer on page 23.

Do not re-tell events from Text One or Text Two in the Extracts Booklet.

Write approximately 400 words on one of the following:

EITHER

9 'To travel is better than to arrive.' Discuss.

(Total for Question 9 = 30 marks)

OR

10 Write a story (true or imaginary) entitled 'The Beginning'.

(Total for Question 10 = 30 marks)

OR

11 Describe a place that has made an impression on you.

(Total for Question 11 = 30 marks)

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 9** **Question 10** **Question 11**

Area with horizontal dotted lines for writing answers.

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION C = 30 MARKS
TOTAL FOR PAPER = 100 MARKS

Pearson Edexcel International GCSE

English Language B

Component 1

Sample assessment material for first teaching
September 2016
Extracts Booklet

Paper Reference
4EB1/01

Do not return this Extracts Booklet with the question paper.

Turn over ►

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SECTION A: READING

Read the following texts carefully and then answer Section A in the Question Paper.

Text 1: *First impressions – an Englishman in New York*

In the passage, the writer describes his first experience of New York.

In May of 2011 I fulfilled one of my many travel goals by travelling to New York for the first time. With a place to stay (a friend's apartment in Manhattan, no less) I was looking forward to seeing what the city was really like. Despite a rather rough flight over and the first signs of jetlag kicking in, my spirits were as high as the skyscrapers poked through the clouds as we descended.



5

The approach to JFK

The views when circling the city and coming in to land at JFK airport are spectacular; having flown over Long Island I could clearly make out several of the most famous buildings of central New York. As I was right at the back of the plane I decided not to stress about getting out quickly. I took my time and was the last to disembark which was a mistake as I was then at the back of the queue when we'd passed through the sweaty tunnels on the way to the immigration hall.

10

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The immigration process

I could see it was going to take time as the entire human content of our 747 was waiting in line in front of me. There was little to do except wait. We were at least entertained by a video selling the delights of New York on a continuous loop on one of several television screens. The actual passport check procedure was quick and painless, although I did find it unusual to be both photographed and finger-printed.

20

The view on the way from the airport

Terminal 7, which British Airways use at JFK, is a little run-down but small and manageable. The first sight to greet me on exiting the baggage hall was of a Starbucks and a McDonald's. Years ago this would have seemed like a 'Welcome to the USA' in itself but these days it could be practically anywhere in the world. With both signs and announcements warning not to use dodgy taxis but to go to the taxi office, I took the hint and found a classic yellow cab to take me into Manhattan. On the way I noticed how most Americans drive the same kind of cars as we do in Europe, although there were a few big Jeeps, a couple of stretch limousines and lots of those vans favoured by FBI agents running surveillance. But the real 'wow' moment was when I saw that iconic Manhattan skyline as we crossed the Queensboro Bridge with the sun setting. I had arrived...

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The skyscrapers

I woke early the next day in my host's apartment. The view from the living room was certainly not quite what I was used to, being 29 floors up as opposed to one. The Midtown location was amazing, right round the corner from the UN building and surrounded by even taller buildings. I think this is the first and most obvious sign of someone who has just arrived in New York – that they keep looking up all the time. Now it was time to check out the city in daylight – and with the benefit of a few hours sleep.



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The feeling of being on a film set

This is a classic cliché that most people who have been to New York talk about – but like a lot of clichés it's also true. The Big Apple is of course the backdrop to countless movies and TV shows and you'll find something that you recognise or which looks familiar round most corners. You'll see those yellow fire hydrants, newspaper vending machines and 'Walk/Don't Walk' signs.

45

The sheer level of noise on the streets

When you walk along the busy streets of New York it's like somebody turned the volume up. It's also (to my ears) amazing how people just do not care who hears their conversations, whether in person or on the phone. You get a fascinating insight into the private lives of New Yorkers in the form of ten second clips as you pass and they move out of range.

50

The scale of the place

Finally, it's only when you get up high that you fully appreciate how mind-blowing New York architecture really is. Both the Empire State Building and the Rockefeller Center offer fantastic views and both are recommended. Next time I'm planning to save my money for a helicopter ride over the city; that would be the ultimate way to see New York. As my plane left the tarmac for my return flight I was already thinking about coming back. New York lived up to – and in fact exceeded my expectations – it should be on everyone's list of places to visit.

55

Text 2: Notes from a Small Island

In the passage, the writer describes the journey to Dover in England.

In the morning, I breakfasted early, settled my bill and stepped out to another promising day. Clutching an inadequate little map that came with my ferry ticket, I set off in search of the ferry terminal. On the map it looked to be quite nearby, practically in the town centre, but in reality it was a good 2 miles away at the far end of a bewildering wasteland of oil



refineries, derelict factories, and acres of waste ground strewn with old girders and piles of jagged concrete. I found myself squeezing through holes in chainlink fences and picking my way between rusting railway carriages with broken windows. I don't know how other people get to the ferry at Calais, but I had the distinct feeling that no one had ever done it this way before. And all the while I walked I was uncomfortably aware – actually in a whimpering panic – that the departure time was drawing nigh and that the ferry terminal, though always visible, never actually seemed to get any closer. Eventually, after dodging across a dual carriageway and clambering up an embankment, I arrived breathless and late and looking like someone who'd just survived a mining disaster, and was hustled aboard a shuttle bus by an officious woman.

I boarded the ship perspiring freely and with a certain disquiet. I'm not a good sailor, I freely admit. I get sick on a rowing boat. The boat was crammed with people, all of them English. I spent the first quarter of an hour wandering around wondering how they had got there without getting filthy, inserted myself briefly into the mayhem that was the duty-free shop and as quickly found my way out again, strolled around the cafeteria with a tray looking at the food, searched for a seat among hordes of dementedly lively children, and finally found my way out onto the breezy deck where people with blue lips and dancing hair were trying to convince themselves that because the sun was shining they couldn't possibly be cold.

Before long, the White Cliffs of Dover rose from the sea and began creeping towards us and in no time at all, it seemed, we were sailing into Dover Harbour and clumsily nuzzling up to the dock. I was eager to see Dover again after all these years. I strode into the centre along Marine Parade and with a small cry of pleasure spied the shelter I'd slept in those many years ago. It was covered in about eleven more layers of bile-green paint but otherwise unchanged. The view out to sea was likewise unchanged, though the water was bluer and more glittery than when I'd last seen it. But everything else looked different. Where I recalled there being a row of elegant Georgian terraces there was now a vast and unbecoming brick apartment block. Townwall Street, the main through road to the west, was wider and more menacing with traffic than I remembered, and there was now a subway to the town centre, which itself was unrecognizable.

The main shopping street had been pedestrianised and the Market Square had been turned into a kind of piazza with show-off paving and the usual array of cast-iron trimmings. The whole town centre seemed uncomfortably squeezed by busy, wide roads of which I had no recollection and there was now a big tourist attraction called the White Cliffs Experience, where, I presume from the name, you can discover what it feels like to be 800-million-year-old chalk. I didn't recognize anything. The trouble with English towns is that they are so indistinguishable one from another. They all have a Boots and W.H. Smith and Marks & Spencer¹. You could be anywhere really.

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I plodded distractedly through the streets, unhappy that a place so central to my memories was so unfamiliar. Then, on my third grumbling pass through the town centre, on a lane I would swear I had never walked before, I came across the cinema, still recognizable despite refurbishment, and everything suddenly became clear. Now that I had a fixed point of reference, I knew precisely where I was. I strode purposefully 500 yards north and then west – now I could almost have done it blindfolded – and found myself square in front of Mrs Smith’s establishment. It was still a hotel and looked substantially unchanged, as far as I could remember, except for the addition of a parking area in the front garden and a plastic sign announcing colour TVs and en-suite bathrooms. I thought about knocking at the door, but there didn’t seem much point. The dragon-like Mrs Smith must be long since gone. She couldn’t possibly have coped with the modern age of British guesthouses, with their en-suite bathrooms and coffee-making facilities and people having pizzas delivered to their rooms. 50

Cheered by this thought, I strolled up the Folkestone Road to the station and bought a ticket for the next train to London. 55 60

¹ Typical British shops

Source information:

Text 1 adapted from *First impressions – an Englishman in New York*, by Andy Higgs

<http://grownuptravelguide.com/first-impressions-englishman-new-york>

New York images: from: http://grownuptravelguide.com.c.presscdn.com/wp-content/uploads/2012/06/DSC_1411-640x428.jpg

and http://grownuptravelguide.com.c.presscdn.com/wp-content/uploads/2012/06/DSC_0821-640x428.jpg

Text 2 adapted from *Notes from a Small Island*, by Bill Bryson, Black Swan 2015

Ferry image: taken from <http://static.panoramio.com/photos/original/46328870.jpg>

Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Language B

Component 1

SECTION A: Reading

Question number	Answer	Mark
1	<p>AO1</p> <p>One mark for any one of the following:</p> <ul style="list-style-type: none"> going to take a long time (1) nothing to do (1) the video on a continuous loop (1) passport check was quick and painless (1) unusual to be photographed and finger-printed (1). 	(1)

Question number	Answer	Mark
2	<p>AO1</p> <p>One mark for any one of the following:</p> <ul style="list-style-type: none"> Starbucks/McDonald's (1) warning signs about dodgy taxis (1) yellow taxis (1) same type of cars as in Europe (1) some vehicles are different/Jeeps/stretch limousines/vans (1) the skyline/Queensboro Bridge (1). 	(1)

Question number	Indicative content
3	<p>AO2 (10 marks)</p> <p>Reward responses that demonstrate how the writer presents his impressions of New York.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the use of descriptive language to create a sense of unfamiliarity – ‘not quite what I was used to, being 29 floors up’ repetition to create a sense of wonder – ‘The Midtown location was amazing’, ‘It’s also (to my ears) amazing’ the use of typical New York features – ‘those yellow fire hydrants’, ‘newspaper vending machines’, ‘Walk/Don’t Walk’ signs’ excitement caused by familiar locations – ‘The feeling of being on a film set’ the use of a simile to describe the level of the noise – ‘it’s like somebody turned the volume up’ he is surprised by the uninhibited private conversations of the pedestrians – ‘fascinating insight into the private lives of New Yorkers’ the way he makes the buildings sound impressive – ‘how mind-blowing New York architecture really is’ he encourages the reader to share his experiences – ‘New York lived up to and in fact exceeded my expectations – it should be on everyone’s list of places to visit’ the use of colloquial and informal language engages the reader – ‘wow’, ‘The Big Apple’ he creates a strong sense of location through the use of proper nouns – ‘Manhattan’, ‘Empire State Building’, ‘Queensboro Bridge’, ‘Rockefeller Center’ the use of the first person creates a sense of realism/immediacy – many examples.

Level	Mark	AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Basic identification and little understanding of the language and/or structure used by writers to achieve effects. The use of references is limited.
Level 2	3–4	<ul style="list-style-type: none"> Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. The selection of references is valid, but not developed.
Level 3	5–6	<ul style="list-style-type: none"> Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. The selection of references is appropriate and relevant to the points being made.
Level 4	7–8	<ul style="list-style-type: none"> Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structure and other language features. The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	9–10	<ul style="list-style-type: none"> Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. The selection of references is discriminating and clarifies the points being made.

Question number	Answer	Mark
4	<p>AO1</p> <p>One mark for any one of the following:</p> <ul style="list-style-type: none"> inadequate (little) map (1) was 2 miles away (1) wasteland/factories/industrial units are in his way (1) chainlink fence (1) it's getting late (1) he's not getting any nearer (1) dual carriageway (1) embankment (1). 	(1)

Question number	Answer	Mark
5	<p>AO1</p> <p>One mark each for any two of the following:</p> <ul style="list-style-type: none"> seasick (1) crowded boat (1) busy duty-free shop (1) limited seating (1) badly-behaved children (1) bad weather (1). 	(2)

Question number	Indicative content
6	<p data-bbox="352 264 596 297">AO2 (10 marks)</p> <p data-bbox="352 331 1422 394">Reward responses that demonstrate how the writer describes his thoughts and feelings about his trip to Dover.</p> <p data-bbox="352 427 679 461">Responses may include:</p> <ul data-bbox="352 461 1358 1137" style="list-style-type: none"> <li data-bbox="352 461 1145 495">• the writer's use of optimism – 'another promising day' <li data-bbox="352 495 1326 557">• the use of sentence structure to convey his increasing concern over missing his ferry <li data-bbox="352 557 1353 591">• the use of onomatopoeia to highlight his anxiety – 'whimpering panic' <li data-bbox="352 591 1209 624">• he is nervous about the ferry crossing – 'a certain disquiet' <li data-bbox="352 624 1262 687">• descriptive language to emphasise the chaos inside the ferry – 'mayhem', 'dementedly lively', 'quickly found my way out again' <li data-bbox="352 687 1321 750">• the anticipation of seeing Dover again after many years – 'eager to see Dover again' <li data-bbox="352 750 1326 880">• the use of contrasts: he was pleased that some things had not changed – 'small cry of pleasure', 'The view out to sea was likewise unchanged'; he was miserable – 'plodded distractedly', 'unhappy', 'grumbling' <li data-bbox="352 880 1337 943">• the use of personification to show how shocked he is by the changes in Dover – 'more menacing', 'uncomfortably squeezed' <li data-bbox="352 943 1358 976">• he feels as if he could be anywhere in England – 'so indistinguishable' <li data-bbox="352 976 1257 1039">• he is relieved to finally get his bearings – 'everything suddenly became clear', 'strode purposefully' <li data-bbox="352 1039 1257 1072">• the extract ends on a happier note – 'Cheered by this thought' <li data-bbox="352 1072 1305 1137">• the use of the first person creates a sense of realism/immediacy – many examples.

Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Basic identification and little understanding of the language and/or structure used by writers to achieve effects. • The use of references is limited.
Level 2	3–4	<ul style="list-style-type: none"> • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. • The selection of references is valid, but not developed.
Level 3	5–6	<ul style="list-style-type: none"> • Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	7–8	<ul style="list-style-type: none"> • Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	9–10	<ul style="list-style-type: none"> • Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

Question number	Indicative content
7	<p>AO3 (15 marks)</p> <p>Responses may include the following points:</p> <p>Text 1</p> <ul style="list-style-type: none"> • the writer conveys the experience as a positive one, for example: 'really looking forward', 'spirits high', 'spectacular', 'wow', 'iconic', 'amazing' • he is apprehensive about the immigration process which starts negatively – 'sweaty tunnels', 'a long time' – but ends positively – 'quick and painless' • his attention to the detailed description of many familiar features to help the reader feel included – 'yellow taxis', 'fire hydrants', 'skyscrapers', 'Walk/Don't walk signs', 'Empire State Building', 'Rockefeller Centre' • he conveys how he is overwhelmed by 'the sheer level of noise on the streets' • he conveys how enjoyable it was by using hyperbole – 'mind-blowing', 'exceeded my expectations' <p>General points candidates may make on the whole of Text 1</p> <ul style="list-style-type: none"> • the text is broken up by sub-headings making it easier to read • the use of positive language throughout conveys the writer's enjoyable experience • the use of a slightly colloquial/chatty style – 'kicking in', 'check out', 'the real 'wow' factor', 'mind-blowing' – makes the reader feel engaged. <p>Text 2</p> <ul style="list-style-type: none"> • the writer is equally positive at the start, with the use of 'promising' • he conveys an experience that quickly deteriorates – 'inadequate little map' with a catalogue of negative language to describe the way to the terminal – 'bewildering wasteland' (metaphor), 'derelict factories', 'acres of waste ground' (hyperbole), 'jagged concrete', 'rusting railway carriages' (alliteration), 'broken windows' • the way he lists his ideas, feelings and behaviour – 'whimpering panic', 'dodging', 'clambering', 'breathless', 'like someone who'd just survived a mining disaster' (simile) • his experience of the ferry crossing is unnerving and exaggerated – 'certain disquiet', 'crammed', 'hordes of dementedly lively children', 'people with blue lips and dancing hair' (metaphor) • his reactions on arriving contrast with his experience on the ferry – 'eager', 'strode', 'small cry of pleasure' • how he describes his disappointment at the changes to Dover – 'vast and unbecoming', 'more menacing', 'unrecognisable', 'uncomfortably squeezed' • how he describes his mixed feelings at the end – 'distractedly', 'unhappy', 'grumbling', 'strode purposefully', 'Cheered by this thought' <p>General points candidates may make on the whole of Text 2</p> <ul style="list-style-type: none"> • the use of negative language throughout conveys the unpleasant experience the writer had • there is the use of humour which shows that the writer may see the funny side of the experience. <p>Points of comparison</p> <ul style="list-style-type: none"> • Text 1 is positive/Text 2 is negative. • Text 1 is more informative/Text Two is about his personal experience. • Text 2 uses humour. • Both texts are informal. • Both texts are about arriving in a city/town. • Both texts describe what the writers saw. • Both texts convey clearly the writers' ideas and experiences. <p>Reward all valid points.</p>

Level	Mark	A03 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • The response does not compare the texts. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> • The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is valid, but not developed. <p>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</p>
Level 3	7–9	<ul style="list-style-type: none"> • The response considers a range of comparisons between the texts. • Explanation of writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> • The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts and fully support the points being made.
Level 5	13–15	<ul style="list-style-type: none"> • The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts; they are discriminating and fully support the points being made.

SECTION B: Reading and Writing

Question number	Indicative content
8	<p data-bbox="338 333 1420 369">A01 (10 marks), A04 (12 marks), A05 (8 marks)</p> <p data-bbox="338 398 1420 465">A suitable register for a letter to a friend should be adopted. Candidates should address all areas.</p> <p data-bbox="338 495 1420 562">Some candidates may interpret the task more widely and use examples of other places visited than those mentioned in the passages."</p> <p data-bbox="338 591 1420 658">The following are some points that candidates may make, but there are other possibilities.</p> <p data-bbox="338 687 1420 723">What might be seen or experienced:</p> <ul data-bbox="338 723 1420 1048" style="list-style-type: none">• skyscrapers (in clouds)• long queues• the vehicles• the beautiful views• the strange environment (29 floors up)• seeing things familiar from films/TV• the noise• crowds• noisy children• ugly modernisation. <p data-bbox="338 1077 1420 1113">What might be enjoyable:</p> <ul data-bbox="338 1113 1420 1305" style="list-style-type: none">• the sights• the views from where you stay• seeing lots of things you recognise from films/TV• overhearing strangers' conversations• the amazing buildings• seeing familiar places. <p data-bbox="338 1335 1420 1370">What might be disappointing:</p> <ul data-bbox="338 1370 1420 1597" style="list-style-type: none">• waiting at passport control• most cars are the same as at home• how noisy it is• problems getting to the terminal• how crowded the ferry is• how unpleasant many buildings are• many towns are very similar. <p data-bbox="338 1626 1420 1653">Reward all valid points.</p>

Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is limited. • Includes a small number of points with some relevance. • Demonstrates a limited ability to locate and retrieve information and ideas.
Level 2	3–4	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is valid, but not developed. • Gives some relevant points. • Brings in some relevant information and ideas.
Level 3	5–6	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is appropriate and relevant to the points being made. • Offers a reasonable number of relevant points. • Shows secure appreciation of information and ideas.
Level 4	7–8	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is appropriate, detailed and fully supports the points being made. • Offers a good number of relevant points. • Makes well-focused comments about information and ideas.
Level 5	9–10	<ul style="list-style-type: none"> • Selection and interpretation of the given bullet points is apt and is persuasive in clarifying the points being made. • Offers a wide range of relevant points. • Presents well-focused comments with perceptive references to information and ideas.

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	3–4	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	5–7	<ul style="list-style-type: none"> • Communicates clearly. • Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	8–10	<ul style="list-style-type: none"> • Communicates successfully. • Shows a secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	11–12	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated use of form, tone and register.

Level	Mark	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Expresses information and ideas, with limited use of structural and grammatical features. • Uses basic vocabulary, often misspelt. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3-4	<ul style="list-style-type: none"> • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. • Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-6	<ul style="list-style-type: none"> • Develops and manages appropriate information and ideas using structural and grammatical features deliberately with accurate paragraphing. • Uses a varied and selective vocabulary, including words with irregular patterns, with occasional spelling errors. • Uses a range of accurate and varied punctuation for clarity, adapting sentence structures for effect.
Level 4	7-8	<ul style="list-style-type: none"> • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. • Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

SECTION C: Writing

Question number	Indicative content
9	<p>AO4 (20 marks), AO5 (10 marks)</p> <ul style="list-style-type: none">• As no audience is specified, the examiner is assumed to be the audience.• Candidates are free to agree or disagree with the statement and may present a variety of arguments.• Content may include references to: it depends where you are going; how you are getting there; who you are travelling with; why you are travelling; what mode of transport is being used.• Examiners should be open to a wide range of interpretation.

Question number	Indicative content
10	<p>AO4 (20 marks), AO5 (10 marks)</p> <ul style="list-style-type: none">• No indicative content can be specified, since candidates may choose to interpret the title as they wish.• Candidates should be rewarded for such qualities as a sense of drama, vivid description, excitement or suspense.• NB: Explicit reference to the title may not be mentioned until the end of the story.• Examiners should be open to a wide range of interpretation.

Question number	Indicative content
11	<p>AO4 (20 marks), AO5 (10 marks)</p> <ul style="list-style-type: none">• Candidates may have quite a wide choice of places – real or imaginary. They may refer to whole neighbourhoods, towns, villages or a street. It may be a small or large area, indoors or outdoors. They may describe a building or a room. The place may have personal or spiritual significance.• Candidates should be rewarded for their powers to evoke a sense of place and atmosphere, using effective vocabulary.• Examiners should be open to a wide range of interpretation.

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	5–8	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	9–12	<ul style="list-style-type: none"> • Communicates clearly. • Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	13–16	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • Effective use of form, tone and register.
Level 5	17–20	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated use of form, tone and register.

Level	Mark	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3–4	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5–6	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure as appropriate.
Level 4	7–8	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	9–10	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

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