

Script Marks

Centre Number : [REDACTED]

Date Generated : 18/06/2022 06:15

Component : 8700/1-ENGLISH LANGUAGE PAPER 1

Series : 6G22

Candidate Name

Candidate Number

Total Marks

[REDACTED] [REDACTED] 76

Item	Mark	Comment
A1	4	
A2	7	
A3	6	
A4	19	
B5AO5	24	
B5AO6	16	
Total	76	

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

A1:4

0 1

Read again the first part of the source, from **lines 1 to 6**.

List **four** things about the brush house and what is happening in this part of the source.

[4 marks]

- 1 The Sun was warming the brush house
- 2 There was a hanging bed-box where baby Coyohito lay
- 3 There was a scorpion on the rope that hung the baby's box
- 4 Kino and Juana notice a tiny movement that cause them to freeze in their position since they are scared for their baby.

4



0 2

0 2

Look in detail at this extract, from lines 7 to 17 of the source:

Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startled look was gone from him and the rigidity from his body. In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. The scorpion moved delicately down the rope toward the box. Kino was in motion. His body glided quietly across the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes were on the scorpion. It sensed danger when Kino was almost within reach of it. It stopped, and its tail rose up over its back in little jerks and the curved thorn on the tail's end glistened. Kino stood perfectly still. He could not move until the scorpion moved, and it felt for the source of the death that was coming to it. Kino's hand went forward very slowly, very smoothly. The thorned tail jerked upright.

How does the writer use language here to describe the conflict between Kino and the scorpion?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

In the extract, the writer demonstrates the building rage and power within Kino in response to the scorpion, depicting the two as mortal enemies, which further almost humanizes the scorpion's thoughts and actions. Through the use of the semantic field of songs in the repetitive use of phrases like 'new song', 'Song of Evil' and 'the music of the enemy', the writer could perhaps be depicting Kino's growing ^{instincts} since the idea of the formation of 'a new song' in his mind reflects a lullaby that a father would sing to his baby. Through this, the reader can understand the conflict between Kino and the scorpion arising from the innate need to protect one's child. Furthermore, through the asyndetic

Judicious textual detail (L4)

Analysis of the effects of language (L4)

Turn over ►



0 3

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the noun phrase
 list in a savage, secret, dangerous melody', the writer
 fastens the pace of the sentence in order to. This
 coupled with the use of simile in the phrase
 provides a very effective linguistic technique that
 conjures the usual image of some sly animal or
 predator that will attack and devour the scorpion.
 Through this, the writer elevates the idea of family
 protection since the combination of the image of a
 song and dangerous predator like a snake is a metaphor
 for the rage on within Kino and his duty to
 protect his baby. In this way, the writer very
 successfully portrays the great instantaneous conflict
 that arises between Kino and the scorpion.

DETAILED UNDERSTANDING OF LANGUAGE (L4)

Low in level



0 3 You now need to think about the **whole** of the source.

This text is from the beginning of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

The writer very effectively structures the text to build the tension concerning the scorpion and the baby. In the beginning of the source, the writer almost immediately suspends the reader in the tension through the use of the long paragraph spanning lines 7-17. Through this long paragraph, the writer not only mentally exhausts the reader through both the use of long listing sentences, and also the repeated changes in focus. The writer ^{shifts} moves the focus back and forth between the scorpion and King in alternating short and longer sentences. This use of structure not only elevates the tension felt in the reader, but also is tiring for the reader, who must constantly switch their attention between the two.

Furthermore, the writer employs the use of a circular narrative in this part of the novel, both starting and ~~finishing~~ finishing with the visual image of the 'sun [that] was warming the bush house' and ending again with a reference to the light, 'is putting' a shade over his eyes to protect him'.



Although this cyclical structure could be reflecting the cycle of panic that a parent goes through when their child is in danger, the more plausible explanation may be seen in focussing more closely on these references. This is because there is a change in the portrayal of the light, since at first it is a 'warming' thing that falls onto the baby, while at the end of the extract, Tuana shades Coyoto from the light. This could demonstrate perhaps how this event has made the character of Tuana more protective of her little one, allowing the reader to understand her great love for Coyoto. In this way, the reader is left completely sympathising with Tuana, and ^{being left on a cliff hanger, they} anxious to find out whether the baby will survive.

Clear explanation of the effect

Clear/accurate use of subject terminology

CLEAR UNDERSTANDING OF STRUCTURAL FEATURES (L3)

High in level



Do not write
outside the
box

0 4

Focus this part of your answer on the second part of the source, from line 19 to the end.

A student said, "In this part of the story, Juana's reaction to the danger facing their baby is different to Kino's. The writer shows that Kino is unhelpful, and it is Juana who tries to save the baby's life."

To what extent do you agree?

In your response, you could:

- consider Juana's and Kino's reactions to the danger facing their baby
- evaluate how the writer presents Juana's and Kino's different reactions
- support your response with references to the text.

[20 marks]

In this part of the story, it is evident that Juana and Kino's reaction to the danger is different, and that perhaps Kino is indeed unhelpful in trying to save the baby's life. However, it can be argued that it is not only Juana who tries to save the baby's life.

The Steinbeck highlights the difference in the parents' reactions through depicting Kino's reaction towards the scorpion as very violent and aggressive, in contrast to Juana's gentle, caring actions. Through the employing a range of powerful verbs such as 'snarling', 'rubbing', 'beat and stamped', Steinbeck ^{suggests} almost hints that this is an animalistic and excessively aggressive reaction, perhaps depicting that Kino's primal primitive ape-like side has burst out, causing him to continue on letting his ~~for~~ anger fuel him. Furthermore, Steinbeck highlights this through ~~marking~~ ^{starting} the description of his violent actions with the connective 'but' after 'Coyote screamed with pain', demonstrating how he is utterly oblivious

Clear
evaluation
(L3)

Clear
understanding
of writer's
methods (L3)

Turn over ►



0 9

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to his own baby. This portrays him in very negative light and the reader perhaps therefore, Juana's simple reaction of picking the baby up in her arms is shown as all the more gentle and loving in contrast. As a result, Juana's reaction to the danger facing the baby is very different to Kino's.

Clear/relevant response to the given statement (L3)

Detailed understanding of writer's methods

Despite this, Steinbeck illustrates how Juana's more vicious side also comes to light; however, in a more helpful and constructive way. This can be seen through the phrases in her 'lips down over the puncture and sucked hard and spat...' emphasising how Juana is utilising her power sourcing from her protective response instincts to effectively help Coyotito. This is again juxtaposed by Kino's reaction through Steinbeck's ~~use~~ clever use of structure in the one-line paragraph 'Kino honored; he was helpless, he was in the way.' This fragmented phrase highlights how he doesn't know what to do, and the isolated paragraph reflects this, how he is 'in the way' and 'helpless'. Alternatively, it could be argued that it is the role of a father to fend off enemies, and the mother to tend to her baby's needs, so through this stereotypical view, perhaps ^{Steinbeck is suggesting that} it is not the fault of Kino for seeming so unhelpful, but really ju-

Furthermore, Steinbeck puts emphasis on Juana's strength to tend to Coyotito, highlighting that perhaps that, it is due to her control over



Range of judicious textual detail (L4)

the situation, that Kino is left to be 'helpless'. Through the use of short simple sentences in lines 36-38, Steinbeck elaborates her rigidity and strength in the face of danger which ~~can~~ is further depicted in the simile 'she was like a strong man.'. Here, Steinbeck may almost be justifying Kino's unhelpfulness in the situation, ~~and highlighting to the reader~~ ^{through}

Do not write outside the box

Perceptive understanding of writer's methods

Overall, despite the fact that Steinbeck does clearly depict ~~their~~ the parents' reactions as in binary opposition, demonstrating that it is Juana who effectively helps to save the baby, the reader is still left feeling sympathy for Kino who is forced to be 'in the way'.

Detailed evaluation (L4)

Detailed understanding of writer's methods

Range of judicious textual detail (L4)

Convincing/critical response to statement (L4)

High in level

Turn over ►



1 1

Section B: WritingDo not write
outside the
box.

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

B5AO5 : 24
B5AO6 : 16

0 5

A travel website is running a creative writing competition and will publish the winning entries.

Either

Write a description of an unusual place to stay, as suggested by this picture:



or

Write a story about a life-saving rescue.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

Turn over ►



life saving rescue

You are advised to plan your answer to **Question 5** before you start to write.

Do not write
outside this
box

In, out, in, out. Air. I needed air.

The harsh burning pinch from my sides swelled out from its epicentre and filled my right side like a spreading virus. I needed to stop. No.

Variety of sentence forms - mostly controlled agreement (L3)

I couldn't. Forcing my legs tirelessly on, the pounding of my feet on the forest floor created a sporadic rhythm in my body, as I fantasized that they would detach from my body, and continue on awkwardly like some terrifying nightmare.

I snapped my head back; she was getting ever nearer. How much longer could I run for?

Sentence demarcation mostly secure - mostly accurate punctuation (L3)

The squeaky crunch of the snow beneath my shuffling feet echoed through the forest, as I took a moment to take in the captivating sight. Glistening like stardust, the new melt dew trickling on bluebells gleamed from the shafts of light piercing the pine canopy. The forest played with my dilapidated brain, directing a beguiling trick that lured me into its bewitching beauty once again. This distraction had been my downfall - it had always been. My legs turned to noodles and I plopped down in a tangled heap. I let the cool pillow of snow absorb

Highly accurate spelling - ambitious vocabulary (L4)



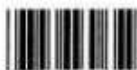
my salty sweat as I lay there listening to my heart pulsing in my ears.

'Gob you' My mouth exploded giddily into an infectious giggle, and Cara dived into the untouched plane of snow beside me.

'Gob you!' she boasted. 'I told you I could catch you, I told you, I told you,' she continued while reeling with pride in her victory. But I didn't care. We lay there in silence for a few minutes, absorbing the light that poked through to us - this must be what heaven felt like. She was a few years older than me, and I envied her long, sculpted legs she got from Mum in comparison to my stumpy little shins and chubby ankles that Dad just had to pass on. But in that moment I just lay. I lay and I let my mind wander...

Just as I had shaken off the inveigling effect, a sudden screeching burst out like dynamite from their air, and the sirens they had prepared us for broke out. We jumped back up again - rooted in our positions - and stared in each other's panic-stricken eyes. I tried to remember what they had told us, and the voice of my school teacher flooded my mind: ~~to~~ remember to keep calm and just wait it out. Ugh, that monotone voice of hers agitated me more than I could bear, and an instantaneous fury

Turn over ►



bubbled up in my throat. How could I not panic?

Before another thought could squeeze into my head, we froze ~~strong~~, transforming into those empty coloured molds - utterly and completely transfixed.

Sentence demarcation consistently secure - consistently accurate punctuation (L4)

Paralysed, I watched our world get turned upside down. Brutal blasts of white were all that could be seen from the ravaging avalanches triggered by the trembling. I was helpless to do anything; I could only watch as chaos ensued in our shaken world. Of the few trees that could not withstand the battering, they snapped like toothpicks (strangled cries emanating from their broken trunks), leaving us to tumble around and around in a soup of broken branches and snow, thrown around mercilessly like some paperclip left to tumble around in a washing machine.

At last, it stopped. We plummeted to the ground and watched as the snow settled down in a gentle cascade from up above. I glanced at Cara. She was ~~ok~~ okay. Smiling in fact. She poked her tongue out, wiggling it in an effort to catch as many snowflake clusters as she could, basking in delight as each cluster vanished at a touch. As I marvelled at the magical disappearing act, I felt myself slip and smash into her suddenly, and before I could think, we were both shaking.



rapidly down the snow, as if from a steep hill. Pines
fell like dominos, but this time there was no trembling.
No, our world was... falling... falling? (✓)

The skies cracked and chattered into
a thousand sharp pieces and our sea of air inside
oozed out, taking me with it. Peering back as the
bites washed me away, the sight of our broken
globe, my home, my whole world, got ever
smaller until it became a miniature winter
wonderland with its insides spread out among
chattered glass. Was that my whole world? It
looked more like a toy or ornament. Now, a new
universe filled my unclouded view, and the ceaseless
questions tied knots in the disconnected wires of
my brain. A giant pinkish hand appeared ^{from} out
of the blue. I didn't care what it was, so I clambered
on to the rail, scratching and clawing myself up.
It was warm and fuzzy and I was safe and
I could rest.

Assuredly matched to purpose/audience (UL4)

Sustained conscious crafting (UL4)

Highly accurate spelling - ambitious vocabulary (L4)

High in level (L4)

Turn over ►

