

# Paper 1 resource booklet

Name:

Teacher's name:

## GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing





Please write clearly in block capitals.

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## GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 5 June 2018 Morning Time allowed: 1 hour 45 minutes

### Materials

For this paper you must have:

- **Source A** – provided as a separate insert.

### Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

### Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You are advised to plan your answer to Question 5 before you start to write.
- You should make sure you leave sufficient time to check your answers.



89/G/Jun18/E6

**8700/1**

**Paper 1 language key information. Use the exam paper opposite to find out the information for each of these questions. Highlight the answers on the exam front page and write them in here.**

How long does the exam last?

How many sections are there?

How many marks are there in each section?

What skill does Section A assess?

What skill does Section B assess?

## **The Hound of the Baskervilles – Arthur Conan-Doyle (1902)**

Mr. Sherlock Holmes, who was usually very late in the mornings, save upon those not infrequent occasions when he was up all night, was seated at the breakfast table. I stood upon the hearth-rug and picked up the stick which our visitor had left behind him the night before. It was a fine, thick piece of wood, bulbous-headed, of the sort which is known as a "Penang lawyer." Just under the head was a broad silver band nearly an inch across. "To James Mortimer, M.R.C.S., from his friends of the C.C.H.," was engraved upon it, with the date "1884." It was just such a stick as the old-fashioned family practitioner used to carry—dignified, solid, and reassuring.

"Well, Watson, what do you make of it?"

Holmes was sitting with his back to me, and I had given him no sign of my occupation.

"How did you know what I was doing? I believe you have eyes in the back of your head."

"I have, at least, a well-polished, silver-plated coffee-pot in front of me," said he. "But, tell me, Watson, what do you make of our visitor's stick? Since we have been so unfortunate as to miss him and have no notion of his errand, this accidental souvenir becomes of importance. Let me hear you reconstruct the man by an examination of it."

"I think," said I, following as far as I could the methods of my companion, "that Dr. Mortimer is a successful, elderly medical man, well-esteemed since those who know him give him this mark of their appreciation."

"Good!" said Holmes. "Excellent!"

"I think also that the probability is in favor of his being a country practitioner who does a great deal of his visiting on foot."

"Why so?"

"Because this stick, though originally a very handsome one has been so knocked about that I can hardly imagine a town practitioner carrying it. The thick-iron ferrule is worn down, so it is evident that he has done a great amount of walking with it."

"Perfectly sound!" said Holmes.

"And then again, there is the 'friends of the C.C.H.' I should guess that to be the Something Hunt, the local hunt to whose members he has possibly given some surgical assistance, and which has made him a small presentation in return."

"Really, Watson, you excel yourself," said Holmes, pushing back his chair and lighting a cigarette. "I am bound to say that in all the accounts which you have been so good as to give of my own small achievements you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it. I confess, my dear fellow, that I am very much in your debt."

## **Chapter 1 'Perfume' by Patrick Suskind**

In eighteenth-century France there lived a man who was one of the most gifted and abominable personages in an era that knew no lack of gifted and abominable personages. His story will be told here ...

In the period of which we speak, there reigned in the cities a stench barely conceivable to us modern men and women. The streets stank of manure, the courtyards of urine, the stairwells stank of moldering wood and rat droppings, the kitchens of spoiled cabbage and mutton fat; the unaired parlors stank of stale dust, the bedrooms of greasy sheets, damp featherbeds, and the pungently sweet aroma of chamber pots. The stench of sulfur rose from the chimneys, the stench of caustic lyes from the tanneries, and from the slaughterhouses came the stench of congealed blood. People stank of sweat and unwashed clothes; from their mouths came the stench of rotting teeth, from their bellies that of onions, and from their bodies, if they were no longer very young, came the stench of rancid cheese and sour milk and tumorous disease. The rivers stank, the marketplaces stank, the churches stank, it stank beneath the bridges and in the palaces. The peasant stank as did the priest, the apprentice as did his master's wife, the whole of the aristocracy stank, even the king himself stank, stank like a rank lion, and the queen like an old goat, summer and winter. For in the eighteenth century there was nothing to hinder bacteria busy at decomposition, and so there was no human activity, either constructive or destructive, no manifestation of germinating or decaying life that was not accompanied by stench.

And of course the stench was foulest in Paris, for Paris was the largest city of France. And in turn there was a spot in Paris under the sway of a particularly fiendish stench: between the rue aux Fers and the rue de la Ferronnerie, the Cimetiere des Innocents to be exact. For eight hundred years the dead had been brought here from the Hotel-Dieu and from the surrounding parish churches, for eight hundred years, day in, day out, corpses by the dozens had been carted here and tossed into long ditches, stacked bone upon bone for eight hundred years in the tombs and charnel houses. Only later-on the eve of the Revolution, after several of the grave pits had caved in and the stench had driven the swollen graveyard's neighbors to more than mere protest and to actual insurrection-was it finally closed and abandoned. Millions of bones and skulls were shoveled into the catacombs of Montmartre and in its place a food market was erected.

Here, then, on the most putrid spot in the whole kingdom, Jean-Baptiste Grenouille was born on July 17, 1738. It was one of the hottest days of the year. The heat lay leaden upon the graveyard, squeezing its putrefying vapor, a blend of rotting melon and the fetid odor of burnt animal horn, out into the nearby alleys. When the labor pains began, Grenouille's mother was standing at a fish stall in the rue aux Fers, scaling whiting that she had just gutted. The fish, ostensibly taken that very morning from the Seine,

already stank so vilely that the smell masked the odor of corpses. Grenouille's mother, however, perceived the odor neither of the fish nor of the corpses, for her sense of smell had been utterly dulled, besides which her belly hurt, and the pain deadened all susceptibility to sensate impressions. She only wanted the pain to stop, she wanted to put this revolting birth behind her as quickly as possible. It was her fifth. She had effected all the others here at the fish booth, and all had been stillbirths or semi-stillbirths, for the bloody meat that emerged had not differed greatly from the fish guts that lay there already, nor had lived much longer, and by evening the whole mess had been shoveled away and carted off to the graveyard or down to the river.

It would be much the same this day, and Grenouille's mother, who was still a young woman, barely in her mid-twenties, and who still was quite pretty and had almost all her teeth in her mouth and some hair on her head and-except for gout and syphilis and a touch of consumption-suffered from no serious disease, who still hoped to live a while yet, perhaps a good five or ten years, and perhaps even to marry one day and as the honorable wife of a widower with a trade or some such to bear real children . . . Grenouille's mother wished that it were already over. And when the final contractions began, she squatted down under the gutting table and there gave birth, as she had done four times before, and cut the newborn thing's umbilical cord with her butcher knife. But then, on account of the heat and the stench, which she did not perceive as such but only as an unbearable, numbing something-like a field of lilies or a small room filled with too many daffodils-she grew faint, toppled to one side, fell out from under the table into the street, and lay there, knife in hand.

**This extract is taken from Chapter 4 of the novel ‘Jaws’ by Peter Benchley.**

In thirty-five feet of water, the great fish swam slowly, its tail waving just enough to maintain motion. It saw nothing, for the water was murky with motes of vegetation. The fish had been moving parallel to the shoreline. Now it turned, banking slightly, and followed the bottom gradually upward. The fish perceived more light in the water, but still it saw nothing.

The boy was resting, his arms dangling down, his feet and ankles dipping in and out of the water with each small swell. His head was turned towards shore, and he noticed that he had been carried out beyond what his mother would consider safe. He could see her lying on her towel, and the man and child playing in the wavewash. He was not afraid, for the water was calm and he wasn't really very far from shore – only forty yards or so. But he wanted to get closer; otherwise his mother might sit up, spy him, and order him out of the water. He eased himself back a little bit so he could use his feet to help propel himself. He began to kick and paddle towards shore. His arms displaced water almost silently, but his kicking feet made erratic splashes and left swirls of bubbles in his wake. 5 10

The fish did not hear the sound, but rather registered the sharp and jerky impulses emitted by the kicks. They were signals, faint but true, and the fish locked on them, homing. It rose, slowly at first, then gaining speed as the signals grew stronger. The boy stopped for a moment to rest. The signals ceased. The fish slowed, turning its head from side to side, trying to recover them. The boy lay perfectly still, and the fish passed beneath him, skimming the sandy bottom. Again it turned. 15 20

The boy resumed paddling. He kicked only every third or fourth stroke; kicking was more exertion than steady paddling. But the occasional kicks sent new signals to the fish. This time it needed to lock on them only an instant, for it was almost directly below the boy. The fish rose. Nearly vertical, it now saw the commotion on the surface. There was no conviction that what thrashed above was food, but food was not a concept of significance. The fish was impelled to attack: if what it swallowed was digestible, that was food; if not, it would later be regurgitated. The mouth opened, and with a final sweep of the sickle tail the fish struck. 25

The boy's last – only – thought was that he had been punched in the stomach. The breath was driven from him in a sudden rush. He had no time to cry out, nor, had he had the time, would he have known what to cry, for he could not see the fish. The fish's head drove the raft out of the water. The jaws smashed together, engulfing head, arms, shoulders, trunk, pelvis and most of the raft. Nearly half the fish had come clear of the water, and it slid forward and down in a belly flopping motion, grinding the mass of flesh and bone and rubber. The boy's legs were severed at the hip, and they sank, spinning slowly to the bottom. 30

*Peter Benchley*

### **Blind Bill – Robert Westall**

Blind Bill's day started like any other. He was a man who liked routine and on warm summer days he liked to spend his time in his garden. He shifted his position in his garden chair and checked his table top again for his mobile telephone. He would phone his son later, but not yet. Bill would only bother him in the really lonely times. This morning he hoped there would be some visitors or a neighbour passing his gate who would stop and pass the time of day with him. Sometime later, Bill recognised Mrs Jobson's heavy footsteps.

It was a Wednesday, and Bill knew it was her day for Willbridge supermarket. "Nice drying day for your washing, Mrs Jobson." His comment took her by surprise, and he heard her gasp. She would wonder how a blind man could know about her washing. Heavens, silly woman; the flapping, cracking sound it made as gust of wind came down the valley was loud enough. And he knew she always did her washing before going to the supermarket. He enjoyed teasing her. "You'd better have it in by three, though. It'll rain by three." Again he was rewarded by her gasp of surprise. But she believed him because he'd always been right before.

He could feel the weather fronts coming as the wind changed to the west on his cheek, and he felt the slight pressure of warm dampness on his skin that confirmed the change of weather to come. He hoped it wouldn't rain; it would finish his day outside so early. Nothing indoors but quiz games on TV that you didn't need sight to play.

Bill was good at quizzes and, since his blindness, stuffing his brain with new facts was one way of not going mad. Indoors, Bill's blindness was a prison cell. Not like being out here, where at least every sound brought back memories from the time when he'd had eyes. At times, though, despair hit him. He'd do anything to have two eyes again, to be rid of the dark. It was nearly one o'clock when he heard the voices. A girl's voice, a boy's voice. Two pairs of feet coming up the lane slowly, out for a walk. The girl had a soft, timid voice. He felt she would be small and dark with a shy smile. He didn't notice the boy's voice at first.

Then he realised. It was a wrong sort of voice, rough, uneven. It didn't fit with the girl's voice. He'd heard many such voices and they always meant trouble. They belonged to lads who caused fights, who bullied, who stole from where they worked. What was that girl doing out with a boy like that? They paused outside his gate. He was quite sure they hadn't noticed him sitting behind the cover of the hawthorn hedge. What are we coming up here for Trev?" The girl sounded nervous. The boy chuckled, not very pleasantly. "Oh, we'll just sit in the cornfield and watch the birds and bees." "Won't the farmer mind us being in his field?" "I often used to come here. Think the farmer could see my head in a cornfield? With hair this colour? And I washed it last night, 'specially for you." That should have sounded touching. But there was a note in the voice that made the listening Bill shudder. "We haven't anything to sit on. I'll get my best dress dirty." "We can sit on my anorak." "But it'll get all grass stains....and it's new." "Grass stains won't show on this colour. That's why I bought it."

There was a long awkward silence. Then the girl said, "Look at them apples on the tree. Never see as many apples on one branch like that before. "D'you want one?"

There was a small grunt of effort, then a wild commotion of leaves from the apple tree set into Bill's hedge. Then the sound of feet returning to the ground with a thump. There was another grunt followed by the sound of thrashing leaves, creaking and cracking, then a loud snap. And the sound of apples thudding on the ground. "Here, y'are, seven apples. Don't say I never give you anything?" "But you've broken that branch. Can't you tie it up again?" "Nah. Why should these snobs have all the apples? Don't have no apple trees round where I live. Sod 'em."

Bill sat and shook with fury. But he knew he could do nothing. That kind of voice would knock a blind man down and kick him where he lay, and Bill knew it. He sat very still and quiet, trembling. The footsteps and the voices faded. Bill broke out in a sweat of relief that they were gone. He had done the sensible thing, but he felt humiliated. He sat fretting at the way the world had changed. But the girl had sounded so nice, gentle, innocent. . The tones of the yob's voice ground through Bill's memory again and he just knew something terrible was going to happen. What could he do? Only wait. And listen. Listen as he'd never listened before. Time passed. He heard Mrs Jobson next door turning off her tap and then the sound of his wife's car. And then he heard it. The scream. And not just any old scream. It was a scream of pure terror, cut short. And then he heard running footsteps. Male footsteps. Running away. They passed the gate and slapped down on the sandstone slabs with a particular kind of slap that Bill knew well. And then they were gone. Bill's moment of decision had come. He picked up the mobile phone and called 999. The policewoman who answered the phone took him seriously. "We'll send a car to check immediately, sir. Cinder Lane, Welbury. Have you any description of the young man?"

"Short," he said. "Less than five foot six. Long blond hair, newly washed. Wearing trainers, denim jeans and a dark anorak, probably green. She called him Trev." It was much later, after he dozed off in his armchair, when his wife called out. "Bill, there's a policeman to see you."

A tall man stood in the doorway. "Inspector Ambleside, sir" said a voice that was full of respect. "You'll be pleased to know that we found the young woman in the cornfield. She was bleeding headily but alive. She would have died if we hadn't found her. And we got the man. Walking along the main road, bold as brass. Your description fitted him perfectly. Nasty bit of work he is." "Good. I'm glad I could help," said Bill. "The only thing is, sir, your wife says you're as blind as a bat, if you'll pardon the expression. So how did you do it?"

"I listened, Inspector. I heard the thump of trainers on the sandstone. I heard the noise denim makes when legs rub together. And what colour hair won't be noticed in a cornfield? And what colour anorak won't show grass stains? He also had to be little because he had to jump for apples outside my gate. Jump hard. I can reach them but I'm six foot three."

"Good heavens, you should be in the police force, sir. You could teach some of my lads a bit about observation." And Blind Bill allowed himself the smallest of smiles.

Find evidence from the text which gives us each of the following impressions of the boy in 'Blind Bill' by Robert Westall.

<b>Impression</b>	<b>Evidence</b>
<i><b>Different to the girl</b></i>	
<i><b>A trouble maker</b></i>	
<i><b>Aggressive / violent</b></i>	
<i><b>Threatening</b></i>	
<i><b>Frightening</b></i>	
<i><b>Devious / calculating</b></i>	
<i><b>Disrespectful of the environment</b></i>	
<i><b>Bitter / resentful</b></i>	
<i><b>In control</b></i>	
<i><b>From a less pleasant area</b></i>	

### **Behind the Scenes at the Museum – Kate Atkinson**

Frank was determined not to lose sight of Jack but within seconds he had disappeared and Frank found himself advancing alone through a wall of fog which was actually smoke from the big guns which had started again. Frank kept on walking even though he didn't come across Jack or anyone for that matter.

It was only after quite a long time that he thought he knew what had happened. He thought he had died, probably a sniper's bullet, and now he was walking through Hell. Just as he was trying to adjust to this new idea he slipped and he was falling down the side of a muddy crater, screaming because he was convinced that this was one of the pits of Hell and it was going to be bottomless. But then he stopped falling and realised that he was about two-thirds of the way down a huge crater. Below him was thick, muddy-brown water. A rat was swimming around and he was suddenly reminded of a sweltering hot day when he and Jack had taught themselves to swim. Frank closed his eyes and pushed himself in to the soft mud and decided that the safest place to be was in the past.

He stayed in the crater for several hours. He thought he might have fallen asleep because he looked up suddenly and the gun smoke had cleared and the sky was blue. Standing above him on the edge of the crater, he thought he saw Jack, laughing and smiling and looking like an angel dressed in khaki. There was a thin line of blood along his cheek and his eyes were as blue as the sky. Frank tried to say something but he couldn't get any words to come out. Being dead was like being trapped in a dream. Then Jack put his hand up as if he were waving goodbye and disappeared over the horizon of the crater. Frank felt a terrible sense of despair and started to shiver with cold. He decided he should try to find Jack so he dragged himself out of the crater and set off in the direction of Jack's disappearance. When, sometime later, he staggered in to a dressing station and announced to a nurse that he was dead, the nurse merely said, 'Go and sit in the corner with the lieutenant then'. Frank walked over to where the lieutenant, covered in blood from head to foot, was leaning against the wall, staring at nothing. Frank offered him a cigarette and the two 'dead' men stood in silence, inhaling their cigarettes with dizzy pleasure as daylight faded over the first day of the Battle of the Somme.

### **Extract from 1984**

This is a novel set in a future world where society is fully controlled by Big Brother, a ruling party who control every part of daily life. Winston is the protagonist in the novel and in this extract meets, by chance, with O'Brien. O'Brien is a mysterious and powerful member of the Inner Party. Winston believes O'Brien is also a member of the anti-Party rebels group.

It had happened at last. The expected message had come. All his life, it had seemed to him, he had been waiting for this to happen.

He was walking down the long corridor at the Ministry, and he was almost at the spot where Julia had slipped the note in his hands when he became aware that someone larger than himself was walking just behind him. The person, whoever it was, gave a small cough, evidently as a prelude to speaking. Winston stopped abruptly and turned. It was O'Brien.

At last they were face to face, and it seemed that his only impulse was to run away. His heart bounded violently. He would have been incapable of speaking. O'Brien, however, had continued forward in the same movements, laying a friendly hand for a moment on Winston's arm, so that the two of them were walking side by side. He began speaking with peculiar grave courtesy that differentiated him from the majority of Inner Party members.

'I had been hoping for an opportunity of talking to you,' he said. 'I was reading one of your Newspeak articles in the Times the other day. You take a scholarly interest in Newspeak I believe?'

Winston had recovered part of his self-possession. 'Hardly scholarly,' he said. 'I'm only an amateur. It's not my subject. I have never had anything to do with actual construction of the language.'

'But you write it very elegantly,' said O'Brien. 'That is not only my own opinion. I was talking recently to a friend of yours who is certainly an expert. His name has slipped my memory for a moment.'

Again Winston's heart stirred painfully. It was inconceivable that this was anything other than a reference to Syme. But Syme was not only dead, he was abolished, and unperson. Any identifiable reference to him would have been mortally dangerous. O'Brien's remark must obviously have been intended as a signal, a code-word. By sharing a small act of thought crime he had turned the two of them into accomplices. They had continued to stroll slowly down the corridor, but now O'Brien halted. With the curious, disarming friendliness that he always managed to put into the gesture, he resettled his spectacles on his nose. Then he went on:

'What I had really intended to say was that in your article I noticed you had used two words which have become obsolete. But they have only become so very recently. Have you seen the tenth edition of the Newspeak dictionary?'

'No', said Winston. 'I didn't think it had been issued yet. We are still using the ninth edition in the Records Department.'

'The tenth edition is not due to appear for some months, I believe. But a few advance copies have been circulated. I have one myself. It might interest you to look at it, perhaps?'

'Very much so,' said Winston, immediately seeing where this tended.

'Some of the new developments are most ingenious. The reduction in the number of verbs – that is the point that will appeal to you, I think. Let me see, shall I send a messenger to you with the Dictionary? But I am afraid I invariably forget anything of that kind. Perhaps you could pick up at my flat at some time that suited you? Wait. Let me give you my address.

### Question 2 exemplar answer.

#### **‘Perfume’ by Peter Suskind. How does the writer use language to describe France and Paris? (8 marks)**

The opening sentence of paragraph two introduces the idea of the dreadful smell in France, the noun “stench” teamed with the adjective “inconceivable” evoke the idea of an overpowering smell. Moreover, “stench” has negative connotations, suggesting that France has a repulsive, unimaginable smell from the start of the extract. Suskind’s use of the complex sentence beginning “The streets stank of manure...” reflects the sheer volume of horrific smells; the writer uses a listing technique which may indicate that the writer is trying to overwhelm and bombard the reader with the mixture of different types of scents to make it seem like an uncleanly country. The repetition of the verb “stank” throughout this entire paragraph, emphasizes that France is a truly disgusting, unhygienic place. Equally this helps to connote this as a fact through the repetition, that there is no question about this. Additionally, Suskind uses the adjectives “caustic” and “congealed”, which convey the idea of a hybrid of harsh chemical smells and organic rotten smells to reiterate the overwhelming assault on the senses experienced.

Indeed, the clause “the stench of rancid cheese, sour milk and tumorous disease” further suggests the idea of rot and decay; the adjectives “rancid” and “sour” both suggests that the food is old and waning, and the word “tumorous” has connotations of disease, flesh and dying. This results in the place being described as a revolting, degenerating country, full of dirt and disease. The writer’s use of listing and complex sentences leads to the similes to describe the king who “stank like a rank lion” and the queen who stank “like an old goat” inferring that even royalty smelt like animals in France at the time, demonstrating that nobody could escape the foul stench of the setting.

By the end of the description, Suskind emphasizes that Paris has the worst smell, “the stench was foulest in Paris”. The use of the superlative “foulest” clearly demonstrates that Paris has the most repulsive smell in the whole of France. The idea of death and decay culminates at the end of paragraph three where “corpses” were “stacked”. The verb “stacked” suggests that there is not enough room even for the dead in Paris, and that it is an overcrowded, disintegrating city. This is all amplified by the repetition of ‘eight hundred years’, an exceeding long time for bodies to have been accumulating, so again there can be no doubt to the smell that must be coming from this area of Paris.

Subject terminology		Quotations (how)	
Analytical verbs		Why/effects (explanation)	

### **Question 3 exemplar response**

**How does the writer structure the first side of the story Blind Bill to interest the reader? (8marks)**

The opening of the story begins with a focus on the description of the protagonist Bill and outlines for the reader his daily life, including the fact he is blind. The fact the opening word is 'blind' puts this as a focus for the reader, highlighting that this feature will be a critical part of the narrative. The paragraph ends by highlighting how his other senses are heightened as he is able to tell someone just by their footsteps. This intrigues the reader as we wonder what this skill could be used for.

As the text continues the writer uses pathetic fallacy at the start of paragraph 3 to introduce the idea of something negative happening. The wind is described as, 'changed to the west' and the introduction of the thought of rain builds the suspense.

In this next paragraph the writer uses the short sentence, 'Bill's blindness was a prison cell.' This is very powerful and emotive and builds on the suspense on what might happen as the character's mood seems to echo the weather.

The writer introduces direct speech after this as the reader's focus is drawn to the descriptions of the voices of a girl and a boy. This links back to the start as we know he can tell a vast amount from what he hears. This is emphasised by the opening of paragraph 5 with the short sentence, 'Then he realised' suggesting that what he has realised is not something positive. This is amplified by the next sentence as the boy is described as having a 'wrong sort of voice.' The juxtaposition of this after the pathetic fallacy implies that something bad will happen between the girl and the boy.

This first side ends with the writer wanting the reader to hear the actual speech as he uses direct speech. Allowing the reader to hear this 'wrong voice' at this point increases the tension and concern for the girl. She questions their actions and the side finishes with the boy saying he got the coat as it 'won't show' stains. Ending on this provides the reader with any answers to questions they might have about the boy's intentions. The writer does this so we are left fearful for the girl who seems naive at this point.

If we link back to the start then, the reader will be wondering how Bill will get involved in this situation and if he will be able to do anything to help as we have been told his sense of hearing is more intense, yet we know he is unable to see so is seemingly powerless.

In the space below explain what level you think this answer is and why.

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### Exemplar response question 3 1984 extract

#### How does the writer structure the text to interest the reader?

You could write about:

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

[8 marks]

The opening paragraph of the Orwell extract from '1984' creates an atmosphere of excitement and anticipation as the protagonist has been waiting for something which has arrived. This idea is repeated by the writer in a triple, across the opening three sentences. 'It had happened at last' implied a sense of time and this is amplified by the subordinate clause which opens the third sentence 'All his life' intensifying the significance of whatever it is. The fact the write doesn't reveal this interests the reader because we are encouraged to question what could be so significant.

The next paragraph however shifts the focus away from something positive to suggesting a negative turn. The fact the person is described as 'larger' than Winston is the first sign of something intimidating. This is added to with the short sentence which closes this paragraph, 'It was O'Brien'. This short declarative sentence amplifies the person's significance and encourages the reader to question his significance because it highlights O'Brien's impact on the protagonist and potentially what ever it was he was so excited about.

This is added to further in the next paragraph as Winston's heart is described using the verb phrase 'bounded violently' which indicates the 'larger' figure is someone Winston feels afraid of. Therefore, the reader was right to question his significance. Linked to the opening, the reader may question if this will alter the positive ambiance of the opening lines. The fact O'Brien then lays a 'friendly hand' on Winston intensifies the chilling atmosphere that is taking place. This is because this can be a sign of power of one person over another. This coupled with the way Winston's heart has reacted builds the tension for what will happen next in the conversation.

#### Tasks

1. Break the answer down into the What, How and the Why. Colour code this if you wish or label. You might also want to highlight subject terminology.
2. Write 2 more paragraphs about later in the extract and then the end of the extract. Make sure you link across the answer.
3. Swap and peer assess.
4. Give your overall answer a mark out of 8 and justify your decision.

**Exemplar responses question 4 paper 1 Behind the scenes at the museum**

**A student said of this extract, that the writer develops a sense of fear for Frank from line 9 to the end.**

**To what extent do you agree with this statement?**

**In your response, you could:**

- **consider your own impressions of Frank**
- **evaluate how the writer conveys Frank's reactions to his situation**
- **support your response with references to the text. (20 marks)**

**Read through the three responses below and annotate the answers. In the space below, explain your mark and whether you rank them in 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> position. 1<sup>st</sup> being the highest answer. You must be able to justify your decision.**

**Example 1**

Frank seems frightened at the start because it says there was a rat. This makes me agree. Rats are not nice. Then Frank says he is in the mud and thinks this is the 'safest' place to be. This makes me disagree then as mud isn't safe. Then it says he was there for 'several hours, this makes me agree as it is a long time.

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**Example 2**

Frank goes on a frightening journey during these lines and as a reader I feel his fear, whilst not on the edge of your seat fear, I do wholeheartedly agree that when all things are considered about his situation, the writer creates a sense of fear about Frank's very existence and future.

The precariousness of his situation is highlighted in the conjunction 'But' as it shows we are mid situation and is used to describe his 'falling'. The verb chosen by the writer hints at a fearful situation. This is amplified as he comes to recognise he is in a 'huge' crater. The language choices make me tend to agree as the reader can clearly see the danger Frank is in, as he is in a war zone. There is an odd moment where he watches the rat, 'swimming around'. On first inspection, a reader may think this is not a fearful moment, however this makes me agree with the statement in a greater sense because it highlights Frank's lack of consciousness about the surroundings. It could imply that he is shocked into another world, therefore increasing the fear in my opinion, as he is not prepared for what may come next.

This dream like state continues into the next paragraph as he has visions of his friend Jack. This memory is also happy, although warped as Jack is described with the simile, 'like an angel'. This leads me to agree further with the statement as Frank is losing his sense of reality so my impression of him is that he is in greater danger. This also increases my agreement as he is seeing his friend as an angel 'in khaki' which implies that in some deeper subconscious way, he knows his friend is dead.

This is heightened as Frank is unable to speak and believes himself to be dead. The verb 'trapped' exaggerates this emotion and highlights to the reader the underlying fear Frank has, again making me agree with the statement as Frank's situation seems hopeless.

When Jack leaves his vision, the writer describes Frank as being in a 'terrible sense of despair' This emotionally driven language leads me to agree with the statement wholeheartedly as believing he is dead is linked with this, it implies Frank is on the brink of no return to reality. To feel despair is crippling.

He only leaves the crater to find Jack, who Frank doesn't realise is only a vision. This then solidifies the fear in a way because Frank has lost his sense of life and death. Some may argue though that they do not feel this is fear and disagree with the statement because Frank is not aware.

The fear falls as the extract comes to a close and Frank is safe in a 'dressing station', so the reader knows he is safe and actually alive. However, the long term implications of Frank's future rise as Frank is with others who think that they are dead, 'two 'dead' men stood in silence.' This is amplified and leads me to agree with the statement totally as the final words of the passage place exactly the reality for Frank as, 'the first day of the Battle of the Somme.' If this is only the first day, then what else is to come next?

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### Example 3

From the beginning Frank seems in a tricky situation. The fact the sentence opens with 'but' shows that this situation could be precarious. This makes me agree that the fear is increasing. The fact he is then described as 'falling' adds to this fear and agreement. I disagree though when the rat comes in as Frank doesn't seem afraid.

I feel more uncomfortable for Frank when it says how long he stayed there for at the start of the next paragraph. This agreement decreases again though when the next line mentions that 'gun smoke' has cleared. Frank doesn't seem afraid at this point.

However, I agree to an increasing extent when Frank is unable to speak and thinks he is dead. The fear in him is increasing here as he sees his friend but is unable to communicate with him. This encourages me to agree.

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# Mark schemes

## Question 2

<b>Level 4</b> 7 – 8 marks <i>Detailed, perceptive analysis</i>	Shows detailed and perceptive understanding of language: <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of language</li> <li>Selects a judicious range of textual detail</li> <li>Makes sophisticated and accurate use of subject terminology</li> </ul>
<b>Level 3</b> 5 – 6 marks <i>Clear, relevant explanation</i>	Shows clear understanding of language: <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of language</li> <li>Selects a range of relevant textual detail</li> <li>Makes clear and accurate use of subject terminology</li> </ul>
<b>Level 2</b> 3 – 4 marks <i>Some understanding and comment</i>	Shows some understanding of language: <ul style="list-style-type: none"> <li>Attempts to comment on the effect of language</li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>
<b>Level 1</b> 1 – 2 marks <i>Simple, limited comment</i>	Shows simple awareness of language: <ul style="list-style-type: none"> <li>Offers simple comment on effect of language</li> <li>Selects simple references or textual detail</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>

## Question 3

<b>Level 4</b> 7 – 8 marks <i>Detailed, perceptive analysis</i>	Shows detailed and perceptive understanding of structural features: <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of structural features</li> <li>Selects a judicious range of examples</li> <li>Makes sophisticated and accurate use of subject terminology</li> </ul>
<b>Level 3</b> 5 – 6 marks <i>Clear, relevant explanation</i>	Shows clear understanding of language: <ul style="list-style-type: none"> <li>Explains clearly the effects of the writer's choices of structural features</li> <li>Selects a range of relevant textual detail</li> <li>Makes clear and accurate use of subject terminology</li> </ul>
<b>Level 2</b> 3 – 4 marks <i>Some understanding and comment</i>	Shows some understanding of language: <ul style="list-style-type: none"> <li>Attempts to comment on the effect of structural features</li> <li>Selects some appropriate textual detail</li> <li>Makes some use of subject terminology, mainly appropriately</li> </ul>
<b>Level 1</b> 1 – 2 marks <i>Simple, limited comment</i>	Shows simple awareness of language: <ul style="list-style-type: none"> <li>Offers simple comment on effect of structural features</li> <li>Selects simple references or textual detail</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>

## Question 4

<b>Level 4</b> 16 – 20 marks <i>Perceptive, detailed evaluation.</i>	Shows perceptive and detailed evaluation: <ul style="list-style-type: none"> <li>Evaluates critically and in detail the effect(s) on the reader</li> <li>Shows perceptive understanding of writer's methods</li> <li>Selects a judicious range of textual detail</li> <li>Develops a convincing and critical response to the focus of the statement</li> </ul>
<b>Level 3</b> 11 – 15 marks <i>Clear, relevant evaluation</i>	Shows clear and relevant evaluation: <ul style="list-style-type: none"> <li>Evaluates clearly the effect(s) on the reader</li> <li>Shows clear understanding of writer's methods</li> <li>Selects a range of relevant textual references</li> <li>Makes a clear and relevant response to the focus of the statement</li> </ul>
<b>Level 2</b> 6 – 10 marks <i>Some evaluation</i>	Shows some attempts at evaluation: <ul style="list-style-type: none"> <li>Makes some evaluative comment(s) on effect(s) on the reader</li> <li>Shows some understanding of writer's methods</li> <li>Selects some appropriate textual reference(s)</li> <li>Makes some response to the focus of the statement</li> </ul>
<b>Level 1</b> 1 – 5 marks <i>Simple, limited evaluation</i>	Shows simple, limited evaluation: <ul style="list-style-type: none"> <li>Makes simple, limited evaluative comment(s) on effect(s) on reader</li> <li>Shows limited understanding of writer's methods</li> <li>Selects simple, limited textual reference(s)</li> <li>Makes a simple, limited response to the focus of the statement</li> </ul>

# WRITING ABOUT STRUCTURE: WHAT & WHY?

BEGINNING	MIDDLE	ENDING
★ <b>WHAT</b> is the writer focusing my attention on at the start?	★ <b>WHAT</b> does the writer focus on after the starting point?	★ <b>WHAT</b> does the writer focus my attention on at the end of the text?
★ <b>WHY</b> might the writer have deliberately chosen to begin the text with this focus?	★ <b>WHY</b> is the writer taking me through this particular sequence? How does it helping the reader understand the writer's message or ideas?	★ <b>WHY</b> might the writer have brought me to this point of interest/understanding? How am I left thinking or feeling at the end?

STRUCTURAL FEATURES TO LOOK FOR	Shifts in focus Cinematic techniques – to foreground or emphasise Change in narrative perspective Change from narrative to dialogue	External actions vs. internal thoughts – flashbacks Reiterations Repetitions Recurring use of imagery Motifs	Discourse markers/connectives Juxtaposition Incongruities Endings that generate more questions than answers
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I [partly / fully / mainly / mostly / strongly] **agree / disagree** with the statement that .... because...

Say what your reason for agreeing or disagreeing is

The writer uses ...

Describe the **method** used by the writer to show this – it can be a word / line of dialogue / a structure point or a technique. USE A QUOTATION.

This creates the feeling of

.....because... so...as

Explain how the writer has created that effect – what is going on in the story for us to have that feeling – character / events / setting

The writer wants us to feel this so that we understand ... because...

Here, talk about the symbolism of the story – what is really going on? Make a link to the whole story's structure

I [partly / fully / mainly / mostly / strongly] **agree / disagree** with the statement that .... because...

Say what your reason for agreeing or disagreeing is

The writer uses ...

Describe the **method** used by the writer to show this – it can be a word / line of dialogue / a structure point or a technique. USE A QUOTATION.

This creates the feeling of

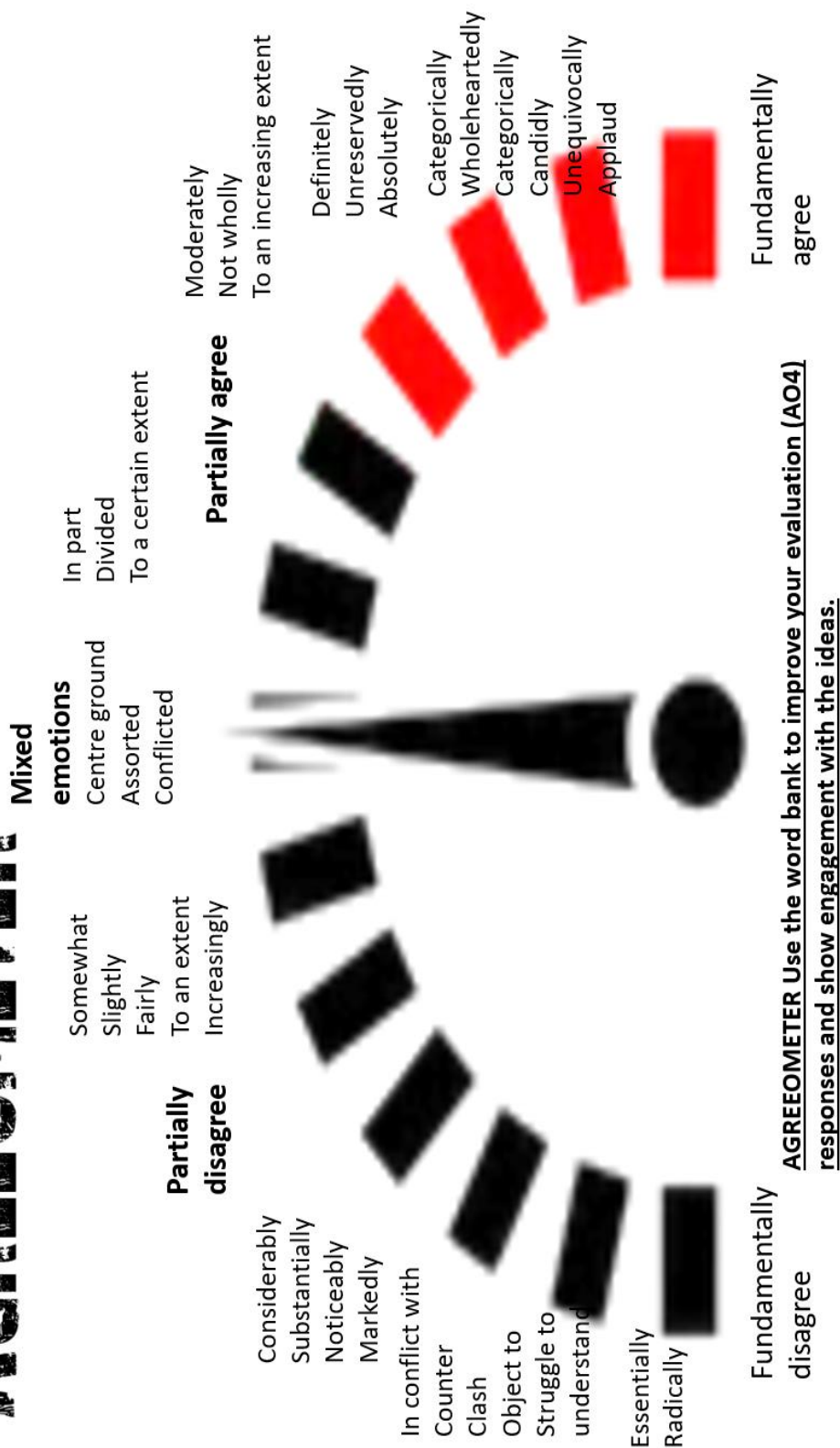
.....because... so...as

Explain how the writer has created that effect – what is going on in the story for us to have that feeling – character / events / setting

The writer wants us to feel this so that we understand ... because...

Here, talk about the symbolism and of the story

# AGREEOMETER



### Useful sentence starters AO2 question 2

In the opening of these lines the language...

The impact is shown by...

This creates the effect of....

Readers will respond by...

The deeper meaning of these words could be...

Alternatively the reader could imply...

This is amplified/mirrored/highlighted by...

### Useful sentence starters AO2 question 3

At the start of the extract...

Further on it develops/changes because...

This decreases/intensifies/is amplified when...

As the extract draws to a close the reader will be interested because....

The tone changes here by the use of...

The writer reiterates and builds when it uses...

At the end the reader is left to...

By the end then there is a decreasing/increasing.....

### Useful sentence starters for AO4 question 4

At the start I would agree/disagree because...

The writer continues to make me agree \_\_\_\_\_ because....

When the writer goes on to use (Insert method) I (Insert extent) agree/disagree because...

A key method used to make me agree/disagree is when the writer....

As the text progress my views intensify/increase/decrease because.....

Towards the end there is a change/intensification because...

By the end of the extract the reader feels (insert agreement level) because of (insert method) as it.....

	BASIC	BETTER	BRILLIANT	AMAZING!
<b>WHAT?</b>	You make a clear and suitable point. It refers to the question.	You make a clear and interesting point. It refers to the question.	You make clear and interesting points, which link to your other paragraphs. You have a clear train of thought running through your whole answer.	You make clear and interesting points, which link to your other paragraphs. You have a clear train of thought running through your whole answer.
<b>WHERE?</b>	You chose appropriate evidence. You introduce your evidence.	You chose suitable evidence. Your evidence is embedded. Your evidence is not long and wordy.	You chose the most appropriate evidence. Your evidence picks up on subtle meanings. You chose the best bits. You may use multiple pieces of evidence throughout a paragraph.	You chose the most appropriate evidence. Your evidence picks up on subtle meanings. You chose the best bits. You may use multiple pieces of evidence throughout a paragraph.
<b>HOW?</b>	You identify language features. You use subject terminology. You explore at least one effect of the technique.	You identify multiple language features. You understand how and why these techniques are used. You explore multiple effects.	You identify subtle uses of language features. You pick up on multiple and subtle effects that these language features create. You comment on how these features effect the overall reading of the evidence.	You identify subtle uses of language features. You pick up on multiple and subtle effects that these language features create. You comment on how these features effect the overall reading of the evidence.
<b>WHY?</b>	You look at the quotation as a whole. You suggest how it affects the reading of the text around it. You use single word analysis.	Your explanation is becoming more precise. You use adverbs to explain what the evidence suggests. You use single word analysis. You use connectives to enhance and extend your explanation.	Your explanation is becoming more precise. You use adverbs to explain what the evidence suggests. You look for multiple meanings. You use single word analysis. You comment on the writer's intention. You look at various interpretations of the text. You use connectives to enhance your explanation.	Your explanation is becoming more precise and sophisticated. You use adverbs to explain what the evidence suggests. You look for multiple meanings. You use single word analysis. You comment on the writer's intention. You look at various interpretations of the text. You link it to key themes. You use connectives to enhance your explanation.
<b>REFLECT</b>	You refer back to the question. You explore the effect on the reader.	You refer back to the question. You explore more than one effect on the reader.	You refer back to the question. refer to context. You explore more than one effect on the reader. You suggest how readers when it was written and who are reading it now may relate to it differently.	You refer back to the question. refer to context. You explore more than one effect on the reader. You suggest how readers when it was written and who are reading it now may relate to it differently.

#### EXAMPLE PARAGRAPH:

The writer represents the relationship as being strained and difficult. The use of 'uncomfortable glances between them' suggests that neither person is happy with the situation. The author has used the adjective 'uncomfortable' as it summarises how tense the circumstances has become. The reader can relate to this feeling and understand that neither character is happy with the status quo. The author's intention is to create suspense for the reader, as the emotive language chosen grabs their attention, leaving them wanting to find out if the tension will be broken. However, the reader may also feel that this is the turning point for the characters: whilst they are still uncomfortable, they are still sharing 'glances' and communicating with one another – something they have not done in the novel so far.

<p><b>WHAT?</b></p> <ul style="list-style-type: none"> <li>✓ The character is presented as...</li> <li>✓ Another aspect of this ... is...</li> <li>✓ The structure is used to...</li> <li>✓ The language is used to...</li> <li>✓ The writer makes us think that...</li> <li>✓ Using (technique), the writer shows...</li> <li>✓ One aspect of the relationship is...</li> <li>✓ (Character) is presented as...</li> <li>✓ The mood at this point is...</li> </ul>	<ul style="list-style-type: none"> <li>✓ A further aspect of this text is...</li> <li>✓ Similarly/On the other hand, the writer suggests that...</li> <li>✓ (Technique name) is used to ...</li> <li>✓ Another feature used is...</li> <li>✓ The writer shows us that...</li> <li>✓ One way in which the (use key words from the question) is...</li> </ul> <p><b>EXAMPLES</b></p> <p>simile, metaphor, alliteration, question, assonance, sibilance, simple sentence, compound sentence, complex sentence, paragraph, imagery, symbolism, structure, caesura, enjambment, stanza, personification, juxtaposition, oxymoron, noun, verb, adjective, adverb, pronoun, rhyme, rhyming couplets, stereotype, imperative, hyperbole, litotes, anaphora, pathetic fallacy, rhetorical question, ellipsis etc...</p>	<p><b>HOW?</b></p> <ul style="list-style-type: none"> <li>✓ This is an example of a...</li> <li>✓ The technique ... is used to...</li> <li>✓ The use of the technique...</li> <li>✓ By using the technique...</li> <li>✓ This is a...</li> <li>✓ The use of the feature... is...</li> <li>✓ An example of a...</li> <li>✓ By using (technique) the writer shows...</li> </ul> <p><b>WHY?</b></p> <ul style="list-style-type: none"> <li>✓ This suggests to the reader...</li> <li>✓ From this, the reader can see that...</li> <li>✓ By using the (word type) "evidence" the writer shows...</li> <li>✓ This presents...</li> <li>✓ This is used to show that...</li> <li>✓ The connotations of this are...</li> <li>✓ Some people may interpret it as...</li> <li>✓ Conversely, this could be seen to show...</li> <li>✓ Another idea suggested by this is...</li> </ul>
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SYNONYMS FOR "SUGGESTS"

reveals, implies, exemplifies, indicates, shows, infers, portrays, conveys, demonstrates, highlights, emphasises, presents, proves, reveals, exposes, describes, argues, informs, connotes, remarks...

USING ADVERBS

- This **dramatically** exposes...
- This **strongly** suggests...
- It **vividly** highlights...

Gruesomely, shockingly, disturbingly, surprisingly, humorously, sarcastically, angrily, persuasively, subtly, boldly, harrowingly, chillingly, purposefully, ambiguously, clearly, strangely...

TO SUPPORT, ADD OR CONTINUE

Besides First Further Furthermore Last	Also Second Another Likewise Finally	Too Third Moreover In a like manner Similarly	In addition Next Again In the same way Equally important
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TO COMPARE OR CONTRAST

Also Just as In the same way Unlike In spite of	And Likewise Compared to In contrast Although	In a like manner However Like Similar(ly) Conversely	Besides The same as As opposed to Instead On the contrary
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TO SHOW CAUSE AND EFFECT

Since Thus This results in Brought about Because of	To this end Consequently Made possible Due to As a result (of)	Accordingly As might be expected Therefore Hence Leads to	In effect Was responsible for Caused by For this reason If ... then
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TO SHOW CHRONOLOGICAL ORDER

After Earlier Later While Finally	Next As soon as Then Moments later Since	At first Soon Before At the same time At last	Afterward When During Meanwhile First
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# *word bank*

**Adumbrate** - foreshadows a future event

**Amplifies**- emphasises by adding extra impact

**Demonstrates** - provided a clear meaning of something

**Evokes**- brings about a strong feeling or idea

**Highlights** - draws clear attention towards making it stand out

**Insinuates** - makes a vague suggestion beyond the obvious

**Mirrors**- A similar or the same visual

**Projects** - takes an idea and makes it more distinct

**Symbolises**- takes a visual image and uses it for deeper meaning

**Implies** - suggests something beyond the obvious

**Presents** - introduces an idea

**Illustrates**- creates a distinct image

**Reiterates** - repeats or supports a feeling or idea

**Reveals** - makes a point clear which was not before

# *Glossary paper 1*

Word	Definition
Identify	
Explicit	
Implicit	
Analyse	
Inference	
Evaluate	
Adverbial	
Adjective	
Noun	
Verb	
Preposition	
Pronoun	

Simile	
Metaphor	
Semantic Field	
Anaphora	
Epistrophe	
Syndetic List	
Asyndetic List	
Repetition	
Judicious	
Perceptive	