

Riding the Black Cockatoo
Higher 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— Higher Tier – part (a)

7 Answer all parts of the following question.

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

You **must** include examples of language features in your answer.

(16)

Script 1 response to part (a)

Band 2 – 5 marks

In this extract it is plain too see that the red-tailed black Cockatoo is a strong majestic bird. In this simile John describes it as being 'as powerful as a mud-crab's claw'.

The bird is described as a 'beautiful' figure, possibly almost vain. Danalis uses alliteration to highlight both of these points 'he groomed his glossy coat'.

The bird is clearly at ease with it's surroundings, as Danalis struggles to squeeze his way through tight gaps, 'the bird ~~zipped~~ zipped through with cocky ease'. ~~He~~ Danalis then uses repetition to stick this thought in the readers mind 'and then, clearing the thicket, floated up, up, up'.

~~Donalis~~ Donalis lets the reader know that this bird is very rare, 'I've never seen one before' he puts the 'never' in *italics* just to highlight this point and embed it in the reader's mind.

Examiner summary:

This is a sound response, without sufficiently thorough development to move it into Band 3. Points are clearly made, and there is sound understanding of the writer's use of language, but sometimes the explanation needs more elaboration.

Band this response achieves in the mark scheme:

2	4-6	<ul style="list-style-type: none">• Sound understanding of the text• Sound understanding of the writer's ideas• Sound understanding of how the writer uses language• Clear reference to the extract to support response.
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To move up to the next band: This response needs to refer more closely to the extract and use more relevant quotations to support points made about the writer's use of language.

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

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

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

You **must** use examples of the language the writer uses to support your ideas.

(24)

Script 1 response to part (b)

Band 3– 14 marks

7B) For this question I have chosen the section where John Doolis goes to the house of Fiona, and discovers that her natural setting is very similar to his.

When he first enters her house he ~~has~~ says 'it was all perfectly normal' this makes the reader believe he was nervous and expecting something not quite so usual. The use of the word 'perfectly' gives an air of shock, he was surprised to learn the similarities between their opposing homes.

We learn that Fiona has modified the setting of her home to radiate the nature that surrounds it. 'Everywhere the colours of the land dominated', this tells us that in Aboriginal culture, they believe it

is very important to integrate your natural setting and scenery into everyday life. It's the fact that he notices they are 'everywhere' as opposed to in a specific place.

He does find a contrast between how they feel they can alter their setting, they have differing boundaries. 'Can you imagine having a whitefella's skull on our mantlepiece?' Fiona asks of her husband ~~to~~ Danny. In the Danalis home this was considered acceptable, however in Fiona's it is unheard of. She says 'Can you imagine' this makes the reader believe she never has nor will even have considered doing such a thing.

Danalis ~~decides~~ decides to bring his daughter which actually turned out to help him in this awkward setting. 'Giggles and laughter washed up the hallway from Ebony's room and washed over us' this eases the tense feeling he has from being in an uncomfortable setting he says 'I felt much more at ease with this laughter'

he puts stress on the 'much more' to let the reader know how he felt. It was the coming together of their ~~and~~ children which enabled the ~~adults~~ adults to gain a confidence in each other.

Examiner summary:

The candidate chooses an appropriate 'other part of the text' where John visits the house of Fiona. The response shows a thorough understanding of the writer's ideas and use of language in the chosen extract. There is also sustained reference in support of the points made.

Band this response achieves in the mark scheme:

3	10-14	<ul style="list-style-type: none">• Thorough understanding of the text• Thorough understanding of the writer's ideas• Thorough understanding of how the writer uses language• Sustained 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 writer's use of language as seen in the chosen extract.