cookie

Practice paper: mark scheme

GCSE English Language, practice paper: Component 2 (non-fiction reading and writing) (Eduqas style)

In the style of Eduqas GCSE English Language (C700) Component 2

Practice paper written by cookie in the style of Eduqas GCSE English Language (C700) Component 2. Not an Eduqas paper; not affiliated with or endorsed by Eduqas.

This mark scheme was written by cookie with its practice paper. Each row gives the answer, the marks and how they are given; where an answer is worded differently but means the same, give the mark.

Key

- Each line is one marking point, worth one mark unless it says otherwise.
- allow an answer that is also acceptable; do not accept an answer that gets no mark; ignore words that neither gain nor lose the mark
- Extended responses (6 marks) are marked by level: decide the level from the descriptors, then the mark within it.

Do it online, timed and marked:
cookie.education/past-papers/gcse/cookie/english-language-eduqas-style

Question	Answer and marking	Marks
1(a)	**Answer: 6am** AO1: identify explicit information. One mark for a correct answer. 6am / six o'clock in the morning *Accept '6am to 10pm' or 'from 6am'. Do not accept 10pm.*	**1**
1(b)	**Answer: 20 minutes (on Sunday afternoon)** One mark for a correct answer. 20 minutes / twenty minutes (a week, on Sunday afternoon) *Do not accept 'ten minutes' (the length of each block).*	**1**
1(c)	**Answer: Nineteen years** One mark for a correct answer. 19 / nineteen years	**1**
2	**Answer: An analysis of how the writer persuades: the anecdotes of Maya and the five-minute experiment, the contrast between the crammed timetable and the twenty-minute 'relax' box, the shock of the one-line paragraph, humour and hyperbole, the extended metaphor of boredom as a 'waiting room', concession, direct address and the circular ending.** AO2: how the writer uses language and structure to achieve effects and influence readers, supported by subject terminology. Mark by levels: find the level that fits the answer best overall, then place it within the level (its top mark if the answer fits the level fully and confidently, a middle mark if it fits reasonably, its bottom mark if it only just fits). The indicative content below shows what answers may cover; it is not a checklist, and other valid points are rewarded. 0 marks: nothing creditable. 1–2 marks: picks out one or two things the writer says, e.g. young people are too busy and have no time to relax, with little or no comment on how they persuade; may drift from the question. 3–4 marks: points to several persuasive details and says simply what they do, e.g. the writer uses Maya's timetable to show how busy students are; may name a technique without explaining its effect. 5–6 marks: explains the effect of several of the writer's choices and starts to show how language and structure work on the reader, e.g. the short paragraph 'Twenty minutes. A week.' stands on its own so the reader stops and notices how little rest Maya has. Terminology mostly used correctly. 7–8 marks: explains accurately how a good range of choices persuade and begins to analyse the effects of language and structure, e.g. the hyperbole 'walk over hot coals' is funny, but it also shows how uncomfortable doing nothing has become, so the reader takes the problem seriously. Terminology used correctly and helpfully. 9–10 marks: analyses in detail, and with insight, how a wide range of choices from across the whole article persuade, including the less obvious ones, e.g. the writer concedes, 'I am not saying that hard work does not matter. It does.', which makes the argument seem fair, then turns it round with the antithesis 'not a life; it is a timetable', so the reader is led to agree. Precise terminology is part of the analysis, not a label added to it. Indicative content: the writer's authority and experience as a teacher of nineteen years the anecdote of Maya's colour-coded timetable: the detail of ten-minute blocks from 6am to 10pm against one small grey 'relax' box the single-line paragraph 'Twenty minutes. A week.' used for shock and emphasis	**10**

the list of clubs, jobs, tutors and group chats to show how crowded young people's lives are
humour and hyperbole: 'as if I had asked what they do on the moon', 'walk over hot coals', the boy's sigh heard next door
the five-minute experiment as evidence, then the turn 'But here is the interesting part': the story solved and the nest noticed show the benefits of boredom
the extended metaphor of boredom as 'the waiting room where imagination gets ready', and 'bricked up the waiting room'
the inclusive 'we' and the train-platform anecdote, where the writer admits to the same habit ('including me')
the reversal in 'filling the silence before it could fill us'
concession ('I am not saying that hard work does not matter') followed by the antithesis 'not a life; it is a timetable'
the triple 'to wander, to stare, to be gloriously, unapologetically bored'
direct address and imperatives to 'Parents' and 'Students'; short sentences 'It will feel strange… It isn't.'
the circular structure, returning to Maya, ending on a hopeful note ('she smiled')
a warm, humorous, conversational but concerned tone
Responses that only retell what the writer says should not go above 4 marks. Reward analysis of structure (the opening anecdote, the turn after the experiment, the concession, the circular ending) as well as of language.

3(a) **Answer: Reading books is a lifeless, second-rate replacement for actually living and experiencing the world.** **1**

AO1: identify and interpret explicit and implicit information and ideas. One mark for a correct explanation or a valid alternative.
books are no real replacement for experiencing life for yourself / reading about life is dull and lifeless compared with living it / you learn more from real experience than from books
Do not reward 'it is a metaphor' or 'books are bad' without an explanation of the meaning. Allow answers that explain 'bloodless' as lacking life, warmth or excitement, if linked to living.

3(b) **Answer: Any two of: sit by some lilacs over a stream; smoke pipes; listen to the water on the stones or a bird singing; think kindly thoughts; see things in a new way.** **2**

One mark for each correct point, up to two.
pitch on (sit or settle by) some lilacs over a stream / burn
smoke (innumerable) pipes
listen to the water on the stones / hear a bird sing in the thicket
fall into kindly thought / think kindly thoughts
see things in a new perspective / in a new way
Accept close paraphrase. Do not credit things the truant does in the streets or 'go to lectures'. Two points about listening (water and bird) count as one mark.

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4 **Answer: A personal, critical evaluation of Stevenson's argument for idleness in youth, his scorn for school learning and for busy people, and his praise of happiness, with comments on his witty, ironic, confident and sometimes superior tone, supported by well-chosen references.** **10**

AO4: evaluate the text critically, backing judgements with apt references. Mark by levels: find the level that fits the answer best overall, then place it within the level (its top mark if the answer fits the level fully and confidently, a middle mark if it fits reasonably, its bottom mark if it only just fits). The areas listed below are not a checklist, and other valid points are rewarded.

0 marks: nothing creditable.

1–2 marks: a simple opinion with little or no reference to the text, or a retelling with an opinion attached, e.g. I think he is saying it is good to be lazy.

3–4 marks: a personal view of some of Stevenson's ideas, backed by straightforward references, with little thought about how he puts them, e.g. I don't agree that young people should skip school, because he says the 'hours of truantry' are better than lessons.

5–6 marks: weighs up Stevenson's views and some of their effects, with apt references and some critical thought, e.g. some of his ideas still make sense today, like learning from the world around you, but his praise of truancy seems irresponsible.

7–8 marks: a detailed critical judgement of both what he says and how he says it, with well-chosen references and clear engagement, e.g. his mocking picture of the busy man at forty, with 'not one thought to rub against another', is funny but persuasive, because it warns the reader what a life of 'all work and no play' could turn them into.

9–10 marks: a convincing, sustained evaluation that sees the essay as a whole, with references chosen precisely to prove each point and judgements that show real insight, e.g. Stevenson calls happiness a 'duty' that 'we so much underrate', turning the usual idea of duty upside down; this playful reversal runs through the whole essay, so that idleness, normally a fault, becomes a kind of virtue.

Areas for evaluation:

his claim that people 'should be a good deal idle in youth' and that prize-winning pupils 'begin the world bankrupt'

his dismissal of book learning as 'a mighty bloodless substitute for life' and of lessons as 'lack-lustre periods'

his humour about the useless 'scraps of science' he remembers (Kinetic Stability, Emphyteusis, Stillicide)

his celebration of truancy and the countryside as true education; the rhetorical question 'if this be not education, what is?'

his scorn for busy people: 'dead-alive, hackneyed people', 'a stupid trance with their eyes open', souls 'dwarfed and narrowed'

the ironic understatement 'This does not appeal to me as being Success in Life'

happiness presented as a 'duty' that benefits others; the images of the 'five-pound note' and 'another candle'

the antithesis 'He sows hurry and reaps indigestion'

his confident, witty, sometimes superior or one-sided tone; whether his argument suits a wealthy man more than people who must work; his mostly male examples ('a lad', 'a man', 'fellows'), though he does write of 'A happy man or woman'

how far his views are still relevant to young people today

Candidates may agree, disagree or take a mixed view: reward the quality of the evaluation, not the opinion. Comments on how it is said (tone, imagery, irony, sentence structure) should be integrated with comments on what is said.

5 **Answer: A synthesis from both texts: busy people lose the time and ability to think, imagine and notice the world (Text A: the story solved and the nest noticed only when bored; everyone on screens on the platform; Text B: 'little time for thought', 'no curiosity', a 'stupid trance' while waiting for a train), they are left drained and narrowed (Text B: 'begin the world bankrupt', souls 'dwarfed and narrowed', 'nervous derangement'; Text A: a life that is 'a timetable', students unable to sit still for five minutes).** **4**

AO1: select and synthesise evidence from two texts. Mark by levels: each level is worth one mark, so award the mark of the level that fits the answer best overall. The details listed below are not a checklist, and other valid points are rewarded.

0 marks: nothing creditable.

1 mark: a relevant detail or two, perhaps from only one text, e.g. they do not get time to relax and they get bored waiting.

2 marks: several relevant details from both texts, set side by side with little linking, e.g. Maya only has '20 mins' to relax, and in Text B busy people 'fall into a stupid trance' when they wait for a train.

3 marks: brings details from both texts together around a shared idea, showing some understanding, e.g. both writers suggest that busy people stop noticing the world around them: the people on the platform stare at screens, and Stevenson's busy men have 'no curiosity'.

4 marks: draws a range of details from both texts into a clear overall view of what busyness does to people, e.g. both writers believe that constant busyness empties the mind: it leaves no room for the drifting thought that produces ideas in Text A, and leaves Stevenson's busy man at forty with 'not one thought to rub against another'.

Details candidates may use:

Text A: only twenty minutes a week to relax; students cannot cope with five minutes of nothing ('the longest five minutes of my life'); ideas and noticing come only when the mind can drift; on the delayed train everyone fills the silence with screens; life becomes 'a timetable', not a life

Text B: prize-winners 'begin the world bankrupt', with no 'shot in their locker'; hard readers have 'little time for thought'; busy people have 'no curiosity', 'pine for their desk' and fall into 'a stupid trance' waiting for a train; their souls are 'dwarfed and narrowed' and their minds 'vacant' by forty; hurry brings 'indigestion' and 'nervous derangement'

Answers that use only one text cannot be given more than 1 mark. This question rewards selection and synthesis of what the writers say, not analysis of how they say it.

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6 **Answer: A comparison of the two attitudes (both value idle time and attack constant busyness; Stevenson rejects formal schooling and scorns busy adults, while the teacher still values exams and hard work and blames screens as much as workload) and of methods (Stevenson's formal, ironic, elaborate essay style against the teacher's conversational, anecdotal, humorous article), with references from both texts.** **10**

AO3: compare the writers' ideas and viewpoints, and the ways they convey them, across the two texts. Mark by levels: find the level that fits the answer best overall, then place it within the level (its top mark if the answer fits the level fully and confidently, a middle mark if it fits reasonably, its bottom mark if it only just fits). The indicative content below is not a checklist, and other valid points are rewarded.

0 marks: nothing creditable.

1–2 marks: notes a basic likeness or difference, or deals almost entirely with one text, e.g. both writers think people should have time to do nothing.

3–4 marks: describes, simply, some of the main likenesses and differences in what the writers think, e.g. both think being too busy is bad, but Stevenson thinks missing school is good, while the teacher wants students to pass their exams.
5–6 marks: compares the writers' views and starts to comment on how each gets them across, e.g. both writers use the image of waiting for a train: Stevenson describes busy men in 'a stupid trance', while the teacher describes a platform where 'every single person' stares at a screen.
7–8 marks: compares in detail, with sound comments on the methods each writer uses, e.g. the teacher uses evidence from a classroom experiment and a gentle, inclusive tone ('including me'), whereas Stevenson relies on sweeping generalisations and mockery ('dead-alive, hackneyed people'), which makes his argument more entertaining but less balanced.
9–10 marks: a comparison of ideas and methods that is sustained and detailed throughout, with a clear grasp of why the writers differ, e.g. both writers redefine idleness as a kind of learning: Stevenson asks 'if this be not education, what is?' about the truant by the stream, and the teacher calls boredom 'the waiting room where imagination gets ready'; but where Stevenson sets idleness against school, the teacher concedes, 'I am not saying that hard work does not matter', and argues for balance, a difference that reflects the writer's role as a teacher and Stevenson's playful, deliberately one-sided 'apology'.
Indicative content:
attitudes: both value unstructured time and see it as a source of thought, imagination and noticing the world; both criticise people who are busy all the time
attitudes: Stevenson dismisses books and lessons and praises truancy; the teacher values school and exams but wants balance ('one evening a week empty')
attitudes: Stevenson's targets are prize-hunting pupils and busy professional men; the teacher's concern is overloaded teenagers, and the teacher sees screens as filling idle time too ('not working… but not resting either')
attitudes: Stevenson links idleness to happiness, which he calls a 'duty' that benefits others; the teacher links boredom to creativity and to noticing the world
methods: both use the image of waiting for a train; both use humour (Stevenson's irony about 'Emphyteusis' and 'Success in Life'; the teacher's hyperbole, 'hot coals')
methods: Stevenson's formal, elaborate, nineteenth-century style, long balanced sentences, metaphors ('bankrupt', 'dwarfed and narrowed'), antithesis ('sows hurry and reaps indigestion'), rhetorical questions, contempt and a confident, superior tone
methods: the teacher's first-person anecdotes (Maya, the experiment, the platform), short sentences and a one-line paragraph, extended metaphor ('waiting room'), concession, direct address to parents and students, and a warm, circular ending
audience and purpose: an essay for nineteenth-century magazine readers arguing a deliberately one-sided case; a modern article giving practical advice to parents and students
To reach the top bands, answers should compare both the attitudes and the methods, with references to both texts. Reward comparisons that are integrated (moving between the texts point by point) as well as those that treat each text in turn and then compare.

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7 **Answer: A letter to the headteacher or principal with a clear viewpoint on compulsory weekly after-school activities, developed with reasons and examples, in a formal register with letter conventions.** **20**

Give two marks and add them: communication and organisation (AO5) out of 12 and vocabulary, sentence structure, spelling and punctuation (AO6) out of 8. For each, choose the band that fits the writing best overall, letting strengths in one area make up for weaknesses in another, then place it within the band (its top mark if the writing fits the band fully and confidently, a middle mark if it fits reasonably, its bottom mark if it only just fits). Reward ambition that comes off as well as accuracy; a very short answer limits its own mark. Credit any approach that suits the task, including one these notes do not mention.

Task notes: the best responses use letter conventions (e.g. ‘Dear Mrs…’, a clear opening stating the purpose, a closing such as ‘Yours sincerely’), a formal and respectful but persuasive register suited to a headteacher, and a clear viewpoint developed with reasons, evidence and examples. They may weigh both sides (friendships, skills, health and confidence, against workload, part-time jobs, caring responsibilities, travel, cost and the need for free time) and may propose alternatives or a compromise. Ideas from Section A may be used but should not simply be copied.

Communication and organisation (12 marks):

Band 5 (11–12 marks): form, purpose and reader handled with assurance throughout; register chosen and controlled with confidence; ideas original, relevant and fully developed with telling detail; structure crafted for effect; the whole piece ambitious and assured.

Band 4 (8–10 marks): form and purpose understood throughout; the reader kept firmly in mind; register suits the task and does not slip; content thoughtful and detailed; ideas developed coherently and supported; paragraphs used well to build the piece; clear, fluent and showing some ambition.

Band 3 (5–7 marks): form and purpose clearly understood; a clear sense of the reader; register mostly suitable; ideas developed, with reasons that back up opinions; points link into a coherent line of argument; paragraphs give the writing a sequence; clear and fluent.

Band 2 (3–4 marks): some grasp of form and purpose; some sense of the reader; register adjusted in places; a few reasons given, but ideas are not developed far; some paragraphing, though the direction may wander; partly clear and fluent.

Band 1 (1–2 marks): a basic sense of form, purpose and reader; little adjustment of register (e.g. too casual or too stiff); some relevant content, but thin and patchy; ideas in a simple order; meaning only partly communicated.

0 marks: nothing creditable.

Vocabulary, sentence structure, spelling and punctuation (8 marks):

Band 5 (8 marks): sentences varied deliberately and to good effect, and controlled throughout; a wide range of punctuation used accurately and with confidence; spelling correct almost without exception, ambitious words included; tense and agreement fully secure; a wide, precise and ambitious vocabulary chosen for effect.

Band 4 (6–7 marks): sentence types varied for particular effects and securely controlled; a range of punctuation used accurately; spelling secure, irregular words included; tense and agreement secure; ambitious vocabulary used precisely.

Band 3 (4–5 marks): some variety of sentences, mostly well controlled; a range of punctuation, mostly accurate; most spellings correct, including some irregular words; tense and agreement mostly secure; vocabulary developing and sometimes precise.

Band 2 (2–3 marks): a little variety of sentences, with some control; some punctuation beyond full stops, with some control; spelling usually accurate in

common words; tense and agreement generally secure; some range of vocabulary.
Band 1 (1 mark): simple, repetitive sentences with limited control; some attempt at punctuation; some correct spelling; tense and agreement often insecure; limited vocabulary.
0 marks: nothing creditable.
Do not penalise a response for its point of view; credit how well it is argued. A response that is not set out as a letter, or ignores the headteacher as audience, is unlikely to go above Band 3 for communication and organisation.

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8 **Answer: A lively review of a real or imagined place to relax, with an engaging title and opening, vivid description, evaluation of its good and bad points and a recommendation, written for readers of a local website.** **20**

Give two marks and add them: communication and organisation (AO5) out of 12 and vocabulary, sentence structure, spelling and punctuation (AO6) out of 8. For each, choose the band that fits the writing best overall, letting strengths in one area make up for weaknesses in another, then place it within the band (its top mark if the writing fits the band fully and confidently, a middle mark if it fits reasonably, its bottom mark if it only just fits). Reward ambition that comes off as well as accuracy; a very short answer limits its own mark. Credit any approach that suits the task, including one these notes do not mention.
Task notes: the best responses use the conventions of a review (a title, possibly a rating, an engaging opening, description of the place, evaluation of strengths and weaknesses, practical details and a clear recommendation) and a lively, personal register suited to readers of a local website, which may include humour, direct address and vivid description. The place may be real or imagined.
Communication and organisation (12 marks):
Band 5 (11–12 marks): form, purpose and reader handled with assurance throughout; register chosen and controlled with confidence; ideas original, relevant and fully developed with telling detail; structure crafted for effect; the whole piece ambitious and assured.
Band 4 (8–10 marks): form and purpose understood throughout; the reader kept firmly in mind; register suits the task and does not slip; content thoughtful and detailed; ideas developed coherently and supported; paragraphs used well to build the piece; clear, fluent and showing some ambition.
Band 3 (5–7 marks): form and purpose clearly understood; a clear sense of the reader; register mostly suitable; ideas developed, with reasons that back up opinions; points link into a coherent line of argument; paragraphs give the writing a sequence; clear and fluent.
Band 2 (3–4 marks): some grasp of form and purpose; some sense of the reader; register adjusted in places; a few reasons given, but ideas are not developed far; some paragraphing, though the direction may wander; partly clear and fluent.
Band 1 (1–2 marks): a basic sense of form, purpose and reader; little adjustment of register (e.g. too casual or too stiff); some relevant content, but thin and patchy; ideas in a simple order; meaning only partly communicated.
0 marks: nothing creditable.
Vocabulary, sentence structure, spelling and punctuation (8 marks):
Band 5 (8 marks): sentences varied deliberately and to good effect, and controlled throughout; a wide range of punctuation used accurately and with confidence; spelling correct almost without exception, ambitious words included; tense and agreement fully secure; a wide, precise and ambitious vocabulary chosen for effect.
Band 4 (6–7 marks): sentence types varied for particular effects and securely controlled; a range of punctuation used accurately; spelling secure, irregular words included; tense and agreement secure; ambitious vocabulary used precisely.

Band 3 (4–5 marks): some variety of sentences, mostly well controlled; a range of punctuation, mostly accurate; most spellings correct, including some irregular words; tense and agreement mostly secure; vocabulary developing and sometimes precise.
Band 2 (2–3 marks): a little variety of sentences, with some control; some punctuation beyond full stops, with some control; spelling usually accurate in common words; tense and agreement generally secure; some range of vocabulary.
Band 1 (1 mark): simple, repetitive sentences with limited control; some attempt at punctuation; some correct spelling; tense and agreement often insecure; limited vocabulary.
0 marks: nothing creditable.
'Lively' is part of the task: credit a register that engages the reader. A purely descriptive or narrative piece with no evaluation or recommendation does not fully meet the purpose and format of a review.

Total: 80 marks