

Riding the Black Cockatoo
Foundation Tier

The purpose of this pack is to provide centres with the question paper, mark scheme and a set of exemplar materials with commentaries.

The individual documents can be found on our website at www.edexcel.com

Included in this pack:

- Question and extract from Summer 2012 Paper
- Marked scripts with the mark and band
- Examiner commentary and mark scheme

Riding the Black Cockatoo

Extract taken from Chapter 6.

We dropped into a section of single track at 20-second intervals – like parachutists. The track followed a creek, alternating between coils of giddy hairpins and ha-ha-humps of rollercoaster joy. Suddenly the track disappeared as a huge black-and-red mass of feathers swooped down in front of me, almost clipping the top of my helmet. It squawked in an otherworldly 'Kar-aak', shocking me out of my waking slumber. The bird slipped down the track three or four bike lengths ahead of me at chest height. With the slightest wingtip correction this way and that it followed the track with slot-car precision. And the sound its wings made – they rippled the way taut flags ripple in a strong wind, only this sound was alive – fat! We flew together in unison; at times I might as well have been hang-gliding beneath him. It was one of those rare moments when Mother Nature sends a messenger to wake you up.

The track took a sharp dogleg and then zigzagged through a narrow stand of trees; it was tight, just wide enough for a crouching rider. The bird zipped through the gaps with cocky ease and then, clearing the thicket, floated up, up, up and with the last of his momentum touched down on the branch of a young gum tree. His perch lurched earthward under his great weight before rebounding, nearly sending him heavenward again.

'Karak, karak!' he called as his wobbly perch settled.

He watched me watching him, then groomed himself a little, his finger-like grey tongue gagging in and out of a black beak that looked as powerful as a mud-crab's claw. My two friends burst through the thicket and rolled to a stop. Their eyes followed mine. As if on cue, the black cockatoo stretched out his plumage, revealing his bright red markings.

'Kar-aak,' he screeched to his growing audience.

'A Red-tailed Black Cockatoo!' said Steve. 'They're everywhere up north, but this is the first I've seen in Brisbane.'

'I've *never* seen one before, what a beauty,' said Matt.

'Me neither. He was flying down the track right in front of me. Just like that.' I mimicked the bird's flight with splayed-out fingers.

We stood about, straddling our bikes, enjoying the coolness of the hollow and the company of our new friend. Eventually, Steve clipped back into his pedals and continued down the track. Matt followed a minute later leaving me with the cockatoo. He groomed his glossy coat while I made silly clicking birdcall noises. We had shared a special moment, but in true human fashion, I wanted more. Instead of just allowing the moment to be, I had broken the spell. With a great flap he flew to the higher branch of an adjacent tree.

Riding the Black Cockatoo – Foundation Tier – part (a) (i)

7 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *It squawked...*

Feature: *This is onomatopoeia.*

(3)

Script 1 response to part a)

1 mark

Example 1: *Ha - ha - humps of rollercoaster joy*

Feature: *simily*

Example 2: *Screeched*

Feature: *onomatpoeia*

Example 3: *adjacent*

Feature: *description*

Examiner summary:

The candidate successfully identifies one language feature and uses an example from the extract.

Riding the Black Cockatoo— Foundation Tier – part (a) (ii)

- (ii) Explain how the language in the extract influences your view of the Red-tailed Black Cockatoo.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 7(a)(i).

(13)

Script 1 response to part (a) (ii)

Band 3 – 8 marks

a) The language that the writer uses in the extract influences my view of the red-tailed Black cockatoo, by painting a picture in my head of what the bird looks like, using a similarity between John Darnalis and the bird as if they are 'flew together in unison'. Darnalis describes the interaction with the black cockatoo as a 'rare moment when mother Nature sends a message to wake you up'. This shows that John Darnalis is amazed with his encounter with the bird. From then on in the book, Darnalis has an entire different mind set to things, for example, when auntie alyson is doing a speech and John is in the audience he noticed a head dress with the same colours as the red-tailed black cockatoo. This turned out

to be a red-tailed black cockatoo head
dress and so Danalis wanted a closer
look and as he touched ~~it~~ the head
dress, John Danalis had memories going
through his head of the moment when
Danalis unified with the astonishing
creation mother nature has made.

Examiner summary:

The candidate shows some understanding of the writer's use of language and supports this with some relevant reference to the extract. However, the second half of the response does not refer directly to the extract and therefore could not be rewarded.

Band this response achieves in the mark scheme:

3	6-8	<ul style="list-style-type: none">• Some understanding of the text• Some understanding of the writer's ideas• Some understanding of how the writer uses language• Occasional relevant reference to the extract to support response.
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To move up to the next band: This response needs to focus on the extract and not move outside it for comments. More points about the writer's use of language supported by relevant quotations would also improve the mark.

Riding the Black Cockatoo— Foundation Tier – part (b)

- (b) In this extract, John shows his admiration for the Red-tailed Black Cockatoo in a natural setting.

Describe a setting in **one other** part of the text.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the setting
- describes what he sees and experiences
- shows his reactions.

(24)

Script 1 response to part (b)

Band 3– 12 marks

b) At the beginning of chapter 16 John Danalis is on a plane on his way to see Mary after a break down. John is over the Victorian border at 15 000 feet and he was glued to the window as for below him was the breath taking Murray River. He 'witness' the river just like everyone he had spoken to had described it or like every passage of writing he had read upon about it had described. John describes the Murray river as if it was from a fair ^{tail} ~~tailed~~ or like one of them dreams you have which you just don't want it

to end. Danalis' breath is taken
 away as he sees the late - afternoon
 sun flash mercurial on the shimmering
 water in which the Murray river holds.
 On the horizon the mountains look down
 on the river just like the midnight
 sky looks down on you. The dominant
 creator of the ~~murray~~ river, the murray
 cod kurrumeruk, carves the bends in
 the river and thrashes their giant tail
 like rainbow spears.

Examiner summary:

The candidate has chosen an appropriate part of the text where John is going to see Mary by plane. The response shows some understanding of the text, but the ideas are presented in a mainly narrative way and the references to the text are not clearly identified.

Band this response achieves in the mark scheme:

3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
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To move up to the next band: This response needs to focus more closely on the question and show more understanding of how the writer uses language. It also needs to support any points made with relevant reference to the chosen part of the text.