

Grade: IX

FIRST LANGUAGE ENGLISH

Dt : 3.04.20

Day: Friday

MARK SCHEME 11  
WRITER'S EFFECT

Responses *might* use the following:

1(a) the car

*The general effect is romanticised/comic, possibly nostalgic, memory of decrepit vehicle. Childish imagery e.g. of cartoons reflects the now adult narrator as he was at the time.*

**lime-green:** vivid, cartoon car colour, unsophisticated colour choice

**crumpled like an accordion:** (image) fold up, concertina, suggestive of cartoon crashes, sound effect implied, offers no resistance

**flimsiness:** fragile, easily damaged, offering little protection suggests vulnerability of occupants

**listed to port or starboard:** (image) rocked from side to side, as if on a boat, suggests unstable / sea sickness

**like sitting in a bowl of custard:** wobbly, humorous image, reminiscent of clown-like behaviour

**squealing:** shrill noise suggesting outside comfort zone / scared, old worn engine, struggling, reminiscent of terrified animal, pain

**looked as if it belonged in the control panel of a flying saucer:** looks out of place/alien as if

not fit for real purpose, suggestion of their adventure into the unknown

**bit savagely:** painful, exaggerated to suggest action of a wild beast, emphasises lack of comfort ,

basic upholstery/padding, possibly danger in the experience of being in this car

**like lying on a bed of nails:** painful and dangerous, uncomfortable, circus act, connection to magicians

**noble beast:** like a knight's charger/ lion, romanticised term, comes to their rescue in hour of need

**marshmallow:** squidgy and soft, no strength in car, childish

1(b) The atmosphere inside the car and feelings of its occupants

*The general effect is of the tension provided by the contrast between the genuine and underplayed anxiety of mother as compared to the insensitive/immature reactions of the boys.*

**black limousines:** large imposing cars, sinister, authority, power

**creating a funnel:** their way forward is being narrowed down, increasing pressure and stress, menace

**tapping the wheel:** continuous small action, emphasises nervousness

**on the brink:** (image) as if on the edge of a precipice, about to lose control

**temporarily deprived:** deprived is emotive and refers to essentials, temporarily suggest may well get them back so emphasises that fuss is disproportionate

**my precious possessions:** suggest they may well be of little value in reality

**squirt's voice providing counterpoint:** (image) two voices continuous and at the same time, at different pitches, as if playing melodies in harmony with each other, unlikely though to sound pleasurable as both complaining

**endured:** suffered as if painful/difficult

**litany of complaints:** (image) a tedious recital / repetition of complaints over and over, builds annoyance, irritation, connection to a court of law

**suspicious silence:** not usually silent, realising something must be wrong

**like a grain of sand flowing towards the neck of an hourglass:** (image) slow but inevitable progress, time is running out, serious consequences ahead for them

Only credit comments on stylistic effect where these are explicitly linked to choices.

### Marking Criteria for Question 1

#### Table A, Reading: Analysing how writers achieve effects

Use the following table to give a mark out of 15 for Reading.

level	Band 1:	Description
5	<b>13–15</b>	<ul style="list-style-type: none"><li>• Wide-ranging discussion of judiciously selected language with some high quality comments that add meaning and associations to words/phrases in both parts of the text, and demonstrate the writer's reasons for using them.</li><li>• Tackles imagery with some precision and imagination.</li><li>• There is clear evidence that the candidate understands how language works.</li></ul>
4	<b>Band 2: 10–12</b>	<ul style="list-style-type: none"><li>• Explanations are given of carefully selected words and phrases.</li><li>• Explanations of meanings within the context of the text are secure and effects are identified in both parts of the text.</li><li>• Images are recognised as such and the response goes some way to explaining them.</li><li>• There is some evidence that the candidate understands how language works.</li></ul>
3	<b>Band 3: 7–9</b>	<ul style="list-style-type: none"><li>• A satisfactory attempt is made to select appropriate words and phrases.</li><li>• The response mostly gives meanings of words and any attempt to suggest and explain effects is basic or very general.</li><li>• One half of the text may be better addressed than the other.</li></ul>
2	<b>Band 4: 4–6</b>	<ul style="list-style-type: none"><li>• The response provides a mixture of appropriate choices and words that</li></ul>

		<p>communicate less well.</p> <ul style="list-style-type: none"> <li>• The response may correctly identify linguistic devices but not explain why they are used.</li> <li>• Explanations may be few, general, slight or only partially effective.</li> <li>• They may repeat the language of the original or do not refer to specific words.</li> </ul>
1	<b>Band 5: 1–3</b>	<ul style="list-style-type: none"> <li>• The choice of words is sparse or rarely relevant.</li> <li>• Any comments are inappropriate and the response is very thin.</li> </ul>
0	<b>Band 6: 0</b>	<ul style="list-style-type: none"> <li>• The response does not relate to the question.</li> <li>• Inappropriate words and phrases are chosen or none are selected.</li> </ul>