

# Oxford Revise | Edexcel English Language | Answers

## Paper 2: Question 1

### Marking guidance for Question 1

- This question tests AO1: Identify and interpret explicit and implicit information and ideas.
- Responses must be drawn only from the specific lines cited in the question.

### Example answer: Source 5A 'Bah humbug to all of you who just hate Christmas' by David Mitchell

*This example answer is referred to on page 124 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- 'watching TV'
- 'stuffing my face'
- stuffing his face
- eating.

### Practice 1.1: Source 6A 'I left my job in London to grow food' by Claire Ratinon

*You can find these practice questions on pages 126–127 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- 'working in the media'
- 'organic food grower'
- 'beekeeping'.

### Practice 1.2: Source 7A *Around India in 80 Trains* by Monisha Rajesh

*You can find these practice questions on pages 126–127 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- It is crowded
- It is popular
- Many people use the trains
- 'the din'
- It is noisy
- Commuters use it
- Passengers hang onto the trains.

**Practice 1.3: Source 8A ‘RIP wild swimming! Nature’s “cure all” has thrown in the towel’ by Eva Wiseman**

*You can find these practice questions on pages 126–127 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- ‘it’s been fun’
- ‘it’s been baffling’
- it’s been ‘blood-curdling’
- it’s been frightening
- it has become ‘a banal cliché’
- it has become boring.

## Paper 2: Question 2

### Marking guidance for Question 2

- This question tests AO1: Identify and interpret explicit and implicit information and ideas.
- Responses must be drawn only from the specific lines quoted in the question.

### Example answer: Source 5A 'Bah humbug to all of you who just hate Christmas' by David Mitchell

*This example answer is referred to on page 130 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- queues
- expense
- 'false jollity'
- 'the bustle'
- crowds
- drinking
- hypocrisy.

### Practice 2.1: Source 6A 'I left my job in London to grow food' by Claire Ratinon

*You can find these practice questions on pages 132–133 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- 'I was growing tired of my life in London'
- She was tired of London
- 'I wanted to explore somewhere new'
- She was 'captivated' when she saw vegetables growing
- She was excited by seeing vegetables growing.

### Practice 2.2: Source 7A *Around India in 80 Trains* by Monisha Rajesh

*You can find these practice questions on pages 132–133 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- Crowds
- 'the crush'
- Her 'papaya was knocked to the ground'
- 'my sandal came off'
- She fell sideways
- 'someone else's sweat'.

**Practice 2.3: Source 8A 'RIP wild swimming! Nature's "cure all" has thrown in the towel' by Eva Wiseman**

*You can find these practice questions on pages 132–133 of the revision guide.*

*Award 1 mark each up to a maximum of 2 for any of the following:*

- She prefers dry land
- 'I am a person quite tied to dry land'
- She applauds/admires wild swimmers
- She thinks wild swimmers are brave
- She feels that she couldn't be a wild swimmer herself.

## Paper 2: Question 3

### Marking guidance for Question 3

- This question tests AO2: Explain, comment on, and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
- This question is level-marked as per the grid below.
- Suggested content gives some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 5 analysis 13–15 marks	<ul style="list-style-type: none"> <li>• textual analysis</li> <li>• analysis of how language and structure achieve effects, including vocabulary, sentence structure, and other language features</li> <li>• references are well selected to clarify points made</li> </ul>
Level 4 exploration 10–12 marks	<ul style="list-style-type: none"> <li>• exploration of the text</li> <li>• exploration of how language and structure achieve effects, including vocabulary, sentence structure, and other language features</li> <li>• references are detailed, appropriate, and fully support points made</li> </ul>
Level 3 explanation 7–9 marks	<ul style="list-style-type: none"> <li>• explanation of the text</li> <li>• explanation of how language and structure achieve effects, including vocabulary and sentence structure</li> <li>• references are appropriate and relevant</li> </ul>
Level 2 comment 4–6 marks	<ul style="list-style-type: none"> <li>• comment on the text</li> <li>• comment on the language and / or structure used to achieve effects, including vocabulary</li> <li>• references are valid but not developed</li> </ul> <p><b>NB: The mark cannot exceed Level 2 if only language OR structure are considered</b></p>
Level 1 limited comment 1–3 marks	<ul style="list-style-type: none"> <li>• limited comment</li> <li>• identification of language and / or structure used to achieve effects</li> <li>• limited use of references</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

## Example answer: Source 5a 'Bah humbug to all of you who just hate Christmas' by David Mitchell

*The answer given below is a full Level 5 answer. It is the complete answer of which an extract is given on page 138 of the revision guide.*

The writer uses structure and language to interest and engage the reader by humorously showing he is a passionate Christmas lover who strongly disapproves of people who think differently.

The opening topic sentence immediately sets the humorous tone for the reader by using a clear, simple sentence coupled with the words 'official policy'. This makes it sound like a political announcement, as if attitudes to Christmas were controlled by government.

The writer continues to pull the reader into the joke by beginning the next paragraph with another simple statement juxtaposed to the first. This develops the idea of Christmas-lovers and Christmas-haters being opposed. He calls the 'other people' his 'enemies', humorously exaggerating his feelings towards them. This is developed in his use of the verbs 'grumble' and 'sneer', which imply unpleasantness. This idea of opposition is built up by his characterising the haters as seeing Christmas as being 'as joyous as diarrhoea and as prudent as a pyramid scheme'. These exaggerated comparisons highlight the unacceptable disgust of the Christmas haters.

Overall, the writer is trying to get the reader on his side. This is clear when he tries to engage the reader in his call to action: 'To test your suitability for this fight ...'. His use of the noun 'fight' makes it sound like a battle. The passage moves to a climax of ironic exaggeration when the writer says what reactions he wants in response to the very innocent statement 'We actually had goose this year.' Referring to turkey-eaters as 'scum' and suggesting that they should be 'locked up' with the turkeys is so wildly emotive that it is very clear he is joking about his own preference for Christmas traditions.

### Practice 3.1: Source 6A 'I left my job in London to grow food' by Claire Ratinon

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 140–145 of the revision guide.*

- An informal, friendly tone encourages the reader to identify with the writer: 'I didn't intend to quit', 'a temporary side hustle', 'lugging around'.
- The adjectives and nouns make growing food sound appealing: 'gentle rumble of a nearby beehive', 'Dusky leaves of Tuscan kale'. 'Tuscan' (from Tuscany in Italy) also sounds exotic.
- The anthropomorphism in the metaphor of 'aubergines wearing spiked sepal hats' makes vegetables sound fun.
- She uses narrative techniques to engage the reader, setting the scene in the opening sentence, providing backstory ('After eight years of working in the media'), explaining her motivation ('I was growing tired ...'), leading up to decisive action: 'I boarded a plane ...'.
- She uses personification in 'quitting crept up on me' to make it seem as if her job change took her by surprise.
- She uses a list of three (tricolon) to reveal how she learned from her roles: 'school gardener', 'beekeeper', 'growing organic salad leaves'.
- Another list of three emphasises how hard her work is: 'It is work that is backbreaking, exhausting and painfully underpaid.' The fact that she still does it shows how much she loves it.
- The metaphor 'I have sacrificed my bodily wellbeing at its altar' implies that for her there is something spiritual in her work, confirmed by it being 'the most important thing I've ever done'.

### Practice 3.2: Source 7A: *Around India in 80 Trains* by Monisha Rajesh

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 140–145 of the revision guide.*

- The opening paragraph sets the scene with strong physicality and sense appeal: ‘A single knuckle pressed into my back and betel-nut breath filled my nostrils’. This draws the reader in.
- The unusual simile ‘like moving livery’ conveys a sense of how remarkable it is to see people hanging off the train.
- Noun choices appeal to the senses and convey a physical sense of the train: ‘wail and grind of metal’.
- The simile ‘Like relay runners’ creates a sense of competition and urgency, while the metaphor ‘torrent of polyester shirts’ implies that the crowd is like a flood, as well as revealing that it is composed largely of male office workers.
- Verb choices imply the physical difficulty of the train travel: ‘gripped’, ‘battled’, ‘scrabble’.
- Structurally, the narrative details convey a sense of the writer struggling to board the train, losing her papaya and a sandal, but then experiencing ‘relief and pride’ when she is finally seated. She is then able to focus on the passengers, and what happens at night.
- She conveys a sense of days passing with ‘On other days ...’ and the grammar of ‘I’d ...’, implying regular occurrences.
- An informal, personal tone is achieved with word choices such as ‘munched’ and ‘wriggled’, the writer seeking to establish a sense of intimacy with the reader.



### Practice 3.3: Source 8A 'RIP wild swimming! Nature's "cure all" has thrown in the towel', by Eva Wiseman

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 140–145 of the revision guide.*

- The writer playfully addresses 'wild swimming' as a person to whom she can say 'Farewell', and who can have an 'obituary'.
- She tracks the progression and decline of wild swimming in a list of three accentuated by alliteration: 'baffling ... blood-curdling ... banal'.
- Faintly ironic humour establishes the writer's playful approach: 'having spent many years known simply as "swimming"', 'nice ladies grinning', 'lack of eels'. Her word choices imply her being rather dismissive, despite 'applauding' wild swimmers.
- 'You always knew who was a wild swimmer, because they would tell you, frequently' implies that the writer is rather bored by their boasting.
- The comic hyperbole of 'jumped into an active volcano' conveys the writer's own extreme reluctance.
- Commonplace metaphors of 'clock starts ticking' and 'first nail in its coffin' create a sense of the inevitability of wild swimming declining in popularity.
- The minor sentence 'Cured' seeks to ridicule the claims for the health benefits of wild swimming.
- Structurally, the text moves from wild swimming to other 'nature therapies', voicing a sceptical view of the way in which they have been made profitable.
- The metaphorical 'magical sheen was dulled' embodies the effect of the profit motive.
- An extended metaphor is used in 'The first nail' and 'The second nail' to structure the text.
- The final paragraph is in contrast to earlier claims for wild swimming and its 'images of blissy swimmers'. The images of 'floating faeces', 'raw sewage', and the metaphorical 'ticking timebomb' of pollution make wild swimming seem less and less appealing.
- The writer uses imagery, such as 'ticking timebomb' that will convey an idea without challenging the imagination of readers with a more original image.

## Paper 2: Questions 4 and 5

### Marking guidance for Questions 4 and 5

- Both questions test AO1: Identify and interpret explicit and implicit information and ideas.

### Example answer: Source 5B 'Why I skipped Christmas – and why you might like to try it too' by Sandy Summons

*These example answers are referred to on page 148 of the revision guide.*

#### Q4 Award 1 mark for any of the following:

- 'Christmas is the most magical time of the year'
- It is magical
- 'I absolutely love Christmas'
- She loves it
- One year she needed a holiday from it
- One year she and her family decided to 'skip' it.

#### Q5 Award 1 mark for any of the following:

- 'financial pressures'
- 'family obligations'
- 'family conflict'
- 'bickering' ('over presents or food')
- arguing/arguments.

**Practice 4.1/5.1: Source 6B *Deep Country* by Neil Ansell**

*You can find these practice questions on pages 150–151 of the revision guide.*

**Q4** Award 1 mark for any of the following:

- grass
- a fruit tree
- the jackdaw ash (or ‘an ash tree’)
- a cotoneaster
- ‘one small rhododendron’
- ‘a clump of blackthorn’.

**Q5** Award 1 mark for any of the following:

- ‘planted out a larch’ (tree)
- planted a beech (tree)
- planted ‘a couple of rowans’ (rowan trees)
- planed a buddleia
- planted trees
- planted bushes.

**Practice 4.2/5.2: Source 7B 'Baghdad to Basra, On the Wrong Side of the Tracks' by Cesar G. Soriano**

*You can find these practice questions on pages 150–151 of the revision guide.*

**Q4** Award 1 mark for any of the following:

- Most male passengers smoked/chain-smoked
- 'the carriages were thick with smoke'
- It was smoky
- He/non-smokers could only get relief/fresh air by sticking their heads out of the windows or 'putting our noses to one of the many bullet holes'
- The windows were cracked
- There were bullet holes in the windows.

**Q5** Award 1 mark for any of the following:

- There were six family members
- There were four children
- They 'were ecstatic about their first-ever train adventure'
- They were very happy to be travelling by train
- They were going/returning home
- They came from Basra
- They had been to a wedding (near Baghdad).

**Practice 4.3/5.3: Source 8B 'When wild swimming is deeply dangerous' by Helen Carroll**

*You can find these practice questions on pages 150–151 of the revision guide.*

**Q4** Award 1 mark for any of the following:

- She nursed her grandma / grandmother
- 'open-water swimming'
- She swam in the lake
- She visited Sale Water Park
- She found a way to 'briefly forget her sadness'.

**Q5** Award 1 mark for any of the following:

- 'a float'
- 'her boyfriend'
- 'her boyfriend on hand [nearby]'.

## Paper 2: Question 6

### Marking guidance for Question 6

- This question tests AO4: Evaluate texts critically and support this with textual references.
- This question is level-marked as per the grid below.

Level	Skill descriptors
Level 5 sustained and detached evaluation 13–15 marks	13–15 marks: <ul style="list-style-type: none"> <li>• evaluation of ideas, events, themes, or setting</li> <li>• sustained and detached critical overview and judgement</li> <li>• references are very well selected, and persuasive in clarifying the points made</li> </ul>
Level 4 well-informed and developed analysis 10–12 marks	10–12 marks: <ul style="list-style-type: none"> <li>• analysis of ideas, events, themes, or settings.</li> <li>• well-informed and developed critical judgement</li> <li>• references are appropriate, detailed, and fully support the points made</li> </ul>
Level 3 informed explanation and judgement 7–9 marks	7–9 marks: <ul style="list-style-type: none"> <li>• explanation of ideas, events, themes, or settings</li> <li>• informed judgement</li> <li>• references are appropriate and relevant</li> </ul>
Level 2 straightforward comment 4–6 marks	4–6 marks: <ul style="list-style-type: none"> <li>• comment on ideas, events, themes, or settings</li> <li>• straightforward opinions with limited judgements are offered about the text</li> <li>• references are valid, but not developed</li> </ul>
Level 1 1–3 marks limited description	1–3 marks <ul style="list-style-type: none"> <li>• description of ideas, events, themes, or settings</li> <li>• limited statements made</li> <li>• limited references</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

## Question 6: Example answer

*The answer given below is a full Level 5 answer, given on page 157 of the revision guide.*

The writer argues persuasively for simplifying Christmas by moving from typical Christmas stresses, to memories, to personal anecdote. She hooks the reader by calling Christmas 'magical', but immediately undermines this with a rhetorical question 'But is it really?' This is effective because it makes readers curious to know more.

The writer first makes it clear that she isn't anti-Christmas – 'I'm no grinch' – and in fact loves it, but she gives the idea that Christmas is hard work by saying she once 'needed to have a holiday' from it. This avoids putting off readers who love Christmas, but makes them interested in why she needed a break.

Her argument for avoiding Christmas is sympathetic: 'The festive season is overwhelming for many.' This makes it seem as if she cares about people who find it hard. She follows this with an effective list of reasons, including 'financial pressures', 'family obligations' and 'family conflict' – all things that most readers might relate to. Her statistic that 'one in six' people find Christmas the 'most stressful time of the year' is effective because it makes readers compare this with their own experience. She also avoids being too negative by introducing humour about drunken relatives.

The middle two paragraphs make an accessible contrast between the past ('When I was younger ...') and the present ('These days ...'). This comparison could help to persuade readers because the old-time Christmas was 'fun and uncomplicated', whereas her modern one is hard work, 'traipsing all over the countryside' to see relatives, which is 'exhausting'. However, her memories may seem sentimental.

She makes 'skipping' Christmas sound like a more enjoyable alternative to 'obligations of Christmas', and her 'jetting off' to New York sounds glamorous. However, this would be less persuasive for readers on lower incomes. The most persuasive idea comes at the end, because 'stress free, quality time' is what most readers want.

## Practice 6.1: Source 6B *Deep Country* by Neil Ansell

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 160–163 of the revision guide.*

- The writer describes the hard work that he has to do, on his own, to survive in the countryside. This includes: hacking back the grass with a sickle to prepare it for growing vegetables – he evidently has no rotavator; planting trees and bushes; and preparing the land for vegetables.
- The second paragraph gives a vivid impression of the ‘hard work’ he has to do: dealing with ‘deep and tangled’ grass roots, picking out rocks, liming the soil, and shovelling guano from his loft.
- Being alone and without guidance, he employs a process of ‘trial and error’ to find out what will grow ‘at this altitude’. His listing of tasks completed is effective in conveying the work involved.
- The writer uses description effectively to tell readers what the setting of his rural home is like, giving details of what is already in the garden, such as ‘one small rhododendron and a clump of blackthorn’, and describing some of the local wildlife, such as ‘green woodpeckers’.
- The fact that the setting is windswept is revealed in the writer’s hope that the beech he plants will ‘one day afford the cottage a little shelter from the prevailing wind’.
- The writer gives the reader a sense of his attempts to co-operate with nature, providing ‘berries for the birds, and a buddleia for the butterflies’, and making the most of having bats in his loft.
- To co-operate with nature, he uses no artificial fertiliser.
- The details he provides suggest the pleasure he took in this solitary lifestyle, for example ‘growing garlic seems magical in its simplicity’.
- His reference to ‘coriander, dill and parsley, which were unavailable locally’ unobtrusively tells the reader that specialist goods such as herbs cannot be easily found in the shops in such a remote rural area.
- What this passage lacks in terms of revealing what his solitary rural life is like is any reflection on whether he was ever lonely, or how he spent time when not in the garden.



## Practice 6.2: Source 7B 'Baghdad to Basra, On the Wrong Side of the Tracks' by Cesar G. Soriano

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 160–163 of the revision guide.*

- The writer first interests the reader in train travel by describing the discomfort of being in a carriage 'thick with smoke' because most of the male passengers are chain-smoking. He gives a strong sense of this in the two ways he finds 'relief': through 'cracked windows' or bullet holes.
- He neatly shifts to the next source of interest, the family, with the linking phrase 'Despite all this'. He gives them appeal by describing how they are 'ecstatic about their first-ever train adventure', and by listing Abdul Yaseen's reasons for preferring train travel – comfort, slow speed, and rural views for the children.
- The writer brings the children of the family to life for the reader by giving a well-chosen selection of the daughter's questions, such as 'Mister, where you from?'.
- The second paragraph gives a very effective account of one incident, when the trains stops at Nasiriyah. The writer successfully conveys the length of time they have to wait with the sentences '... sat at the platform. And sat. And sat.'
- The paragraph focuses on the idea of the passengers' extreme discomfort in the 100°F heat, conveying this through the phrase 'steel oven, baking us alive', and by the passengers being 'drenched in sweat' and subjected to the 'stench of body odour'. The detail of the old woman fainting also engages the reader's sympathies.
- The writer's explanation for the delay succinctly conveys an aspect of train travel – waiting for another train to pass.
- The third paragraph is devoted to another aspect of train travel – the scenery. The writer's description of how this changes from one setting to another – 'brown, dusty villages were replaced by lush, green landscape' engages the reader by its details and adjectives.
- The explanation of the chewing gum is engaging in shedding light on what had been a mystery for the writer.

### **Practice 6.3: Source 8B ‘When wild swimming is deeply dangerous’ by Helen Carroll**

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 160–163 of the revision guide.*

- The opening paragraph conveys the idea that people may find wild swimming so exhilarating that it may not occur to them ‘what a risky form of exercise it can be’.
- The writer uses a narrative approach, first leading the reader to anticipate the story with ‘But last month ... she could have died’.
- The writer makes effective use of setting in quoting Sophie Skellern: ‘I was half a mile from the water’s edge’. This makes the reader aware of how far from safety she was.
- The first-person account conveys vividly what danger the swimmer was in with phrases such as ‘both my calves cramped up ...’ and ‘I felt almost paralysed from the waist down’.
- It is effective that the writer includes the swimmer’s reflections on the incident: ‘I dread to think what would have happened if I’d panicked. That’s when people drown.’
- This is reinforced by the more general ‘getting stressed and anxious in water is the very worst thing you can do’.
- The statistic of annual drownings having increased is also effective in conveying the risk.
- A final list of factors, ‘near freezing temperatures, water-borne contaminants and hidden obstructions’, is effective in making wild swimming seem even riskier.

## Paper 2: Question 7(a)

### Marking guidance for Question 7(a)

- This question tests the second part of AO1: Select and synthesise evidence from different texts.
- This question is level-marked as per the grid below.

Level	Skill descriptors
Level 3 detailed understanding and synthesis 5–6 marks	5–6 marks: <ul style="list-style-type: none"> <li>• detailed understanding of similarities</li> <li>• detailed synthesis</li> <li>• evidence is appropriate and relevant</li> </ul>
Level 2 sound understanding and clear synthesis 3–4 marks	3–4 marks: <ul style="list-style-type: none"> <li>• sound understanding of similarities</li> <li>• clear synthesis</li> <li>• evidence is valid but not developed, and may be unbalanced</li> </ul>
Level 1 limited understanding and synthesis 1–2 marks	1–2 marks: <ul style="list-style-type: none"> <li>• limited understanding of similarities</li> <li>• limited synthesis</li> <li>• limited evidence</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

### Question 7(a): Example answer

*The answer given below is a full Level 3 answer, given on page 171 of the revision guide.*

Both writers have expectations about Christmas based on nostalgic childhood memories. Mitchell recalls his heart being ‘buoyed by the air of magic’, while Summons remembers her Christmases as ‘fun and uncomplicated’. Both talk about what presents they were given. Summons remembers her ‘green knickerbockers’ and Mitchell remembers his ‘expectation’ of presents.

The writers are also alike in showing an awareness of the attitudes of others. Mitchell talks about people hating ‘the bustle, the drinking and the queues’, while Summons acknowledges that Christmas is ‘overwhelming for many’, and the problem of people having ‘too much to drink’.

Both also like to watch TV and films. Mitchell admits he is ‘partial to a day spent watching TV’ and has a ‘liking for ... Shrek 3, while Summons says she and her family were ‘inspired by the movie Christmas with the Kranks’.

In addition they both have strong views on Christmas. Mitchell says he loves to assert his ‘way of celebrating it’, while Summons is so convinced that her family’s avoidance of Christmas was a success that she recommends it to her readers.

**Practice 7(a).1: Source 6A 'I left my job in London to grow food' by Claire Ratinon, and Source 6B *Deep Country* by Neil Ansell**

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 173–181 of the revision guide.*

- Both are gardeners who are enthusiastic about growing vegetables. In Text 1 Ratinon says as soon as she saw vegetables growing in a rooftop farm, she was 'captivated' and could only think about the weekend, when she could work there. In Text 2 Ansell describes his carrots as 'a revelation' and says they 'tasted better than any others I have had before or since'.
- Both have made major lifestyle changes, Ratinon has left a job 'in the media' to become 'an organic food grower'. Ansell has left a social work job in London to live alone in a remote rural cottage and grow his own food.
- Both have moved to the country. Ratinon says, 'Leaving London in 2019 to move to a more rural location changed the shape of my life.' Ansell writes, 'I had never grown anything before, I had never stayed in one place long enough to even think about it.'
- Both prefer to use organic methods. In Text 1 Ratinon refers to her 'growing organic salad leaves' and becoming 'an organic food grower'. In Text 2 Ansell uses a tarpaulin to kill the grass, rather than chemicals. He also says, 'I didn't want to use any pesticides,' adding, 'and besides the lime I bought no fertilizer.'
- Both writers regard growing vegetables as hard work. Ratinon in Text 1 says, 'it is a difficult and arduous way to make a living,' and 'It is work that is backbreaking, exhausting'. Ansell in Text 2 says 'Preparing the land was hard work.'
- Both learn from what they do. In Text 1 Ratinon says, 'I stepped into all kinds of roles and every one taught me something precious.' In Text 2 Ansell learns by experimenting each year: 'if they failed I would abandon them and try something else.'
- Both writers seem to find something magical in what they do. Ratinon says that 'feeding people' is 'remarkable' and refers to 'the alchemy of food growing'. Ansell comments that 'growing garlic seems magical in its simplicity'.

**Practice 7(a).2: Source 7A *Around India in 80 Trains* by Monisha Rajesh, and Source 7B *'Baghdad to Basra, On the Wrong Side of the Tracks'* by Cesar G. Soriano**

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 173–181 of the revision guide.*

- Both writers describe long-distance train travel. Rajesh in Text 1 is going far enough to be travelling 'In the middle of the night', and in Text 2 Soriano travels far enough for the landscape to change: 'brown, dusty villages were replaced by lush, green landscape.'
- Both experience discomfort as a result of other travellers. In Text 1 Rajesh, describes how, on a crowded platform, she 'braced against the surge of bodies from behind'. She even loses her papaya and sandal in the 'crush' of the crowd. In Text 2, Soriano, a non-smoker, has to put up with a carriage that is 'thick with smoke'.
- Both writers are interested in, and entertained by, other passengers. Rajesh in Text 1 says, 'I'd pretend to read while eavesdropping on conversations'. Soriano in Text 2 spends much of the first paragraph describing the Yaseen family, quoting Haba's questions. He seems to enjoy the pleasure they take in the journey: 'His wide-eyed children were peering from the windows.'
- Both writers experience discomfort because of unpredictable train travel. Rajesh in Text 2 'fell sideways into a seat as the train jerked away ...'. Soriano's train moves off 'without a whistle or warning' after a long stop, passengers having to 'run and jump back onto the moving train'.
- Both writers have problems with passengers sweating in the heat. Rajesh describes 'Wiping someone else's sweat from my arm'. Soriano describes himself and other passengers being 'drenched in sweat' and the resulting 'stench of body odour'.
- Both texts describe the writer enjoying the journey towards the end of the passage. Rajesh in Text 1 gets into her sleeping berth and says 'I was back in my safe place, back at home.' Soriano ends with 'the most scenic point of the journey'.

**Practice 7(a).3: Source 8A ‘RIP wild swimming! Nature’s “cure all” has thrown in the towel’ by Eva Wiseman, and Source 8B ‘When wild swimming is deeply dangerous’ by Helen Carroll**

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 173–181 of the revision guide.*

- Both writers describe how popular wild swimming has been. Wiseman in Text 1 describes how ‘it became a trend’. In Text 2 Carroll says it has ‘caught on like wildfire in recent years’.
- Both write with some disbelief about the claims made for the health benefits of wild swimming. Wiseman says it has been ‘presented as a cure for everything’. Carroll says ‘outdoor swimming is seen by many as a cure-all’.
- Both acknowledge wild swimming having some benefits. Wiseman mentions its ‘health-giving properties’. Carroll describes how Sophie Skellern found that ‘the one thing that helped ease her grief was open-water swimming’.
- Both write about the dangers of wild swimming. Wiseman in Text 1 writes about ‘people falling horribly ill after ingesting raw sewage’ and the ‘ticking timebomb’ of water pollution. Carroll in Text 2 focuses on the risk of drowning, but also mentions, ‘water-borne contaminants and hidden obstructions’.
- Wiseman talks about wild swimming as ‘a feat of endurance and bravery so far beyond my own pathetic limits’. Carroll writes about the ‘chilly waters’ through which Sophie Skellern swims, and ‘dangers including near freezing temperatures’.

## Paper 2: Question 7(b)

### Marking guidance for Question 7(b)

- This question tests AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
- This question is level-marked as per the grid below.

Level	Skill descriptors
Level 5 comprehensive analysis 12–14 marks	12–14 marks: <ul style="list-style-type: none"> <li>• considers a varied and comprehensive range of comparisons</li> <li>• analysis of writers' ideas and perspectives including how theme, language, and / or structure are used</li> <li>• references are balanced, well-chosen, and clarify points made</li> </ul>
Level 4 wide-ranging exploration 9–11 marks	9–11 marks: <ul style="list-style-type: none"> <li>• considers a wide range of comparisons</li> <li>• exploration of writers' ideas and perspectives including how theme, language, and / or structure are used</li> <li>• references are balanced and fully support points made</li> </ul>
Level 3 explains a range of comparisons 6–8 marks	6–8 marks: <ul style="list-style-type: none"> <li>• considers a range of comparisons</li> <li>• explanation of writers' ideas and perspectives including theme, language, and / or structure</li> <li>• references are appropriate and relevant</li> </ul>
Level 2 comments on obvious comparisons 3–5 marks	3–5 marks: <ul style="list-style-type: none"> <li>• considers obvious comparisons</li> <li>• comments on writers' ideas and perspectives, including theme, language, and / or structure</li> <li>• references are valid, but not developed</li> </ul> <p><b>NB: The mark cannot exceed Level 2 if only ONE text has been considered in detail.</b></p>
Level 1 description 1–2 marks	1–2 marks: <ul style="list-style-type: none"> <li>• does not compare the texts</li> <li>• description of writers' ideas and perspectives, including theme, language, and / or structure</li> <li>• limited references</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

**Question 7(b): Example answer Source 5A ‘Bah humbug to all of you who just hate Christmas’ by David Mitchell, and Source 5B ‘Why I skipped Christmas – and why you might like to try it too’ by Sandy Summons**

*The answer given below is a full Level 5 answer. It is the complete answer of which an extract is given on page 189 of the revision guide.*

Both texts explore attitudes to Christmas but with different aims and approaches. The Text 1 writer entertains readers with exaggerated views, in which he sees those who ‘love to hate Christmas’ as ‘enemies’. He develops this idea, seeing himself as a member of the ‘Christmas-liking tribe’, and using comic rhetoric to mock how he insists he is right, comparing himself, in an extreme list of three, with a ‘witchfinder ... paranoid anti-communist or warrior ant’.

The Text 2 writer, on the other hand, uses less humour, and makes a serious case for a simpler, family-based Christmas, with ‘quality time with each other’. She uses negative language like ‘meltdown from cooking’ to convey the demands of Christmas that she wants to avoid.

One thing they have in common is childhood. The Text 1 writer says he ‘can’t stand’ the idea of Christmas ‘being a lie’. This goes back to ‘the boy I once was’. He cannot bear the ‘magic ... ending in tears’, suggesting his emotional attachment to it. The Text 2 writer also has nostalgia for ‘fun and uncomplicated’ Christmases, but whereas Text 1 defends a dream of Christmas, Text 2 recommends bringing back what was good about it.

One structural difference in approach is that the Text 1 writer gradually develops the idea of a tribal fight over Christmas, while the Text 2 writer builds up to an anecdote used to make her point: her family went away to avoid the demands of Christmas, and found it ‘relaxed and enjoyable’. The Text 1 writer is comically trying to get readers to join him in his opposition to those who hate Christmas – to join in his inclusive ‘We of the Christmas-liking tribe’, while the Text 2 writer seems to be genuinely trying to use her anecdote to persuade readers that they might enjoy simplifying their Christmas as she did. The Text 1 writer suggests that he would like his allies to insist ‘We’re supposed to eat turkey – that’s now the tradition,’ whereas the Text 2 writer adopts a much gentler approach to conveying her ideas, telling readers what the experience of ‘skipping’ Christmas did for her family: ‘We realised we enjoyed being with the family but we also wanted to do what makes us happy.’ Unlike Mitchell, she lets her own positive experience speak for itself.



## Practice 7(b).1: Source 6A 'I left my job in London to grow food' by Claire Ratinon, and Source 6B *Deep Country* by Neil Ansell

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 191–199 of the revision guide.*

- Both writers talk in the first person about significant lifestyle changes involved with relocating and growing food. Text 1 says, 'I realised that my life had changed entirely'. She has left a job in media to become 'an organic food grower', while the Text 2 writer says, 'I had never grown anything before, I had never stayed in one place long enough to even think about it.'
- Ratinon writes about what led her to make the lifestyle change: 'I was growing tired of my life in London and I wanted to explore somewhere new.' She also describes in detail how she became 'captivated' by the vegetables growing in a rooftop farm, her language suggesting her delighted surprise: 'chaos of abundance in the most unlikely of places'. She then describes the whole process of her development, whereby she became able to say, 'Now, in a garden of my own, I grow vegetables and fruit of my own choosing. Ansell, on the other hand, gives no backstory, other than that he had 'never stayed in one place long enough' to grow food before. This text focuses on the process of growing vegetables in his remote cottage garden once he arrives there.
- In Text 1 Ratinon explains her fascination with 'the alchemy of food growing', implying that she finds it magical. In Text 2 Ansell also writes about the 'magic' of growing garlic. However, while Ratinon is at least partly motivated by the joy she finds in filling 'the plates of people in Hackney' and 'the act of feeding people', Ansell's focus is on feeding himself: 'I needed the land for food'; 'my food'; 'enough [potatoes] to last the whole year'.
- Both writers acknowledge that growing food is hard work. Ratinon uses evocative adjectives to convey this, saying that it is 'difficult and arduous', 'backbreaking, exhausting'. She also uses imagery in 'I have sacrificed my bodily wellbeing at its altar', which suggests that she finds something spiritual in this work. In Text 2 Ansell describes having to 'hack' the grass back 'with a sickle' and that 'Preparing the land was hard work.' He details how after dealing with the grass he had to 'pick out all the rocks'. So, whereas Ratinon writes more vividly about the hard work, using adjectives and imagery, Ansell relies more on the details of what he actually had to do.
- Both writers use organic methods, Ratinon calling herself 'an organic food grower' and saying that she is 'devoted to a life of nurturing the soil'. Ansell, on the other hand, presents this more simply, just saying, 'I didn't want to use any pesticides, and besides the lime I bought no fertilizer.' In this way, Ratinon gives more of a sense of her motivation, whereas Ansell just states the facts.

## Practice 7(b).2: Source 7A *Around India in 80 Trains* by Monisha Rajesh, and Source 7B *'Baghdad to Basra, On the Wrong Side of the Tracks'* by Cesar G. Soriano

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 191–199 of the revision guide.*

- Both accounts are in the first person about train travel in an unfamiliar country. However, in Text 1 Rajesh shares her feelings about the newness of the experience: 'I'd survived my first experience ...'. Here the verb 'survived' suggests, with slight humour, that it was an ordeal. With Text 2, on the other hand, the author's sense of discovery is conveyed by 'Ah, so that was why there was gum stuck all over the windows.' This gives the impression of him thinking aloud.
- In Text 1 Rajesh writes vividly about the challenges of train travel, making it sound difficult, but also exciting. She has to contend with a crowd that is 'growing by the second'. The knuckle pressed into her back and the smell of people's breath gives a direct sensory impression of her personal experience. Soriano also describes discomfort, from 'carriages ... thick with smoke' and being 'drenched in sweat', but in a less personal way.
- Both writers are interested in other passengers. However, Rajesh chooses to observe them in a secret and detached way: 'I'd pretend to read while eavesdropping.' She summarises what she hears passengers discussing: 'end-of-year exams, mean bosses, new girlfriends, old boyfriends ...'. Soriano, in contrast, engages directly with the Yaseen family and quotes the questions with which he is 'peppered' by the girl, such as 'You like Arabian music?'. The verb 'peppered' suggests that the girl fires a lot of questions at him – perhaps more than he would like.
- In Text 1 Rajesh shows an interest in the physical appearance of other passengers. She describes the commuters' 'polyester shirts and satchels', the women's saris and bare feet, the farmers' 'paan-stained teeth', and a woman's 'diamond nose stud'. In Text 2 Soriano is less interested in the details, but comments on the children 'wearing their best clothes'.
- Rajesh, a woman travelling alone, at one point seems to feel threatened: 'A lone passenger watched me from a doorway. And he wouldn't leave.' This suggests that she feels he is taking a worrying interest in her, and that she wants him to go away. She is grateful when a sweeper guides her to a guesthouse, commenting on 'the kindness of strangers'. Soriano, on the other hand, conveys no sense of threat, despite the bullet holes in the windows.
- Rajesh is very interested in her fellow passengers, but barely mentions the scenery – just 'the skies turned indigo'. Soriano, in contrast, describes the views as the scene changes from dusty villages to 'the Arab Marshland, a fertile region between the Tigris and Euphrates Rivers'.
- Both writers use imagery to convey their experience, but Rajesh uses more, and with more originality, such as the simile 'passengers hanging from the sides like moving livery'. This suggests how strange a sight it is for her. Soriano's main image is the metaphor 'the train was becoming a steel oven, baking us alive', which conveys a strong sense of heat, rather than of strangeness.

### Practice 7(b).3: Source 8A ‘RIP wild swimming! Nature’s “cure all” has thrown in the towel’ by Eva Wiseman, and Source 8B ‘When wild swimming is deeply dangerous’ by Helen Carroll

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 191–199 of the revision guide.*

- In Text 1 Wiseman uses a slightly mocking tone to track what she sees as the rise and fall of wild swimming. She addresses wild swimming as a person to whom she is saying goodbye after a party: ‘it’s been fun.’ She also chooses alliterating adjectives that exaggerate her attitude and emphasise her rather frivolous approach: ‘baffling ... blood-curdling ... banal’. The opening paragraph of Text 2, in contrast, is in a tone that shows the writer intends to treat the subject seriously, referring to Skellern nursing her grandma ‘through her dying days’ (an emotive phrase to gain the reader’s sympathy), and building up to saying that ‘she could have died’ swimming.
- Wiseman describes the way that wild swimming ‘became a trend’, always choosing a slightly ironic and sceptical tone, as in ‘photos of nice ladies grinning in swimwear’. Text 2, on the other hand, saves its description of how wild swimming ‘has caught on like wildfire in recent years’ until after the account of Sophie Skellern nearly drowning. There is just a hint of scepticism in her ‘outdoor swimming is seen by many as a cure-all’.
- In Text 1 Wiseman introduces her own attitude early on, stating, ‘It was not for me.’ She adds humorously that she likes ‘cosiness, and a lack of eels’, even though she says, ‘I applaud those who did it.’ In Text 2, on the other hand, Carroll keeps her own feelings about wild swimming out of the text, only expressing the view that ‘there is no denying that swimming in open water is far riskier than a trip to your local pool’.
- In Text 1 Wiseman uses an over-arching extended metaphor to track the decline of wild swimming, claiming that the ‘first nail in its coffin’ was marketing, that turned the activity into a commodity. She ridicules its claims in the line, ‘There, nature will cleanse you quickly of all your human agonies and sins. Cured.’ For her the ‘second nail was ... sewage’. She does in a sense tell a story, but in largely abstract terms. In contrast, Text 2 focuses very much on the compelling tale of one woman nearly drowning, made all the more easy for readers to relate to by it being told mostly in this woman’s own words.
- Both texts use statistics to make their case, but while Text 1 uses them to talk about sewage (‘since 2016 water companies have pumped raw sewage into our seas and rivers for more than 9m hours’), Text 2 focuses on the more dramatic statistic of ‘the usual rate of water deaths’ increasing as a result of wild swimming. Text 1 does not even mention the risk of drowning.

## Paper 2: Questions 8 and 9

### Marking guidance for Questions 8 and 9

- This question tests AO5: Communicate clearly, effectively, and imaginatively, selecting and adapting tone, style, and register for different forms, purposes, and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- It also tests AO6 – use a range of vocabulary and sentence structures for clarity, purpose, and effect, with accurate spelling and punctuation.
- This question is level-marked as per the grid below.

### AO5

Level	Skill descriptors
Level 5 sophisticated, sustained, complex 20–24 marks	20–24 marks: <ul style="list-style-type: none"> <li>• shapes audience response with sophisticated and sustained use of tone, style, and register</li> <li>• manipulates complex ideas, using a range of structural and grammatical features</li> </ul>
Level 4 organised and effective 15–19 marks	15–19 marks: <ul style="list-style-type: none"> <li>• organises material for effect, with effective use of tone, style, and register</li> <li>• manages information and ideas, with cohesive use of structural and grammatical features</li> <li>• usually coherent structural features and paragraphs</li> </ul>
Level 3 appropriate and clear 10–14 marks	10–14 marks: <ul style="list-style-type: none"> <li>• selects material and devices to suit audience and purpose, with appropriate use of tone, style, and register</li> <li>• develops appropriate information and ideas; structure, grammar, and paragraphing make meaning clear</li> </ul>
Level 2 straightforward 5–9 marks	5–9 marks: <ul style="list-style-type: none"> <li>• awareness of audience and purpose, with straightforward use of tone, style, and register</li> <li>• expresses and orders information and ideas using a range of structural and grammatical features</li> </ul>

Level 1 basic 1–4 marks	1–4 marks <ul style="list-style-type: none"> <li>• basic response, with audience and / or purpose not fully established</li> <li>• expresses information and ideas, with limited structural and grammatical features</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

## AO6

Level	Skill descriptors
Level 5 13–16 marks	13–16 marks <ul style="list-style-type: none"> <li>• extensive vocabulary; rare spelling errors do not detract from meaning</li> <li>• punctuates with accuracy for emphasis and precision, using a range of sentence structures accurately and selectively</li> </ul>
Level 4 10–12 marks	10–12 marks <ul style="list-style-type: none"> <li>• mostly accurate sentences</li> <li>• wide, selective vocabulary with only occasional spelling errors</li> <li>• punctuates for clarity, managing sentence structures for effect</li> </ul>
Level 3 7–9 marks	7–9 marks <ul style="list-style-type: none"> <li>• varied vocabulary; spells words with irregular patterns correctly</li> <li>• uses accurate and varied punctuation, adapting sentence structure for purpose and effect</li> </ul>
Level 2 4–6 marks	4–6 marks <ul style="list-style-type: none"> <li>• a range of correctly spelt vocabulary, e.g. words with regular patterns</li> <li>• punctuates with control, creating a range of sentence structures, including subordinated sentences</li> </ul>
Level 1 1–3 marks	1–3 marks <ul style="list-style-type: none"> <li>• basic vocabulary, often misspelled</li> <li>• basic punctuation; undeveloped sentence structures</li> </ul>
Level 0 no marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

**Practices 8.1–3/9.1–3**

*These practice questions can be found on pages 211–213 of the revision guide.*

*Answers will vary.*