

# A GUIDE TO EDEXCEL ENGLISH LANGUAGE PAPER 1 GCSE

## FICTION AND IMAGINATIVE WRITING SECTION A



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## Table of Contents

**OVERVIEW.....PAGE 3**

**ASSESSMENT OBJECTIVES.....PAGE 5**

**TIMINGS + THE EXTRACT.....PAGE 6**

**EXAMPLE EXTRACT.....PAGE 8**

**QUESTION 1.....PAGE 10**

**QUESTION 2.....PAGE 12**

**QUESTION 3.....PAGE 15**

**QUESTION 4.....PAGE 27**

**SECTION A SUMMARY.....PAGE 40**



## Overview

**Edexcel Paper 1: Fiction and Imaginative Writing** tests your ability to read and understand one unseen extract from a **19th-century fiction** text as well as write your own creative piece based on a real or imagined experience.

The entire paper (Sections A and B) is worth **64 marks**. You are given **1 hour and 45 minutes** to complete it, or 2 hours and 11 minutes if you are allowed 25% extra time.

Section A focuses on **reading** (Questions 1 to 4) and assesses your ability to:

- **Select** and understand information in the text
- **Analyse** how the writer uses **language** and **structure** to create effects
- **Evaluate** the text (**judge** how **effectively** or **successfully** the writer has created an effect), using quotations to support your ideas

In total, Section A is worth **24 marks**. You should aim to spend **1 hour** reading the extract and answering the questions.

This booklet explains each question type, the skills and assessment objectives it targets, and how to approach **Language Paper 1: Section A** knowing exactly how to succeed.



Students should read selections from a range of high-quality, challenging prose fiction, in preparation for responding to an unseen 19th-century prose fiction extract in the examination. They should be able to read substantial pieces of writing [...] that make significant demands on them in terms of content, structure and the quality of language.

**-Pearson Edexcel Specification**



3



This paper tests your ability to understand and analyse a **fiction** extract and then produce a crafted piece of **imaginative writing**.

You have **1 hour 45 minutes in total**. Plan your time carefully, remembering to read the extract carefully. Spend 1 hour on Section A and 45 minutes on Section B.

|                                                                                                          |                                                                                                                        |
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| <b>Pearson Edexcel Level 1/Level 2 GCSE (9–1)</b>                                                        |                                                                                                                        |
| <b>Friday 23 May 2025</b>                                                                                |                                                                                                                        |
| Morning (Time: 1 hour 45 minutes)                                                                        | <b>Paper reference</b><br><span style="background-color: #333; color: white; padding: 2px 10px;"><b>1EN0/01</b></span> |
| <b>English Language</b><br><b>PAPER 1: Fiction and Imaginative Writing</b>                               |                                                                                                                        |
| <b>You must have:</b><br>Reading Text Insert (enclosed)                                                  | <b>Total Marks</b><br><div style="border: 1px solid black; height: 20px; width: 50px; margin: 0 auto;"></div>          |

#### 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 **ONE** in Section B.
- You should spend about 1 hour on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided – there may be more space than you need.
- Plan your answers in the lined spaces/planning box provided. Plans will not be marked unless no other response is provided

#### Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets – use this as a guide as to how much time to spend.
- Questions labelled with an **asterisk (\*)** are questions for which your written communication will be assessed – you should take particular care on these questions to ensure that your spelling, punctuation and grammar, as well as the clarity of expression, are of a high standard.

#### Advice

- Read each question carefully before you start to answer.
- Check your answers if you have time at the end.

Don't worry about using every line in the booklet for your responses. Examiners award marks for **clarity, accuracy and relevance**. Not for writing more than necessary!

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# Assessment Objectives (AOs)

## AO1: Understand and select information from the text

**Assessed in:** Questions 1 and 2

- **Identify** and **interpret explicit** and **implicit** information and ideas

**Explicit** information is something which is told to us directly.

- E.g. “**She was hungry.**”

**Implicit** information is something which is **not** told to us directly, but we can **infer** it by working it out for ourselves.

- E.g. “**Her stomach rumbled.**”
  - From this, we can **infer** that she was hungry by using clues and associations from the text.
- Be accurate and precise, using **short quotations**.
- Make sure you are looking at the relevant part of the text to select your information.

## AO2: Analyse how writers use language and structure to create effects

**Assessed in:** Question 3

- **Explain, comment on** and **analyse** how writers use **language** and **structure** to achieve effects and influence readers.
- Use appropriate **subject terminology** to support your ideas (e.g: **similes, foreshadowing, contrasts**).
- Ensure you are looking at the relevant part of the text, and use **short, precise quotations** to support your answer.

## AO4: Evaluate how successfully the writer has created an effect

**Assessed in:** Question 4

- **Evaluate** texts critically and support this with appropriate **textual references**.

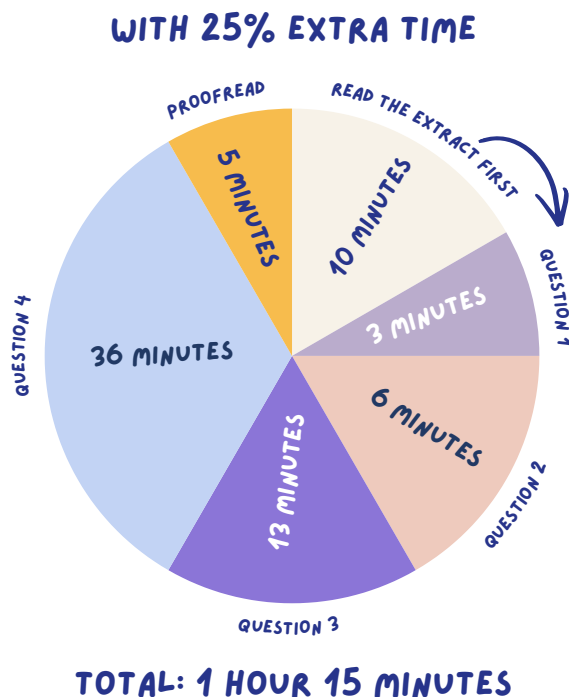
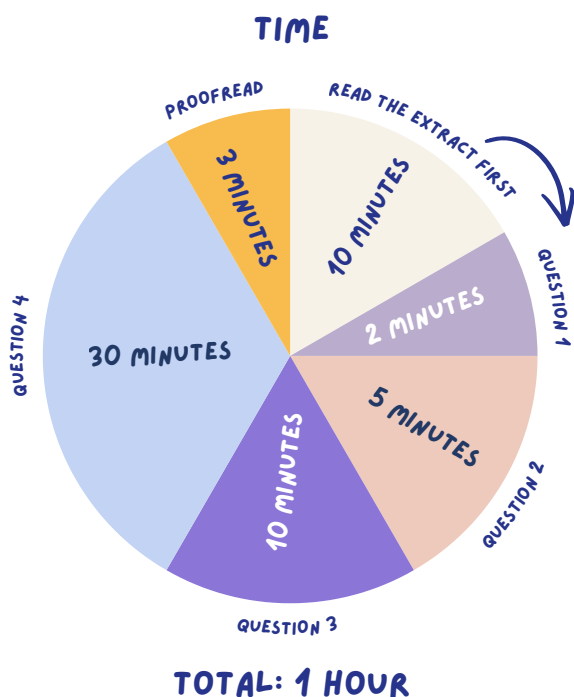
To **evaluate** means giving your **judgement** on how **successfully** the writer has created a certain effect, such as **tension** or **mystery**, in the text.

The best **evaluations** use **short, precise quotations** to support their views and explore the **ideas, events, themes** or **settings** used by the writer in their answer.



## Recommended Timings

It is important that you **manage your time** in the exam. The suggested timings below will help you **understand** the extract while allotting enough time to answer the **higher-mark questions**.



## The Extract



You will be given an **insert** containing **one fiction** extract from the **19th Century**. You should spend the first **10 minutes** reading the extract before answering the questions about it in section A.

At the top of the extract, there is an **information box** which briefly summarises what is going to happen in the text. It isn't something you should analyse, but it provides a useful starting point for understanding the scene.



**Read the text below and answer Questions 1–4 on the Question Paper.**

In this extract a man is walking across the Utah Salt Flats, a desert area in America; he has no food or water and without these it seems there is little hope of survival.

**A Study in Scarlet: Sir Arthur Conan Doyle**

The **information box** will give you useful information such as:

- What is happening in the extract?
- Who are the important **characters**?
- Where is the story taking place (the **setting**)?

It is important to be able to understand the **characters**, **setting** and main events once you have finished reading.

Spend the first **10 minutes** of the exam reading through the extract carefully. A secure understanding of the text will give you the best start to the exam and help you answer the questions effectively.

You don't need to annotate the extract in detail but it may be helpful to look out for:

- **Structure:**
  - How do feelings like **tension** or mystery build through the extract?
  - Do any important **shifts** or changes in focus, mood or perspective take place?
  - Does the writer include any interesting **contrasts** or **paragraph lengths**?
- **Language:**
  - Do any words or phrases jump out to you as important?
  - What words or **devices** does the writer use to describe **characters** and **settings**?

Remember – the extract is always a work of 19th-century **fiction**, chosen to provide clear language and structural features for you to analyse. The questions will always assess the same key skills.

As you work through this booklet, you can try answering the questions yourself using the extract below, and then compare your ideas with the model responses.



**Read the text below and answer Questions 1–4 on the Question Paper.**

In this extract a man is walking across the Utah Salt Flats, a desert area in America; he has no food or water and without these it seems there is little hope of survival.

**A Study in Scarlet: Sir Arthur Conan Doyle**

1 His face was lean and haggard, and the brown parchment-like skin was drawn tightly  
2 over the projecting bones; his long, brown hair and beard were all flecked and dashed  
3 with white; his eyes were sunken in his head, and burned with an unnatural lustre\*;  
4 while the hand which grasped his rifle was hardly more fleshy than that of a skeleton.

5 As he stood, he leaned upon his weapon for support, and yet his tall figure and the  
6 massive framework of his bones suggested a wiry and vigorous constitution. His  
7 gaunt\*\* face, however, and his clothes, which hung so baggily over his shrivelled  
8 limbs, proclaimed what it was that gave him that senile and decrepit\*\*\* appearance.  
9 The man was dying — dying from hunger and from thirst.

10 He had journeyed painfully down the ravine, and on to this little elevation, in the vain  
11 hope of seeing some signs of water. Now the great salt plain stretched before his  
12 eyes, and the distant belt of savage mountains, without a sign anywhere of plant or  
13 tree, which might indicate the presence of moisture. In all that broad landscape there  
14 was no gleam of hope. North, and east, and west he looked with wild questioning  
15 eyes, and then he realised that his wanderings had come to an end, and that there,  
16 on that barren crag, he was about to die. “Why not here, as well as in a feather bed,  
17 twenty years hence,” he muttered, as he seated himself in the shelter of a boulder.

18 Before sitting down, he had deposited upon the ground his useless rifle, and also a  
19 large bundle tied up in a grey shawl, which he had carried slung over his right  
20 shoulder. It appeared to be somewhat too heavy for his strength, for in lowering it, it  
21 came down on the ground with some little violence. Instantly there broke from the  
22 grey parcel a little moaning cry, and from it there protruded a small, scared face, with  
23 very bright brown eyes, and two little speckled, dimpled fists.

24 “You’ve hurt me!” said a childish voice reproachfully.

25 “Have I though,” the man answered, “I didn’t mean to do it.” As he spoke he  
26 unwrapped the grey shawl and extricated a pretty little girl of about five years of age,  
27 whose dainty shoes and smart pink frock with its little linen apron all bespoke a  
28 mother’s care. The child was pale and wan, but her healthy arms and legs showed  
29 that she had suffered less than her companion.

30 “How is it now?” he answered anxiously, for she was still rubbing the golden curls  
31 which covered the back of her head.



32 "Kiss it and make it well," she said, with perfect gravity, shoving the injured part up to  
33 him. "That's what mother used to do. Where's mother?"

34 "Mother's gone. I guess you'll see her before long."

35 "Gone, eh!" said the little girl. "Funny, she didn't say good-bye; she 'most always did if  
36 she was just goin' over to Auntie's for tea, and now she's been away three days. Say,  
37 it's awful dry, ain't it? Ain't there no water, nor nothing to eat?"

38 "No, there ain't nothing, dearie. You'll just need to be patient awhile, and then you'll be  
39 all right. Put your head up against me like that, and then you'll feel better. It ain't easy  
40 to talk when your lips is like leather, but I guess I'd best let you know how the cards  
41 lie."

\*\*\*\*\*

42 The man's eyes were fixed upon the northern horizon. In the blue vault of the heaven  
43 there had appeared three little specks which increased in size every moment, so  
44 rapidly did they approach. They speedily resolved themselves into three large brown  
45 birds, which circled over the heads of the two wanderers, and then settled upon  
46 some rocks which overlooked them. They were buzzards, the vultures of the west,  
47 whose coming is the forerunner of death.

lustre\* – a gentle sheen or soft glow

gaunt\*\* – excessively thin, angular and bony

decrepit\*\*\* – worn out or ruined



# Question 1



## Question 1: Select and Retrieve (1 mark)



From lines \_\_\_\_\_, identify a word that shows  
\_\_\_\_\_.

[1 mark]

This question assesses **AO1** (the ability to understand and select information)

- You need to select **one** piece of **explicit** information to answer the question
- You only need to write the word that shows what is being asked in the question
- Ensure the word or phrase you choose is directly taken from the text
- You do **not** need to infer meaning, analyse language or comment on effects.
- Do **not** use information from outside the stated section or lines – you will not receive any marks.

The model response below would achieve 1 out of 1 mark.

1 From lines 1-4, identify a word that shows what the man is holding in his hand.

Rifle



You would have received full marks for saying either:

- “rifle”
- “the hand which grasped his rifle”

## HOW TO SECURE MARKS

Ensure you are looking at the correct section of the text

Read the relevant lines and question carefully to fully understand their meaning

### Examiner Tip

“Question 1 always focuses upon selection of text. Make sure that you do not use up your valuable time by giving more text than is needed to gain the marks.”

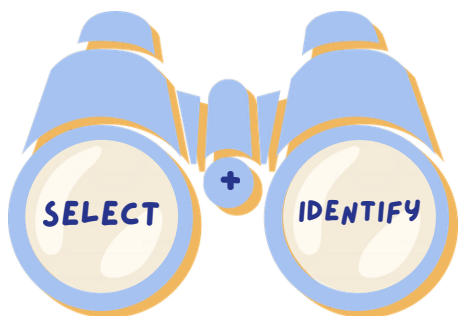
– November 2022 Examiner Report



## Question 2



### Question 2: Language (8 marks)



Read this extract.

[Extract from a different section of the text  
will be written here]

From the extract, give **two things** that the reader learns about...

You may use your own words or quotations from the text.

**[2 marks]**

Question 2 also tests your ability to **select** and **identify implicit** and **explicit** information from the text.

This question also assesses **AO1** (the ability to understand and select relevant information).

You will be asked to read another short section of the text and provide **two details** that answer the question. Your answer could be given as a short quotation **or** written in your own words.

The answer space is divided into two sections to remind you to include **two** details.



An example response which would achieve 2 out of 2 marks is shown below:

**2** Read the extract.

As he stood, he leaned upon his weapon for support, and yet his tall figure and the massive framework of his bones suggested a wiry and vigorous constitution. His gaunt\*\* face, however, and his clothes, which hung so baggily over his shrivelled limbs, proclaimed what it was that gave him that senile and decrepit\*\*\* appearance. The man was dying — dying from hunger and from thirst.

From the extract, give **two things** that the reader learns about the appearance of the man.

You may use your own words or quotations from the text.

**[2 marks]**

1. He is tall ✓

2. He has “shrivelled limbs” ✓

You would have received full marks for saying any **two** of the following in quotes or in your own words:

- he does not stand up straight, he leans
- he is tall
- ‘the massive framework of his bones’
- he has ‘a wiry ... constitution’
- he is described as ‘vigorous’
- his face is ‘gaunt’
- his clothes are baggy



- his limbs are 'shrivelled'
- he appears to be 'senile'
- he appears to be 'decrepit'
- he is frail
- he is dying (from hunger/thirst)

## HOW TO SECURE MARKS

Ensure you are looking at the correct section of the text. Information selected from outside the given extract will not receive marks.

Make sure you are giving **two different** pieces of information

If you are using your own words, make sure what you say can be proven by the extract

For example, if you wrote "He is angry", this cannot be supported by evidence in the text and would not receive a mark.

### Examiner Tip

"Candidates should know that interpreting in their own words and direct quotation are of equal weight in achieving the given marks. What is important is careful reading of the question to ensure that you are focussing upon what is being asked for."

– November 2022 Examiner Report



## Question 3



### Question 3: Language and Structure (6 marks)



Read this extract.

[Extract from the text will be written here]

In the extract, how does the writer use language and structure to describe...?

Support your views with reference to the text.

**[6 marks]**

This question assesses **AO2** (analyse how writers use **language** and **structure** to create effects)

### HOW TO APPROACH:

1. As you **scan** through the extract, think about the **overall effect** the writer is trying to achieve and **your own impressions** of the passage.
2. Identify 2-3 short **quotations** to support your best interpretations of the text and make notes on their effects using relevant **subject terminology**.
3. Ensure you have a variety of **both language and structure** features to comment on.
4. Organise your response into 2-3 **PEEZL** paragraphs: make a point → support with **quotations** → explain the effect using accurate **subject terminology** → zoom in on a particular word or technique and explore it → link your analysis back to the question.

“The mark awarded cannot progress beyond the top of Level 1 [1-2 marks out of 6] if only language OR structure has been considered.”

**–Edexcel Paper 1 Mark Scheme**



## PEEZL PARAGRAPHS (WITH EXAMPLE)

### POINT

What impression or effect does the writer create?

The writer presents the heat as increasingly powerful and overwhelming.

### EVIDENCE

What quotation or structural choice supports your point?

The writer describes how “the sun has flattened the land into submission”. Later, the focus shifts from the landscape to its effect on the people living there.

### EXPLAIN

What does this language or structural choice suggest?

The verb “flattened” suggests force and violence, making the heat seem aggressive rather than simply uncomfortable. Structurally, the shift in focus shows that the heat affects everything in the setting.

### ZOOM

Zoom in on a word, phrase or structural feature. Why has the writer chosen it?

The personification of the sun makes it seem powerful and controlling. “Submission” suggests defeat, as though the landscape is powerless against it. The later shift to the people develops this idea by showing the wider consequences of the oppressive heat.

### LINK

What effect does this create for the reader?  
How does it contribute to the extract as a whole?

Together, these language and structural choices make the setting feel increasingly oppressive, encouraging the reader to see the heat as a dominating force that controls both the landscape and its inhabitants.



### Example question:

#### 3 Read this extract.

He had journeyed painfully down the ravine, and on to this little elevation, in the vain hope of seeing some signs of water. Now the great salt plain stretched before his eyes, and the distant belt of savage mountains, without a sign anywhere of plant or tree, which might indicate the presence of moisture. In all that broad landscape there was no gleam of hope. North, and east, and west he looked with wild questioning eyes, and then he realised that his wanderings had come to an end, and that there, on that barren crag, he was about to die. "Why not here, as well as in a feather bed, twenty years hence," he muttered, as he seated himself in the shelter of a boulder.

Before sitting down, he had deposited upon the ground his useless rifle, and also a large bundle tied up in a grey shawl, which he had carried slung over his right shoulder. It appeared to be somewhat too heavy for his strength, for in lowering it, it came down on the ground with some little violence. Instantly there broke from the grey parcel a little moaning cry, and from it there protruded a small, scared face, with very bright brown eyes, and two little speckled, dimpled fists.

"You've hurt me!" said a childish voice reproachfully.

How does the writer use language and structure to describe the man's journey and what happens when he puts down his bundle?

Support your views with reference to the text.

**[6 marks]**

### STEP 1: THE OVERALL EFFECT

Scan through the extract and think about the **overall effect** the writer is trying to achieve as well as **your own impressions** of the passage.

As you read the extract, you may have interpreted the man's journey as:

- harsh or grueling
- **futile** (pointless)
- hopeless and desperate
- having little chance of survival
- taking place in a vast, hostile landscape



You may have also had the following ideas about what happens when the man puts down the bundle:

- the innocence and helplessness of the child
- surprise that there is a child in the bundle
- building **tension** as there is a child in a dangerous situation
- the **contrast** between the man's suffering and the small bump the child received after being carried and placed on the ground

When thinking about your interpretation, it is important to use **specific language** and relate your ideas directly to what is happening in the text.

- For example: "The man is in a **bad** situation" is much less specific and would receive fewer marks than "The man is in a **hopeless** and **desperate** situation."

These initial ideas about the text will help you write a **focused, contextualised** interpretation of the effects of **language and structure** devices in the passage.

## STEP 2: QUOTATIONS AND THE EFFECTS OF LANGUAGE AND STRUCTURE

As you scan the extract, **highlight** or **underline** useful words or phrases which support your ideas. You should aim for around **2-3 quotations per paragraph** and use accurate **subject terminology** where relevant.

He had journeyed painfully down the ravine, and on to this little elevation, in the **vain hope** of seeing some signs of water. Now the **great** salt plain **stretched** before his eyes, and the **distant** belt of savage mountains, without a sign anywhere of plant or tree, which might indicate the presence of moisture. In all that **broad** landscape there was no **gleam of hope**. **North, and east, and west** he looked with wild questioning eyes, and then he realised that his wanderings had come to an end, and that there, on that barren crag, he was about to die. "Why not here, as well as in a feather bed, twenty years hence," he muttered, as he seated himself in the shelter of a boulder.

Before sitting down, he had deposited upon the ground his useless rifle, and also a large bundle tied up in a grey shawl, which he had **carried** slung over his right shoulder. It appeared to be somewhat too heavy for his strength, for in lowering it, it came down on the ground with some little violence. Instantly there broke from the grey parcel a little moaning cry, and from it there protruded a **small, scared face**, with very bright brown eyes, and two little speckled, dimpled fists.

"You've hurt me!" said a **childish** voice reproachfully.



In the extract, you may have identified and commented on the following:

- The **repetition** of “hope” in the phrases “vain hope” and “no gleam of hope” suggests that the man is in a desperate situation. Further, the **progression** from “vain hope” to “no gleam [...]” implies that hope is gradually fading, indicating that there is little chance of the character surviving the journey.
- The **semantic field** of vastness in the **adjectives** “great”, “stretched”, “distant” and “broad” surrounds the reader with language of **immense scale**, reflecting how the characters are enclosed by the harsh environment. This sense of entrapment is reinforced by the **syndetic list** of “North, and east, and west”. By separating each **noun** with the **conjunction** “and”, the writer extends the sentence, implying that it is increasingly **futile** to continue the harsh, gruelling journey, as it seems unending.
- The **adjectives** “small” and “scared” suggest that the child in the bundle is innocent and vulnerable; the **adjective** “childish” further emphasises her immaturity. Additionally, the verb “carried” intensifies her sense of helplessness as she is dependent on the man in the journey. The writer **contrasts** this language of **minute scale** with the vastness of the landscape, reinforcing both characters’ vulnerability and unlikely chances of survival.

These are just some examples of comments on **language** and **structure** that would achieve high marks.



## STEP 3: VARIETY OF LANGUAGE AND STRUCTURE IDEAS

It is important to understand the difference between **language** and **structure** so you can analyse **both** features of the text effectively in question 3.

### LANGUAGE

**Language** involves the **words** and **phrases** the writer uses to create meaning.

You may choose to analyse **sounds**, like **alliteration** or **sibilance**, **words**, such as **adjectives** and **verbs**, or **phrases and devices**, such as **metaphors**, **similes** and **hyperbole**.

## EXAMPLES OF LANGUAGE DEVICES

METAPHOR

SIMILE

PERSONIFICATION

ALLITERATION

JUXTAPOSITION

HYPERBOLE

SIBILANCE

## EXAMPLES OF WORD CLASSES

NOUN

ADJECTIVE

VERB

ADVERB

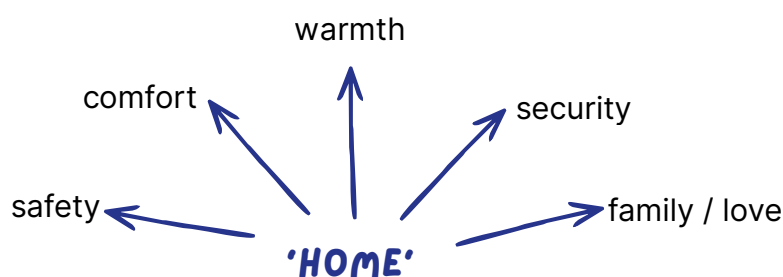


## DENOTATIONS AND CONNOTATIONS

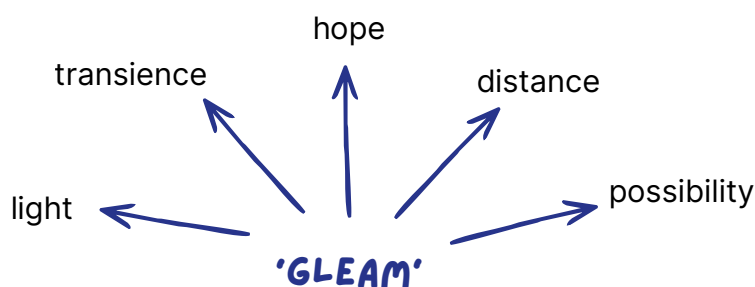
The **denotation** is the literal, dictionary definition of a word.

The **connotation** is the **ideas, feelings, or associations** that a word suggests beyond its literal meaning.

Don't just say what a word means – explain what it **suggests** and how it makes the reader think or feel. Below are two examples of words with their **connotations** around the outside and their **denotations** below.



**Denotation:** a place where a person lives, such as a house, apartment or dwelling.



**Denotation:** a small, brief sign or appearance of something.

## SENTENCE STEMS

The writer uses [technique] in the line / phrase, "..."

The use of the [noun, adjective, verb, adverb] "... suggests...

The [noun, adjective, verb, adverb] "... connotes... [connotation or association]

This creates a sense of [mystery, excitement, dread, fear] because...

This description helps the reader to imagine [the scene/action/character]

"This could make the reader feel [scared/shocked/curious/empathetic] because...



## STRUCTURE

**Structure** is the way the writer has **organised** the text. It is **less** about what the writer is saying, but more about **where and how** the information is presented to us.

In question 3, you may wish to comment on **sentence forms**, such as **short** or **listing sentences**, the writer's use of **transitions**, like **shifts in focus** or **contrasts**, the writer's **organisation**, such as **zooming in or out**, or any other structural devices you can see, such as **repetition** and **rhetorical questions**.

## EXAMPLES OF STRUCTURAL DEVICES

SHORT SENTENCE

LISTING SENTENCE

REPETITION

CONTRAST

ZOOM IN/OUT

SHIFT IN FOCUS

OPENINGS AND  
ENDINGS

FORESHADOWING

Since the same structural device may have different effects depending on **where and how** it is used, your analysis of **structure** should be **specific and contextualised** (relevant to the text) to achieve high marks.

For example, this **structural commentary** is **not** specific and contextualised:

The writer uses a **contrast** between the **vastness** of the landscape and the “small, scared face” of the child to interest the reader.

The student has correctly identified the device, a **contrast**, and supported the idea with an **embedded quote**, but the explanation - **to interest the reader** - is too general to receive high marks.



Here is the same example with **specific** and **contextualised** analysis which shows the examiner that the student understands the effect of the device in the passage:

The writer structures the passage as a **contrast** between the vastness of the landscape and the “small, scared face” of the child to highlight the characters’ vulnerability and emphasise their low chances of survival.

### SENTENCE STEMS

The writer structures the passage as... [a contrast, a progression from.. to...]

The writer uses the [sentence type] in the line, “...” to suggest / highlight / reveal...

The writer uses [technique] to build tension / intensify the feelings of...

The writer shifts focus from “...” to “...”.

Initially, the writer focuses the reader’s attention on, “...”.

This helps the reader to understand / empathise with / share the emotions of...

### STEP 4: PEEZL STRUCTURE AND EXAMPLE ANSWER

**3** How does the writer use language and structure to describe the man’s journey and what happens when he puts down his bundle?

Support your views with reference to the text.

**[6 marks]**

The response below follows the **PEEZL** structure and would achieve 6/6 marks **if supported by 1-2 extra paragraphs** of the same quality.



The writer describes the journey as increasingly desperate and futile. This is shown by the phrases “vain hope” and “no gleam of hope”. The writer uses the repetition of the noun “hope” to reflect the man’s desperation to find water while exposing his lack of agency and powerlessness to save them, since he must rely on chance. By progressing from the phrase “vain hope” to the negation “no gleam [...]” the writer suggests that all hope of survival is diminishing, indicating that it is futile to continue the journey. Further, the noun “gleam” connotes light and transience so its absence reinforces the hopelessness of the man’s situation. The man is so desperate, he would follow any “sign” of “moisture”, however small or fleeting, yet the setting is so hostile, there isn’t even a faint glimmer of hope that can sustain him. By presenting journeying on as pointless, the writer encourages the reader to recognise the severity of the man’s situation and understand his eventual acceptance later in the extract that “he was about to die”.

This response **analyses language**, by commenting on **nouns** and **connotations**, as well as **structure**, by referencing the **progression**, the **organisation of ideas** in the extract, and **repetition**. You may wish to integrate your analysis of **language** and **structure** in this way **or** write about them in separate paragraphs.

| Level | Mark | Skills Descriptors                                                                                                                                                                                                                                                                                                                                                                | <b>TOP BAND MARK SCHEME</b> |
|-------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| 3     | 5-6  | <ul style="list-style-type: none"> <li><b>Analysis</b> of how <b>both language</b> and <b>structure</b> are used to <b>achieve effects and influence readers</b>, including use of <b>vocabulary, sentence structure</b> and <b>other language features</b>.</li> <li>The selection of references is <b>discriminating</b> and <b>clarifies</b> the points being made.</li> </ul> |                             |



**LABELLED RESPONSE**

The writer describes the journey as increasingly desperate and futile. This is shown by the phrases “vain hope” and “no gleam of hope”. The writer uses the **repetition** of the **noun** “hope” to reflect the man’s desperation to find water while exposing his lack of agency and powerlessness to save them, since he must rely on chance. By **progressing** from the phrase “vain hope” to the **negation** “no gleam [...]” the writer suggests that all hope of survival is diminishing, indicating that it is futile to continue the journey. Further, the **noun** “gleam” connotes light and **transience** so its absence reinforces the hopelessness of the man’s situation. The man is so desperate, he would follow any “sign” of “moisture”, however small or fleeting, yet the setting is so hostile, there isn’t even a faint glimmer of hope that can sustain him. By presenting journeying on as pointless, the writer encourages the reader to recognise the severity of the man’s situation and understand his eventual acceptance **later in the extract** that “he was about to die”.

**ANALYSIS OF LANGUAGE**
**ANALYSIS OF STRUCTURE**
**EFFECT ON READER**
**CLEAR + PERCEPTIVE  
EXPLANATIONS OF IDEAS**
**SUBJECT TERMINOLOGY  
USED**
**“WELL-CHOSEN AND  
RELEVANT QUOTATIONS”**
**MID BAND RESPONSE**

The writer describes the journey as challenging and difficult. This is shown by the lines, “in the vain hope of seeing some signs of water” and “there was no gleam of hope”. The repetition of the word “hope” suggests that the man is desperate to find water but it is impossible. The phrase “there was no gleam of hope” emphasises how difficult the journey is because all hope is lost. The writer also goes from “vain hope” to “no gleam of hope”, suggesting that the character believes he may not survive. Overall, the writer makes the reader feel sorry for the character because his journey is very challenging.





| Level | Mark | Skills Descriptors                                                                                                                                                                                                                                                                                                                                                 | MID BAND MARK SCHEME |
|-------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 2     | 3-4  | <ul style="list-style-type: none"><li>• <b>Explanation</b> of how <b>both language and structure</b> are used to <b>achieve effects</b> and <b>influence readers</b>, including use of <b>vocabulary</b> and <b>sentence structure</b>.</li><li>• The selection of <b>references</b> is <b>appropriate</b> and <b>relevant</b> to the points being made.</li></ul> |                      |

#### LABELLED RESPONSE

The writer describes the journey as challenging and difficult. This is shown by the lines, “in the vain hope of seeing some signs of water” and “there was no gleam of hope”. The **repetition** of the word “hope” suggests that the man is desperate to find water but it is impossible. The phrase “there was no gleam of hope” emphasises how difficult the journey is because all hope is lost. The writer also goes from “vain hope” to “no gleam of hope”, suggesting that the character believes he may not survive. Overall, the writer makes the reader feel sorry for the character because his journey is very challenging.

#### ANALYSIS OF LANGUAGE

#### ANALYSIS OF STRUCTURE

#### EFFECT ON READER

#### CLEAR EXPLANATIONS OF IDEAS

#### SUBJECT TERMINOLOGY USED

#### “APPROPRIATE AND RELEVANT QUOTATIONS”

### TOP TIPS

Talk about the **effect** of the devices rather than just listing them.

Use short, relevant **quotes** to support your ideas.

Ensure you comment on the effects of **both language and structural** features in your answer.

Don't just retell what happens in the extract.

Stay strictly within the lines stated in the question.



## Question 4



### Question 4: Evaluate (15 marks)



In this extract, there is an attempt to create...

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text

**[15 marks]**

**EVALUATE**

To **judge** or **weigh up** an idea based on **evidence**.

**Question 4** is worth **15 marks** and asks you to **evaluate** how successfully the writer has achieved an effect.

To write a top mark evaluation, you should:

- Make your judgement clear at the beginning of each paragraph.
- Use **evaluative phrases** such as **powerfully**, **effectively** and **successfully**.
- Use a **range** of evidence and **quotations** to support each judgement.
- Explore **inferences**, **effects**, and the use of **language** or **structural** devices from your supporting evidence.

This question assesses **AO4** (**evaluate** how successfully the writer has created an effect).



## EVALUATION VS. ANALYSIS

### EVALUATION (QUESTION 4)

An **evaluation** is all about your **judgement** of the strengths and weaknesses of the text.

We use **evaluative phrases** like **successfully**, **powerfully** and **effectively** to show we are making a judgement.

#### Example evaluative point sentence:

"The writer successfully uses the appearance of the man to create sympathy for him."

### ANALYSIS (QUESTION 3)

An **analysis** is all about closely examining the **language** and **structure** devices used by the writer to explore the different effects they create.

While you are **not required** to comment on **language** and **structure** devices in question 4, you **may choose to** include them if they support your judgement.

#### Example analytical point sentence:

"The writer uses adjectives to present the man as starving and desperate."

## USE EVALUATIVE LANGUAGE TO SHOW YOUR OPINION

SUCCESSFULLY

EFFECTIVELY

POWERFULLY

SKILFULLY

CLEARLY

POIGNANTLY

"The focus of evaluation is upon how well something has been achieved, not merely upon how it has been achieved; it is an assessment of the relative success of the writer rather than simply an explanation of the techniques that have been used."

**-November 2022 Examiner Report**



## WILL THE WRITER EVER BE UNSUCCESSFUL IN CREATING THE EFFECT?

Since the texts chosen for paper 1 are popular, traditional British texts which have been celebrated for many years, it is likely that the writer **will** be successful in creating the given effect. You are being assessed on how well you **justify** and **explain** your evaluation using **quotations** to support your judgements.

However, at higher levels, you may wish to comment on any **nuances** (subtle differences or deviations) that you find in the text. To express these ideas clearly, you might use some of the **evaluative language** listed below:

AMBIGUOUSLY

SUBTLY

INCONSISTENTLY

For example, a student might say:

Here the writer inconsistently builds tension as the suspense is subtly weakened through the introduction of humour.

The writer ambiguously creates more fear than sympathy in this moment.

These would demonstrate a detailed and critical approach if accurate, relevant and supported by sufficient evidence.



## HOW TO APPROACH

1. **Scan** through the **whole extract** and select short **quotations** which **successfully** create the effect set out in the question.
  - Ensure you select evidence from the **beginning**, **middle** and **end** of the extract and aim for **2-3 quotes per paragraph**.
  - You may wish to group your evidence into categories, like **setting**, **character** and **theme** to ensure you have a range of ideas to evaluate.
2. **Annotate** your best **quotations** explaining **how** and **why** they support your judgements.
  - You could comment on **language** and **structural** devices here, or **infer** information from the evidence using your understanding of the extract.
3. Organise your response into 3-4 **PEEVL** paragraphs: make a judgement using **evaluative phrases** → support with **embedded quotations** → explain how the evidence supports your judgement → zoom in on a key idea or phrase which further supports your judgement → link your ideas back to the question.

### Example question:

**4** In this extract, there is an attempt to create sympathy for the man and the little girl.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

**[15 marks]**

## STEP 1: SCAN AND SELECT EVIDENCE

Here are some examples of evidence you could select from the text to answer this question:



## CHARACTER:

- The man's appearance at the beginning of the extract:
  - He is described as **"lean and haggard"** with **"parchment-like skin"** and a hand that looks like a **"skeleton"**.
- The small and vulnerable appearance of the girl in the middle of the extract:
  - She has a **"small, scared face"** and is about **"five years of age."** It is heavily implied that the girl's mother is dead in the **euphemistic** phrase, **"Mother's gone."**
- The **contrasting** experiences of the man and the little girl:
  - The girl appears to have **"suffered less"** than the man, who has **"carried"** her on the journey. Unlike the man, the girl does not completely understand the severity of their situation: **"Ain't there no water, nor nothing to eat?"**

## SETTING:

- The harsh, hostile **setting** in which there is little hope for survival:
  - The writer uses phrases like **"the distant belt of savage mountains"** and **"without the sign of plant or tree"** to portray the setting as inhospitable to human life.

## THEME:

- The recurring **imagery** of death throughout the extract:
  - The **repetition** of **"The man was dying – dying from hunger and from thirst"** at the beginning and the reference to **"buzzards"** and **"heaven"** at the end imply that death is closing in on both characters.

## STEP 2: EXPLAIN HOW THE EVIDENCE SUPPORTS YOUR JUDGEMENTS

You could comment on **language** and **structural** devices here, or **infer** information from the evidence using your understanding of the extract.

Below are two examples of how you could **explain** and **zoom in** on different **quotations** to support your judgements:



**Example 1:** The man's appearance at the beginning of the extract:

### EVIDENCE

He is described as “lean and haggard” with “parchment-like skin” with a hand that looks like a “skeleton”.

### EXPLANATION

The writer uses an accumulation of images relating to death and suffering: the **adjectives** “lean and haggard” reflect the impact of the “painful” journey on the man's body and his “parchment-like skin” suggests dryness and fragility, indicating his severe dehydration. Further, his hand is like a “skeleton”, which not only reiterates the impression that he is close to death but also emphasises his critical state of malnutrition, **powerfully** evoking sympathy for his extreme state of suffering.

### ZOOM

The writer **subtly** evokes a sense of admiration for the man, by indicating the determined “unnatural lustre” which “burned” in his eyes. This creates the impression that the man is more than a passive victim: he has agency and purpose despite his physical deterioration, making the reader want him to succeed in spite of all odds.

**Example 2:** The **recurring imagery** of death throughout the extract:

### EVIDENCE

The **repetition** of “The man was dying – dying from hunger and from thirst” at the beginning and the reference to “buzzards” and “heaven” at the end imply that death is closing in on both characters.



## EXPLANATION

The writer creates a **semantic field** of death throughout the extract to help the audience understand the hopelessness of the characters' situation. Just as the reader is repeatedly confronted by references to death, the characters also cannot escape death's inevitability no matter how far they travel. This **powerfully** creates sympathy for them as the reader shares their growing awareness that death is an inescapable reality for the man and the girl.

## ZOOM

The subtle reference to "heaven" at the end of the extract initially creates a pleasant image of the afterlife, but the characters' harsh reality is quickly reinforced by the circling "buzzards" which, as **symbols** of death, ominously end the extract. This **powerfully** creates sympathy because it gives the impression that death is closing in on the characters, whose unresolved ending creates anxiety about their final moments.

## STEP 3: PEEZL STRUCTURE AND EXAMPLE ANSWER

**4** In this extract, there is an attempt to create sympathy for the man and the little girl.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

**[15 marks]**

The response below follows the **PEEZL** structure and would achieve 15/15 marks **if supported by 1-2 extra paragraphs** of the same quality.



**TOP BAND RESPONSE**

The writer uses the man's appearance at the beginning of the extract to successfully create sympathy for him. He is described with an accumulation of images related to suffering in the phrases "lean and haggard", "parchment-like skin" with a hand that looks like a "skeleton". The adjectives "lean and haggard" reflect the impact of the "painful" journey on the man's body and his "parchment-like skin" suggests dryness and fragility, indicating his severe dehydration. Further, his hand is like a "skeleton", which not only reiterates the impression that he is close to death but also emphasises his critical state of malnutrition, powerfully evoking sympathy for his extreme state of suffering. Additionally, the writer subtly evokes a sense of admiration for the man, by indicating the determined "unnatural lustre" which "burned" in his eyes. This creates the impression that the man is more than a passive victim: he has agency and purpose despite his physical deterioration, making the reader want him to succeed in spite of all odds. Therefore, this characterisation successfully creates sympathy by detailing the man's severe physical suffering alongside his personality and quiet determination. The reader wants him to succeed while becoming certain that he will not, reinforcing their pity for him.

| Level | Mark  | Skills Descriptors                                                                                                                                                                                                                                                                                                                                                  | <b>TOP BAND MARK SCHEME</b> |
|-------|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| 5     | 13-15 | <ul style="list-style-type: none"> <li>• <b>Evaluation</b> of ideas, events, themes or settings.</li> <li>• There is a <b>sustained</b> and detached critical overview and <b>judgement</b> about the text.</li> <li>• The selection of references is <b>apt</b> and <b>discriminating</b> and is <b>persuasive in clarifying</b> the points being made.</li> </ul> |                             |



**LABELLED RESPONSE**

The writer uses the man's appearance at the beginning of the extract to **successfully** create sympathy for him. He is described with an accumulation of images related to suffering in the phrases "lean and haggard", "parchment-like skin" with a hand that looks like a "skeleton". The **adjectives** "lean and haggard" reflect the impact of the "painful" journey on the man's body and his "parchment-like skin" suggests dryness and fragility, indicating his severe dehydration. Further, his hand is like a "skeleton", which not only reiterates the impression that he is close to death but also emphasises his critical state of malnutrition, **powerfully** evoking sympathy for his extreme state of suffering. Additionally, the writer **subtly** evokes a sense of admiration for the man, by indicating the determined "unnatural lustre" which "burned" in his eyes. This creates the impression that the man is more than a passive victim: he has agency and purpose despite his physical deterioration, making the reader want him to succeed in spite of all odds. Therefore, this characterisation **successfully** creates sympathy by detailing the man's severe physical suffering alongside his personality and quiet determination. The reader wants him to succeed while becoming certain that he will not, reinforcing their pity for him.

**EVALUATION OF IDEAS, EVENTS, THEMES OR SETTINGS**
**SUSTAINED CRITICAL, DETACHED OVERVIEW**
**"DISCRIMINATIONS AND WELL-CHOSEN QUOTATIONS"**
**PERSUASIVE CLARIFICATION OF THE POINTS BEING MADE**
**SUBJECT TERMINOLOGY USED**
**What makes this a top-band response?**

- The understanding of **how** evidence works together to create an **overall effect**:
  - "He is described with an accumulation of images related to suffering".
- Discriminating** and **well-chosen quotations** (**only necessary** phrases are selected and **embedded**):
  - "indicating the determined **"unnatural lustre"** which **"burned"** in his eyes."
- There is a **critical** and **detached academic tone** sustained throughout the paragraph:
  - "emphasising his critical state of malnutrition"; "he is more than a passive victim: he has agency and purpose despite his physical deterioration".



The response below follows the **PEEZL** structure and would achieve 10-12 marks **if supported by 1-2 extra paragraphs** of the same quality.

### UPPER-MID BAND RESPONSE

The writer successfully creates sympathy for the man through his appearance. This is shown by the lines "His face was lean and haggard" and "the brown parchment-like skin." The adjectives "lean and haggard" show that he is exhausted and starving; we usually associate dryness and fragility with "parchment", so it shows he is suffering so much, his skin doesn't look like skin anymore. The writer extends this idea by saying that "the hand which grasped his rifle was hardly more fleshy than that of a skeleton." The word "skeleton" connotes death, making the reader feel immense pity for the man, because it reminds them that he is about to die. The writer also makes the audience admire the man because of the "unnatural lustre" in his eyes. The word "unnatural" could make the reader feel scared of him, but it is more accurate that he still has some determination to find water and look after the girl even though he is in a desperate situation. Therefore, the extreme amount of suffering the man is feeling powerfully creates sympathy for him. Further, the writer cleverly makes the reader want him to succeed by describing his faint determination which intensifies their pity.

| Level | Mark  | Skills Descriptors <b>UPPER-MID BAND MARK SCHEME</b>                                                                                                                                                                                                                                                                                        |
|-------|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4     | 10-12 | <ul style="list-style-type: none"> <li>• <b>Analysis</b> of ideas, events, themes or settings.</li> <li>• <b>Well-informed</b> and <b>developed</b> critical judgement is offered about the text.</li> <li>• The <b>selection</b> of <b>references</b> is <b>appropriate, detailed and fully supports the points being made.</b></li> </ul> |



**LABELLED RESPONSE**

The writer **successfully** creates sympathy for the man through his appearance. This is shown by the lines “His face was lean and haggard” and “the brown parchment-like skin.” The adjectives “lean and haggard” show that he is exhausted and starving; we usually associate dryness and fragility with “parchment”, so it shows he is suffering so much, his skin doesn’t look like skin anymore. The writer extends this idea by saying that “the hand which grasped his rifle was hardly more fleshy than that of a skeleton.” The word “skeleton” connotes death, making the reader feel **immense** pity for the man, because it reminds them that he is about to die. The writer also makes the audience admire the man because of the “unnatural lustre” in his eyes. The word “unnatural” could make the reader feel scared of him, but it is more accurate that he still has some determination to find water and look after the girl even though he is in a desperate situation. Therefore, the extreme amount of suffering the man is feeling **powerfully** creates sympathy for him. Further, the writer **cleverly** makes the reader want him to succeed by describing his faint determination which intensifies their pity.

**ANALYSIS OF IDEAS, EVENTS, THEMES OR SETTINGS**
**WELL-INFORMED AND DEVELOPED OVERVIEW**
**“APPROPRIATE, DETAILED AND ACCURATE REFERENCES”**
**ANALYSIS OF HOW THE EVIDENCE FULLY SUPPORTS POINTS BEING MADE**
**SUBJECT TERMINOLOGY USED**
**To reach the next band:**

- Rather than focusing on each quote in isolation, think about **how** the different quotes work together to create an **overall impression** - e.g. “the accumulation of words related to death...”
- Only use the **important** parts of the **quotations** - e.g. instead of “the hand which grasped his rifle...”, embed the key words “hand” and “skeleton”.
- You are already thinking about **how** the writer’s choices **successfully** create an effect. The next step is to think about **why** the writer has done this - e.g. instead of “he still has some determination to find water”, include **why**: “he has agency and purpose despite his physical deterioration”.



The response below follows the **PEEZL** structure and would achieve 7-9 marks **if supported by 1-2 extra paragraphs** of the same quality.

### MID BAND RESPONSE

The writer describes the man as suffering, which successfully makes the reader feel sympathy for him. This is shown by the line, "His face was lean and haggard". The writer uses the adjectives to show that he hasn't eaten for a long time and he is tired. Additionally, this is also shown by the line, "the brown parchment-like skin was drawn tightly over the projecting bones;". The phrase "projecting bones" shows that he is very skinny because there isn't very much food or water on the journey. This is further emphasised by his hand which is described using the line, "was hardly more fleshy than that of a skeleton." The noun "skeleton" makes the reader think of death, and powerfully creates sympathy because the man is probably going to die. Therefore, the writer describes the suffering of the man to very successfully create sympathy for him.

| Level | Mark | Skills Descriptors                                                                                                                                                                                                                                                         | MID BAND MARK SCHEME |
|-------|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| 3     | 7-9  | <ul style="list-style-type: none"> <li><b>Explanation</b> of ideas, events, themes or settings.</li> <li><b>Informed judgement</b> is offered about the text.</li> <li>The <b>selection of references is appropriate and relevant</b> to the points being made.</li> </ul> |                      |

### To reach the next band:

- Use more **concise** and **specific** language to explain your ideas - e.g. instead of "to show that he hasn't eaten for a long time and he is tired", you could say "he is exhausted and starving".
- Ensure your ideas are fully **developed** and **detailed**. Don't stop after you have **explained** the quote's meaning: go deeper to explore **how** the writer **creates** this effect - e.g. instead of "the phrase **protruding bones** shows that he is very skinny because...", try choosing a part of the quote with more to **analyse**: "we usually associate dryness and fragility with **parchment**", so it shows he is suffering so much, his skin doesn't look like skin anymore."
- Refer explicitly to the way the **writer has chosen to present the evidence** - e.g. instead of "Additionally, this is also shown by the line..." you could say "The writer extends this effect by..."





## LABELLED RESPONSE

The writer describes the man as suffering, which **successfully** makes the reader feel sympathy for him. This is shown by the line, "His face was lean and haggard". The writer uses the adjectives to show that he hasn't eaten for a long time and he is tired. Additionally, this is also shown by the line, "the brown parchment-like skin was drawn tightly over the projecting bones;". The phrase "projecting bones" shows that he is very skinny because there isn't very much food or water on the journey. This is further emphasised by his hand which is described using the line, "was hardly more fleshy than that of a skeleton." The noun "skeleton" makes the reader think of death, and **powerfully** creates sympathy because the man is probably going to die. Therefore, the writer describes the suffering of the man to very **successfully** create sympathy for him.

EXPLANATION OF THE IDEAS,  
EVENTS, THEMES OR SETTINGS

THERE IS AN INFORMED  
JUDGEMENT ABOUT THE TEXT

"APPROPRIATE AND  
RELEVANT REFERENCES"

THE RELEVANCE OF THE  
QUOTATIONS IS EXPLAINED

SUBJECT TERMINOLOGY  
USED

## TOP TIPS

Use **evaluative phrases** such as **powerfully**, **effectively** and **successfully** to present your judgements.

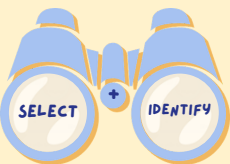
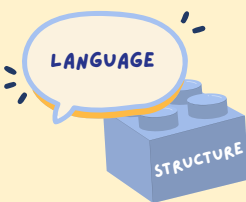
Select **short, well-chosen quotations** from the **beginning, middle** and **end** of the extract which **fully support** the points you are trying to make.

Add **detail** to **develop** your explanation and justification of the evidence

Consider **how** the evidence **works together** to create a powerful impression or idea.



## Section A Summary

| QUESTION                                                                                        | FOCUS                                                                               | AO + MARKS                      | TO DO                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1</b><br>   |    | <b>A01</b><br><b>[1 mark]</b>   | <ul style="list-style-type: none"> <li>✓ <b>Select</b> information from a part of the text.</li> <li>✓ <b>Identify</b> one word to answer the question.</li> </ul>                                                                                                                                                                                                                                                                                |
| <b>2</b><br>  |   | <b>A01</b><br><b>[2 marks]</b>  | <ul style="list-style-type: none"> <li>✓ <b>Select</b> information from a part of the text.</li> <li>✓ <b>Identify</b> two details to answer the question.</li> <li>✓ Use <b>quotations</b> or your <b>own words</b>.</li> </ul>                                                                                                                                                                                                                  |
| <b>3</b><br> |  | <b>A02</b><br><b>[6 marks]</b>  | <ul style="list-style-type: none"> <li>✓ <b>Analyse</b> how the writer uses <b>language</b> and <b>structure</b> in a specific part of the text.</li> <li>✓ Include <b>quotations</b> and <b>evidence</b> from the text.</li> <li>✓ <b>Identify language</b> and <b>structure</b> devices accurately and explain their <b>effects</b>.</li> </ul>                                                                                                 |
| <b>4</b><br> |  | <b>A04</b><br><b>[15 marks]</b> | <ul style="list-style-type: none"> <li>✓ <b>Evaluate</b> how <b>successfully</b> the writer has created an effect in the whole text.</li> <li>✓ Use <b>evaluative phrases</b> like successfully and effectively to make your judgements.</li> <li>✓ Use a <b>range of quotations</b> and <b>evidence</b> to support your points.</li> <li>✓ <b>Explain</b> in detail <b>how</b> and <b>why</b> the <b>evidence supports your view</b>.</li> </ul> |

