

**Year 10**

**English Language**

**Paper 1,**

**Questions 1-4**

**Knowledge Booklet**



**AQA**



**Name:**

**Class:**

**Teacher:**

## What is English Language?

The English language GCSE focuses more on developing students reading, writing, speaking, and listening skills. By comparison, the English literature GCSE is more focused on developing knowledge and understanding of prose, poetry and drama texts.

You will know the skills for English Language already as you have already encountered them in Key Stage 3.

English Language will cover two exams: Paper 1 and 2. They will be combined, in the same manner as your Literature exam, to form your overall grade.

## What does the English Language Paper 1 exam look like?

Question 1: Four multiple choice questions focused on the first lines of the text (one mark per point: 4 marks)

Question 2: Analyse language in a given extract – the same skills you have repeatedly used throughout your English Literature studies (8 marks)

Question 3: Analyse structure = the focus is on a single effect. Eg How has the writer structured the text to create suspense? (8 marks)

Question 4: Evaluate a statement in relation to the question (20 marks)

Question 5: Creative writing. You will choose to either write the opening to a narrative or a piece of descriptive writing based on a given image. (40 marks: 24 for how engaging it is + 16 SPaG).

## Assessment Objectives:

AO	What it means:
AO1	To pick out key information that can be explicit or implicit. Also, be able to select evidence from different texts to support ideas.
AO2	To explain and analyse how language and structure is used by writers to affect readers. In explanations students will use subject-specific terms to help back up ideas.
AO4	To evaluate different texts, look at them critically and support interpretations with quotes and references.
AO5	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)
-----	---

### **What can I be doing to prepare myself for my English Language exams?**

- Watch/read the news to keep up-to-date with current affairs
- Build your reading resilience by engaging in reading more frequently. This will be beneficial for your creative writing and reading stamina.
- Engage with YouTube videos (e.g. Mr Bruff) focusing on English Language Paper 1. There is a plethora of videos online with teachers talking through exam papers.

### **Contents Page:**

4: Top Tips

6: Introduction to English Language

### **7. Life of Pi extract**

8/ 9: Question 1 (Life of Pi)

10/11 Question 2 (Life of Pi)

12/13: Language terminology

17: Question 3 (Life of Pi)

24: Question 4 (Life of Pi)

### **30: Section A: Self-reflection**

### **31: Rosabel extract**

33. Question 1 (Rosabel)

35. Question 2 (Rosabel)

39 Question 3 (Rosabel)

44. Question 4 (Rosabel)

### **50: Blank Knowledge Organiser**

### **51: Mr Fisher Extract**

52: Question 1 (Mr Fisher)

54: Question 2 (Mr Fisher)

56: Question 3 (Mr Fisher)

58: Question 4 (Mr Fisher)

### **65: Self Reflection**

### **66: Practice Paper (Nov 22)**

HOW TO APPROACH SECTION A	
<p><b>Read extract</b> <b>Time: 10 minutes</b></p>	<ul style="list-style-type: none"> <li>This will be a fiction text</li> <li>It will be a story opening, character description, extract from a novel, etc.</li> <li>Read the extract <b>carefully</b>. If you misunderstand what you are reading because you rush this, you will throw marks away.</li> </ul>
<p><b>Q1:</b> This question is a series of multiple-choice questions. It tests the skills of identifying explicit and implicit information. [4 marks] <b>Timing: 5 minutes</b></p>	<ul style="list-style-type: none"> <li>There are 4 multiple choice questions.</li> <li>The question will always be focused on the opening of the text.</li> <li>You will get <b>one mark for each correct answer</b>.</li> <li>The answers need to be selected from <b>the lines mentioned in the question</b>.</li> <li>You have to tick the box of the correct answer.</li> </ul>
<p><b>Q2:</b> This question is about your ability to pick out key <b>language</b> features and analyse their effects. [8 marks] <b>Timing: 10 minutes</b></p>	<ul style="list-style-type: none"> <li>The information needs to be selected from <b>the lines mentioned in the question</b>.</li> <li>The <b>effect of the language choices is the way marks are awarded</b>. It is THE MOST IMPORTANT FACTOR. <b>Write a lot about a little</b>. Better to analyse the language in detail for 2 quotations than do hardly any analysis for 5 quotations!</li> <li>It's important that you comment on the effects of specific words and phrases.</li> <li>You need to comment on <b>specific language features, using subject terminology</b>.</li> <li>The highest-grade answers will need to show a <b>perceptive</b> understanding of how language is used.</li> </ul>
<p><b>Q3:</b> This question is about your ability to pick out key <b>structure</b> features and analyse their effects. [8 marks] <b>Timing: 10 minutes</b></p>	<ul style="list-style-type: none"> <li>You need to use the same skills as Q2, but instead focus on <b>structural features</b>.</li> <li>The question will always have a specific structural focus. EG How has the writer structured the text to create tension?</li> <li>The information needs to be selected from <b>the whole source</b>. You need to write in detailed about the effects. Maximum of three paragraphs. <b>Start, middle and end. Write a lot about a little</b>.</li> <li><b>Do not analyse or write about language</b>, you are looking at how the text is organised.</li> <li>You need to comment on <b>structural features: events, changes in narrative perspective, shifts in focus, motifs, etc.</b> Developed comments and accurate use of structural terminology are needed for the higher grades.</li> </ul>
<p><b>Q4:</b> This question is about you critically evaluating part of the text based on a given statement. [20 marks] <b>Timing: 25 minutes</b></p>	<ul style="list-style-type: none"> <li>Focus on the given section of the extract.</li> <li>Always make a statement in relation to the given statement. <b>Open your response with: 'To a certain extent it could be said...' OR 'I partially agree with this statement...'</b></li> <li><b>Where relevant, use your points from Q2 and 3 and include them</b>, in this response.</li> <li>Use the guidance bullet points in the question to help you. It is important to refer to writer's methods to achieve the higher grades.</li> <li>The evaluation of your chosen quotations is the way marks are awarded in this question. Is it 'some evaluation' 'clear evaluation'</li> </ul>

	<p>'detailed/perceptive evaluation'? This will determine the band your mark is placed in.</p> <ul style="list-style-type: none"> <li>Each paragraph needs to link back to the question/statement. Focus is crucial</li> <li>Maximum of 5 paragraphs. <b>Say a lot about a little.</b></li> <li>The highest-grade answers will need to show a <b>perceptive</b> understanding of how methods are used and include <b>developed evaluations</b> of how the effects created.</li> </ul>
--	--


### HOW TO APPROACH SECTION B

<p><b>Q5:</b> This question is about creative writing.</p> <p>[40 marks] [AO5 (Content): 24 marks AO6 (SPaG): 16 marks]</p> <p><b>Timing: 45 minutes</b> <b>(5 minutes planning, 35 minutes writing, 5 minutes proof reading)</b></p>	<p>AO5:</p> <ul style="list-style-type: none"> <li>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences;</li> <li>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</li> </ul> <p>AO6:</p> <p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> <ul style="list-style-type: none"> <li>You will be given <b>a choice of tasks; you are only to pick one.</b></li> <li>There will be a picture with a descriptive task or the option to write the opening of a narrative.</li> <li>You should use your imagination in the descriptive task. You do not have to describe the picture provided.</li> <li>Vary your vocabulary! Use sophisticated choices. Vary sentence structures. Avoid starting sentences with 'the'.</li> <li>You're rewarded for clarity, engaging and careful work. Write in an exciting manner with accurate SPaG (use your proof-reading time).</li> <li>Use a range of punctuation ? ! " " - : ; ... . , ( )</li> <li>Ensure you layer detail and link ideas together, rather than just jumping from one idea to another.</li> <li>Use a range of literary techniques for effect (similes, metaphors, etc.)</li> <li>Planning will ensure your work makes sense; checking will ensure you don't make mistakes. Use your time well.</li> </ul>
---	--

**Q5** A wildlife magazine is running a creative writing competition. Choose one of the options below for your entry.

**Either**

Write a description of a zoo or wildlife park from your imagination. You may choose to use the picture provided for ideas.



**or**

Write the opening of a story about a human meeting an animal.

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

## Introduction to English Language

Key Words: Definitions:	
Implicit	
Explicit	
Language	
Structure	
Evaluation	



## Section A: Reading

### Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

1 It was the hyena that worried me. I had not forgotten Father's words. Hyenas  
attack in packs whatever animal can be run down. They go for zebras, gnus and  
water buffaloes, and not only the old or the infirm in a herd but full-grown members  
too. They are hardy attackers, rising up from buttings and kickings immediately,  
5 never giving up for simple lack of will. And they are clever; anything that can be  
6 distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey,  
and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept  
one eye on the horizon, one eye on the other end of the lifeboat.

10 I am not one to hold a prejudice against any animal, but it is a plain fact that the  
spotted hyena is not well served by its appearance. It is ugly beyond redemption.  
Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of  
the classy ostentation of a leopard's, they look rather like the symptoms of a skin  
disease. The head is broad and too massive, with a high forehead, like that of a  
15 bear, but suffering from a receding hairline, and with ears that look ridiculously  
mouse-like, large and round, when they haven't been torn off in battle. The mouth  
is forever open and panting. The nostrils are too big. The tail is scraggly and  
unwagging. All the parts put together look doglike, but like no dog anyone would  
19 want as a pet.

20 I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly  
immediately it leapt over the zebra and onto the stern bench. There it turned on  
itself a few times, whimpering and hesitating. I wondered what it was going to do  
next. The answer came quickly: it brought its head low and ran around the zebra in  
a circle, transforming the stern bench, the side benches and the cross bench just  
25 beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-  
four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it  
went yip yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch.  
The beast was going at a good clip, and it was no small animal. The beating of its  
30 legs against the benches made the whole boat shake, and its claws were loudly  
clicking on their surface. Each time it came from the stern I tensed. It was hair-  
raising enough to see the thing racing my way; worse still was the fear that it would  
keep going straight.

35 After a number of laps it stopped short at the stern bench and crouched, directing  
its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested  
them upon me. The look was nearly the typical look of a hyena – blank and frank,  
jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for  
my end. For nothing. It started running in circles again.

- 40 When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.
- 45 Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It
- 50 did not move from the restricted space for the rest of the day.

END OF SOURCE

## Question 1

### Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of the source, from lines 1 to 9.

Answer **all** parts of this question.

Tick (✓) **one** box for each question.

0 1

. 1 What worries Pi about the hyena?

Its appearance

☐

Remembering what his father told him about hyenas

☐

The noise it is making

☐

[1 mark]



**0** **1** . **2** How do hyenas usually attack?

On their own

☐

In a pair

☐

As a group

☐

**[1 mark]**

**0** **1** . **3** What sort of attackers are hyenas?

Tough

☐

Vulnerable

☐

Reluctant

☐

**[1 mark]**

**0** **1** . **4** What does Pi hope will distract the hyena away from him?

Its mother

☐

The other animals on the boat

☐

The horizon

☐

**[1 mark]**

## Check your answers. Were you correct?

**0 1** Read again the first part of the source, from **lines 1 to 9**.

Answer all parts of this question.

Tick (✓) **one** box for each question.

**[4 marks]**

AO1	<ul style="list-style-type: none"><li>Identify and interpret explicit and implicit information and ideas</li><li>Select and synthesise evidence from different texts</li></ul>	
This assesses bullet point 1: identify and interpret explicit and implicit information and ideas		
Question	Answer	Mark
What worries Pi about the hyena?	Remembering what his father told him about hyenas	1
How do hyenas usually attack?	As a group	1
What sort of attackers are hyenas?	Tough	1
What does Pi hope will distract the hyena away from him?	The other animals on the boat	1

### Question 2:

Look at the mark scheme. What is the difference between the levels?

The effects are the most important aspect of your answer. How detailed your comments are will determine your grade.

<b>AO2</b> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views			
<b>This question assesses Language</b> ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms			
Level 4 Perceptive, detailed analysis 7-8 marks	Shows perceptive and detailed understanding of language: <ul style="list-style-type: none"> <li>Analyses the effects of the writer's choices of language</li> <li>Selects a range of judicious textual detail</li> <li>Makes sophisticated and accurate use of subject terminology</li> </ul>	Level 2 Some understanding and comment 3-4 marks	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>
Level 3 Clear, relevant explanation 5-6 marks	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>	Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of language: <ul style="list-style-type: none"> <li>Offers simple comment on the effect of language</li> <li>Selects simple reference(s) or textual detail(s)</li> <li>Makes simple use of subject terminology, not always appropriately</li> </ul>
		Level 0 No marks	Nothing to reward

0 2

Look in detail at this extract, from lines 10 to 19 of the source:

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

How does the writer use language here to describe the hyena's appearance?

You could include the writer's choice of:

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

[8 marks]

**Read and highlight the key words in question 2:**

**Task: Look back over the extract and complete the three activities:**

1. Highlight all the parts of the extract that describe the hyena's appearance.
2. Choose 2 quotations which you could analyse in detail. Explain effects. What do they suggest about the hyena's appearance?



1.

2.

### What are language features/techniques?

Technique	Your definition	No idea	Unsure	Confident	Correct answer
Adjective					
Adverb					
Alliteration					
Euphemism					
Hyperbole					
Imperative Verb					
Metaphor					
Modal verb					
Pathetic Fallacy					

Personification					
Semantic Field					
Sibilance					
Simile					
Symbolism					
Triadic structure (sentence form)					
Verb					

**Read the examiners' tips for approaching this question. Highlight the key information:**

Exam Tip: You are given three bullet points for this question. Some are more useful than others! THE MOST IMPORTANT thing to do in this question is **COMMENT ON THE EFFECT**.

- The level of your response is determined by how effective your comments are about **the effects**.
- You will move up the mark scheme depending on how many comments of that level you make.
- E.g. 1 Clear comment about the effect = 5 marks. 2 clear comments = 6

You can **show you are making clear comments by commenting on the connotations** of individual words and offering more than one possible interpretation.

Phrases in the bullet points:

**Words and phrases** = Picking out specific words from the text and analysing their effects. It means zooming in on sentences and analysing individual words and ideas from the text as a whole. (VERY IMPORTANT)

**Language features and techniques** = Those techniques that your teacher has been talking about endlessly since you were in Year 7. Think about similes, metaphors, alliteration, adjectives, verbs and so on. **But it's not good enough to just find them, you have to explain what effects they have on the reader.**

**The last one is tricky, so avoid it if you're not confident. Don't write generalised comments about sentences.**

**Sentence forms** = The types and style of sentences being used, e.g. simple, compound and complex sentences; declarative, exclamatory, interrogative, imperative sentences; triadic structure short sentences and long, descriptive sentences. **But like language techniques, you can't just find them. You have to explain why the writer is using them at certain points in the text.**

**Below is the success criteria for an excellent response to question 2.**

**Carefully read each response which follows and decide whether or not the success criteria is met in each response.**

Excellence criteria		Response 1	Response 2
Point:	Responds directly to the question focus – hyena's appearance		
	Use precise vocabulary or refer to language techniques/use subject terminology		
Evidence:	Embed quotations fluently in a sentence (avoids using a phrase like "a quotation to show this is...")		
Explain / Analyse:	Comments on what the words suggest?		
	Explore more than one word, idea or interpretation		

## Response 2

The writer describes the hyena's appearance with a variety of different techniques. They use a mix of long, high level sentences such as "the spots having none of the classy ostentation of a leopard's" and shorter, lower level sentences like "the nostrils are too big." This variety in the writing matches the description the writer is trying to convey as they mention early on that the hyena is a "bundled mix of colours"

The writer also uses a plethora of adjectives to truly show the reader what Pi is facing. The adjectives themselves are relatively simple, for example, "big" and "ugly" but when taken in to consideration with the words around it, the description becomes far more compelling, i.e "ugly beyond redemption."

2 marks

## Response 5

In this extract, the writer uses strong language and a range of figurative language to describe the hyena's appearance as ugly and slightly terrifying. The use of short sentences such as "it is ugly beyond redemption" show the writer presenting these opinions to the reader as facts. The use of the noun "redemption" suggests the hyena's appearance is so hideous that the animal itself is beyond saving. The use of similes to describe the hyena's appearance makes this an interesting passage to read because the comparison of something comprehensible (like a "bear") to something so awful (the hyena) conjures vivid images in the reader's mind. When Martel describes the hyena's spots as looking "like the symptoms of skin disease" it creates a visceral image of what the hyena looks like from the narrators perspective. The use of "disease" conjures ideas of uncleanliness which makes the reader then assume hyenas are dirty. Furthermore, the use of the phrase "bungled mix" to describe the colours of the hyena's coat suggests a general brown colour as mixing many colours usually creates brown. The idea of brown further connotes uncleanliness and is another way the writer has used language to describe the hyena's appearance.

5 marks

## Response 8

The writer presents the hyena's appearance as repulsive and unpleasant, painting it as an outcast amongst the animal kingdom. The use of the noun phrase "bungled mix of colours" to describe its fur suggests its design is one with no purpose and seems to be an after-thought as all the colours are combined together in an arbitrary fashion, compared to the "leopard's" spots which serve as camouflage for survival. Furthermore, it could be argued that the colours of the fur are almost like scraps from the other animals which perhaps reflect the violent nature of the hyena in which they are willing to kill and steal in order to survive. It further implies hyenas have no dignity and would undertake heinous acts to ensure their survival. This instils a sense of repulsion from the reader as it is evident the hyena has a brutal instinct which is reflected through its appearance and conveys they are at the bottom of the animal hierarchy in terms of dignity, willing to take advantage of any given situation no matter the cost.

Furthermore, the simile "like the symptoms of a skin disease" shows the hyena as an ostracised creature who is avoided much like an illness. This further builds on the horrific image of the hyenas as the writer paints a vivid picture of pus and scabs that creates a sense of disgust. This links to the simile "mouse-like" which mocks the appearance of the hyena's ears and undermines the hyena's power by comparing it's appearance to a timid creature. Perhaps this conveys the strange nature of the hyena in which it seems uncanny and out of place further separating it from the animal kingdom and reinforces the idea that they are made up of pieces of other animals. This could be viewed as the hyena's attempting to camouflage and blend in, yet they are unable to do so, forever excluded and viewed as an outcast. Perhaps a "disease" to be purged.

8 marks



How could Response 2 be improved?

- 
- 
- 
- 
- 

**Complete your own response to question 2 in your exercise books.**

Sentence stems, if you need help:

Include a short quotation

The writer describes the Hyena's appearance by using the [mention a language technique] '.....' This not only suggests that ... It also has connotations of ... which highlights to the reader that ...

**When you have finished, review your own paragraph. How does Response 5/Response 8 differ to your response? Is there anything else you could add/amend in your own answer?**

### **Self-reflection: Question 2**

Summarise the most important information you need to know about Question 2:

### Question 3:

Look at the mark scheme. What is the difference between the levels? What is the main focus of the question?



Highlight the most important parts of the mark scheme.

Level	Skills Descriptors		
Level 4 Perceptive, detailed analysis  7-8 marks	Shows perceptive and detailed 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 range of judicious examples</li><li>Makes sophisticated and accurate use of subject terminology</li></ul>	Level 2 Some understanding and comment  3-4 marks	Shows some understanding of structural features: <ul style="list-style-type: none"><li>Attempts to comment on the effect of structural features</li><li>Selects some appropriate examples</li><li>Makes some use of subject terminology, mainly appropriately</li></ul>
Level 3 Clear, relevant explanation  5-6 marks	Shows clear understanding of structural features: <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 examples</li><li>Makes clear and accurate use of subject terminology</li></ul>	Level 1 Simple, limited comment  1-2 marks	Shows simple awareness of structural features: <ul style="list-style-type: none"><li>Offers simple comment on the effect of structure</li><li>Selects simple reference(s) or example(s)</li><li>Makes simple use of subject terminology, not always appropriately</li></ul>
		Level 0 No marks	Nothing to reward

What do I need to do in Question 3? :

### STRUCTURE

Question 3 will always be focused on structure. It will have a very specific aspect of the structure to focus on. Look at the example below:

0 3

You now need to think about the structure of the source as a whole.

This text is from the middle of a novel.

How has the writer structured the text to create tension?

You could write about:

- how tension has increased or decreased by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features, such as changes in mood, tone or perspective.

Note that the focus of the question has shifted to the whole source.

[8 marks]

Focus on the effect of the writer's structural choices.

**Text structure** refers to how the information within a written **text** is organised. In this question you **DO NOT mention language techniques** (the ones used in question 2), instead you refer to **structural techniques**.

### Structure help sheet

- Opens with/at the beginning
- The paragraph/sentence foreshadows
- Establishes
- Viewpoint
- Perspective
- Focus on/focus shifts to/focus narrows to
- In the second half of the text
- At this point
- These two paragraphs juxtapose/contrast/contradict each other
- Zoom in
- Zoom out
- Cut to
- Shifts to
- Concludes with
- The ending reminds us of/sums up the idea that

#### **Methods:**

**Juxtaposition:** placing contrasting ideas next to each other.

**Motif:** A repeated idea that runs throughout the text.

**Narrative perspective:** first, second or third person – whose view we receive the information from.

**Focus:** where the author draws our attention – a bit like a camera lens. For example, character or setting.

**Cyclical Narrative:** When the story comes full circle and we end where we start.

**Foreshadowing:** A device where the author offers a warning or indication of something yet to come.

### Guided Tours:

If someone was going to give a tour of school to leave a good impression, where would they go first?

How about if they wanted to give a bad impression?

This is exactly what a writer is doing in a text - it's like they're taking you on a guided tour of a character, setting or situation. They show you certain things to leave an impression on you.



#### **Task:**

**It's like 'camera angles' in films - What shots/things do directors show us and why? Think of the guided tour of the school. Like the tour guides, what impression is the director hoping to leave on his viewers?**

**Let's watch the opening of 'Back to the Future' and fill in the boxes:**

What do we see?	Why is it shown to us here?


In the exam question 3 will have a focus on a single effect. **How has the writer structured the text to create suspense?**

Let's change the focus for the Back to the Future clip ... :

**How has the director structured the clip to create intrigue?**

I do:

Firstly, the director focuses our attention on lots of different kinds of clocks. This creates intrigue about the owner of the house as it clearly suggests that whoever lives in this house is eccentric and not entirely normal. The clocks seems to be from different eras, almost as if someone is collecting them. This could intrigue a viewer because they may want to know what use the clocks actually have apart from telling the time. They also raise questions as to who owns them. Their apparent eccentricity may play on the viewer's curiosity.

We do:

The director then shifts the viewer's focus to...

---

---

---

---

---

You do:

*Stuck? Consider these questions:*

- *What does each camera shot focus our attention on and why?*
  - *What does it show us about the person who lives there?*
  - *How does the director capture our interest and intrigue the viewer? What does he reveal? What does he keep secret?*
- 
- 
- 
- 
- 
- 
- 
- 

**We are now going to look at the structural question from the Life of Pi extract.**

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

This text is from the middle of a novel.

How has the writer structured the text to create tension?

You could write about:

- how tension has increased or decreased by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features, such as changes in mood, tone or perspective.

**[8 marks]**

**Task: Look back over the whole extract and complete the structure grid:**

**Task: Complete the structure grid:**

<p>The extract begins in media res. Why is this an effective opening? What's being established about the relationship between the narrator and the hyena?</p>	
<p>How does the author shift focus? Do we zoom in or widen? What is the effect? How is tension increased?</p>	
<p>Now what does the writer shift the focus to at the end? Why? What is the effect?</p>	

Look at the three different responses. What mark do you think each got and why? Refer back to the marking criteria on page 17.

Comment on effect

Quotation/textual evidence

Subject terminology

## Response 1

Pi is frightened by the hyena right at the start so from the start the writer makes tension in the extract. Pi says that hyenas are 'clever' so the reader will feel the tension and wonder what the hyena will do next, like will pi be killed? The focus shifts to when the hyena is running around in circles which is frightening for Pi so the reader is worried again which means that there must be tension.

## Response 2

The text is taken from the middle of a novel, so the readers will already have a connection to Pi by this point and therefore feel worried for him when he says that he is 'worried' by the hyena. This foreshadows the danger that Pi faces and increases the tension that the reader will feel for the rest of the extract. The tension is high from the start because not only does the reader already have a connection with Pi, but the reader will know that there is an immediate risk to him right there on the boat. The focus shifts away from Pi and his fears and memories to the hyena running 'around the zebra in a circle' and it continues to run for some time, as the writer describes how it goes for 'lap after lap'. This shows that the hyena is still a potential threat because Pi is 'seized by fear' and the writer also describes how it was 'hair raising' and that Pi 'tensed' each time it 'came from the stern'. The tension for the reader is at peak levels at this point because we still do not know whether Pi will survive the ordeal and it is clear that he is very frightened so the reader will be frightened by this too. By the end of the extract the hyena has collapsed, possibly with exhaustion, and it is clear that the threat is over so the tension is reduced.

## Response 3

The extract begins in media res and there is an immediate sense that Pi is uncomfortable and worried by the situation with the statement, 'it was the hyena that worried me.' This immediately causes tension because the reader understands that there is a threat to Pi, and by the second paragraph we understand that the hyena is close enough to hear 'whining' and is therefore a close and direct threat, thus heightening the already established tension of the opening line.

As the extract develops, the focus shifts to a detailed description of the hyena, which is given as an altogether unattractive picture. Although some may see this description of the hyena as comical, it is evident that the hyena is also a threatening animal, for the writer describes how its ears could have been 'torn off in battle.' The introduction of this description serves to reinforce and increase the tension of the opening paragraphs and seamlessly leads the reader into the inevitable interaction with the hyena. By this point, the reader is anticipating a dangerous and possibly bloody outcome for Pi, who 'prepared for' his 'end', and the tension in the extract is at its peak.



Both here and in the rest of the extract, the writer's use of the first person perspective enhances the tension as our connection to Pi grows and our disgust for the hyena also increases. By the end of the extract, the tension has dispersed as the writer creates a shift in tone from one of threat to one of comic relief. Rather than seeing Pi meet his 'end', the reader may experience relief and even a moment of humour as the hyena stops 'running in circles' and collapses in a heap of its own vomit. The writer gives the reader something of a connection to the opening of the extract, as the hyena is still 'whining', but we understand that the perceived threat to Pi has diminished as the hyena 'did not move' from its pool of vomit 'for the rest of the day' and so the tension by the end is minimal

## **Response commentaries**

### **Response 1**

This is a Level 1 response This is a simple response to the task, demonstrating a simple awareness of structural features but without fully explaining their effects. While there is some recognition of how tension is built, the response lacks development and detailed analysis. The use of questions in the answer ('will Pi be killed?') is a limited comment because it does not attempt to comment on how or why the introduction of the idea that hyenas are 'clever' causes tension. The response acknowledges the presence of tension in the extract but does not explore how the writer's choices contribute to this effect. For example, the mention of Pi being frightened by the hyena at the start correctly identifies a moment of tension, but there is no further discussion of how the writer builds or sustains this tension. Similarly, the reference to hyenas being 'clever' suggests an understanding of potential danger, but the response does not explain how this influences the reader's perception of tension. The response does reference a structural shift when the hyena is running in circles, but this is presented as a simple observation rather than an analysis of how or why the introduction of this idea affects the reader. Due to the lack of explanation and development, this remains a Level 1 response, scoring 2 marks. To improve, the response should attempt to explain how and why specific structural choices influence the reader's experience of tension, using more developed examples and appropriate subject terminology.

2 marks

### **Response 2**

This is a Level 3 response This is a clear response to the new style of question and can be awarded a Level 3 mark. The response makes consistent reference to the focus of the question (tension) and provides clear explanations of how structural features contribute to this effect. The response effectively tracks the progression of tension throughout the extract, beginning with Pi's initial fear of the hyena, moving through the description of the hyena's erratic movement and concluding with the reduction of tension as the hyena collapses. This structured approach ensures that the response engages with the whole text, demonstrating a clear understanding of how tension fluctuates. There is a range of relevant examples, such as the analysis of the phrase 'seized by fear,' which reinforces Pi's vulnerability and highlights the heightening tension. The discussion of the repetition in 'lap after lap' effectively explains how the structure sustains the reader's anticipation. While the final part of the response is less developed, it still acknowledges the shift in tone at the

end of the passage. The response also makes clear and accurate use of subject terminology, referring appropriately to foreshadowing and shifts in focus.

5 marks

### Response 3

This is a Level 4 response This is an effective response to the new style of question, with frequent and accurate references to the focus (in this case, tension). The response consistently addresses how the writer structures the text to build and release tension, demonstrating a perceptive and detailed understanding of the passage.

The response shows analytical skills by explaining how the writer's structural choices shape the reader's experience. For example, the analysis of the opening line, 'it was the hyena that worried me,' effectively explains how this immediately establishes tension and sets the tone for the extract. The response also tracks the development of tension, showing an awareness of how the structure moves from worry, to heightened fear, and eventually to comic relief. There is a sense that the whole extract has been understood, and the response demonstrates awareness of why the writer introduces key ideas or images at specific moments.

A particularly strong point is the discussion of the hyena's description, which reinforces tension and primes the reader for a dramatic confrontation. The explanation of the shift in tone towards the end of the extract is also perceptive, showing an understanding of how the writer plays with reader expectations to create a sense of relief after sustained tension.

The response is well-supported with effective examples, and subject terminology is used accurately and appropriately. The response references the use of the first-person perspective as a tool for enhancing tension, demonstrating a sophisticated understanding of how narrative choices impact the reader's emotions. The integration of terminology is seamless and reinforces the depth of analysis.

Overall, this response meets the criteria for a high-level answer due to its perceptive analysis of structure, its effective use of evidence and its confident use of subject terminology.

8 marks

**Now, it's your turn to have a go at responding to Question 3. Use your plan from p21 to complete your response in your exercise books.**

Q3: You now need to think about the whole of the source.

**How has the writer structured the text to create tension?**

You could write about:

- How has the tension increased or decreased by the end of the source
- How the writer uses structure to create an effect
- The writer's use of other structural features such as changes of mood, tone or perspective

Once you have had a go at writing your own response, review your own paragraph. How does the high mark WAGOLL differ to your response? Is there anything else you could add/amend in your own answer?

### Self-reflection: Question 3

**Summarise the most important information you need to know about Question 3:**

Question 4 – Evaluation. This is the question that really matters. It is worth 20 marks!

- It is your best chance of moving up the mark scheme
- There are lots of opportunities to award marks.  
You need to go for it – engage with the text and keep going

**0 4** For this question focus on the second part of the source, from **line 20 to the end**.

In this part of the source, the hyena could be seen as funny or threatening.

To what extent do you agree or disagree with this statement?

In your response, you could:

- consider your impressions of how the hyena behaves
- comment on the methods the writer uses to present the hyena as funny or threatening
- support your response with references to the text.

**[20 marks]**

Look at the mark scheme. What is the difference between the levels? What is the main focus of the question? Highlight the most important parts of the mark scheme.

<p>Level 3 Clear, relevant evaluation</p> <p>11–15 marks</p>	<p>Shows clear and relevant evaluation:</p> <ul style="list-style-type: none"> <li>• Makes a clear and relevant understanding of ideas</li> <li>• Shows clear understanding of writer's methods</li> <li>• Evaluates clearly the impact of the writer's ideas and methods on the reader</li> <li>• Selects a range of relevant textual references</li> </ul>	<p>Level 1 Simple, limited comment</p> <p>1–5 marks</p>	<p>Shows simple, limited evaluation:</p> <ul style="list-style-type: none"> <li>• Shows simple, limited understanding of ideas</li> <li>• Shows limited understanding of writer's methods</li> <li>• Makes simple, limited evaluative comment(s) on the impact of the writer's methods and ideas on the reader</li> <li>• Selects simple, limited textual reference(s)</li> </ul>
--	--	---	---

This question is all about telling the examiner your opinions about the text and whether you agree or disagree with the statement you are given. It's about interpreting a text and backing up your opinions with quotes. **Where have you encountered this previously?**



**You need to evaluate whether the hyena is seen as funny or threatening.**

## What does the question look like?

**0 4** For this question focus on the second part of the source, from line 20 to the end.

In this part of the source, the hyena could be seen as funny or threatening.

To what extent do you agree or disagree with this statement?

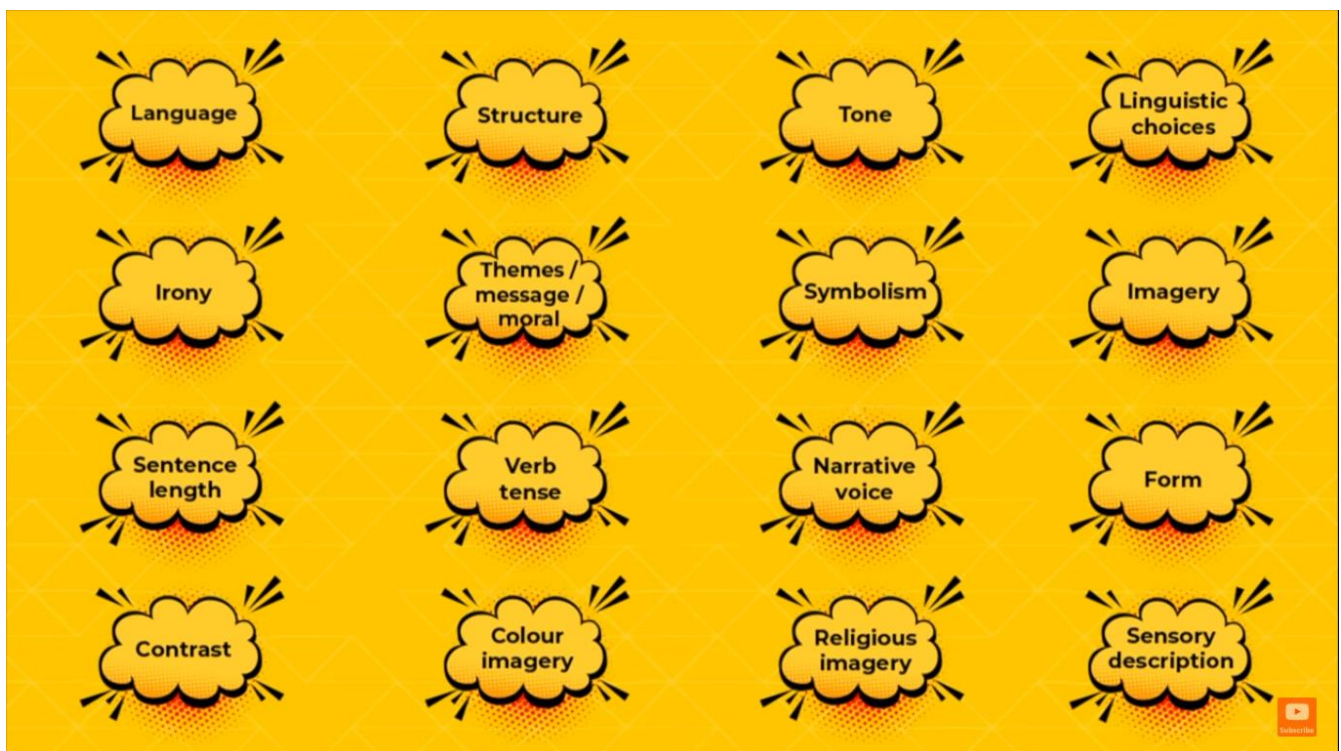
In your response, you could:

- consider your impressions of how the hyena behaves
- comment on the **methods** the writer uses to present the hyena as funny or threatening
- support your response with references to the text.

[20 marks]

When commenting on methods, you need to comment on the techniques used by the writer.

What are methods?



Look back at the question and complete the following tasks.

- Draw a box around lines 20 to the end to ensure you only focus on this section
- Identify the main argument of question 4. Do you agree or disagree?

What are your initial thoughts about the statement?

'In this part of the source, the hyena could be seen as funny or threatening.'

**Task: Complete the planning grid:**

The hyena is funny .	The hyena is threatening
<p>A lot of the things that the hyena does are actually quite funny. It says 'All morning the hyena ran in circles going yip yip yip yip yip'. Apart from showing how fast it is, this movement doesn't actually result in the hyena attacking Pi in any way. The writer has repeated the 'yip' sound so that we can see how loud and annoying it would be for Pi who has to listen to it all morning. However, it is not actually a very threatening sound,</p>	<p>The reaction of the narrator, creates an impression that the hyena is threatening when he states 'I was seized by fear' The verb 'seized' has connotations of threat as it suggest the fear has taken hold of him suddenly and forcibly. The hyena must appear threatening for him to have this reaction towards it.</p>


### Examiner Tips

**There is no requirement to cover all aspects of the question. You can discuss one part of the statement or the other, or both!**

There are 5 marks in each level. How many times you hit that level determines your mark within it.

E.g. If you achieved level 3 evaluation and were evaluating clearly and only wrote 1 paragraph, you could still achieve 11 marks at the low end of level 3. If you write two paragraphs which achieved this criteria your mark would be 12 etc

The more you write, the better chance you have of getting marks.

### Moving towards independence:

**Separate your writing into three segments. Use the sentence starters below to help you craft your own response:**

Part 1: State your view

I agree to some extent that the hyena is funny because...

Part 2: Points and Evaluations

However, the writer creates the impression the hyena is threatening when ...

Additionally, ...



### Part 3: Final conclusion on your level of agreement with the view

Ultimately, I fully agree that the hyena is ...

Write your answer in your exercise book.

When you finish, check through your answer.

Have you?

- Responded to the statement explicitly?
- Support points with quotations?
- Referenced writer's methods?
- Evaluated clearly and in detail (whether the quotation proves or disproves the statement)?

**Your teacher will ask you to read either WAGOLL A or B.**

**Key: Response to statement, quotations, methods, evaluation.**

**Read the example and see if you can identify the features above.**

#### **WAGOLL A**

I agree with the statement that the hyena could be perceived as funny or threatening but overall I think the hyena is a threat. It is not funny to be trapped on a boat with a killer animal who's behaviour makes it frightening. While some aspects of its behaviour might seem weird, this does not make it funny. It just shows that the animal is unpredictable and that Pi should be frightened. As readers we are unsure whether he's going to survive and there is nothing funny about that.

From the beginning, the hyena's presence is a worry for pi and this continues in the second section, when it 'turned on itself a few times, whimpering and hesitating.' This weird behaviour suggests confusion, but also it's really unpredictable, so the reader understands that it's a threat. The phrase 'whimpering and hesitating' might make us feel sympathy for the hyena at first, but actually for a dangerous predator, it is more frightening. Pi is unable to react, stating, 'I was seized by fear and could only watch.' The fact that he is frozen shows the real danger, as he knows he is trapped with a wild animal that could attack at any moment.

The hyena's non-stop movement also reinforces its danger which makes it sounds frightening. Pi describes how it 'ran around the zebra in a circle' and continued 'non-stop, till I lost count.' This endless movement is unsettling and maybe shows that the hyena is stressed out and therefore the hyena could strike. The repeated phrase 'non-stop' creates

a sense that the hyena has lots of energy, making the hyena seem even more dangerous. Its sharp claws 'loudly clicking on the surface' of the boat helps the reader to hear what is happening on the boat which emphasises how frightening it was for pi as he couldn't escape the noise of it.

By the end of the passage, the hyena remains a significant threat even though it has laid down in its own sick. Even as it collapses in exhaustion, it does so after producing 'deep groans'. The writer uses the phrase 'deep groans' to suggest that it is not just suffering but also frustrated and maybe confused to be on a boat so the threat is still there and I still don't find it funny and I don't think pi does neither.

How could WAGOLL  
A be improved?

## WAGOLL B

In the extract, Martel presents the hyena as both threatening and comical. I partially disagree with the statement, that the hyena could be seen as funny 'or' frightening, because I think that there is enough evidence to support both of these possibilities; the hyena is both funny and frightening. It's unpredictable and erratic behaviour creates an unsettling atmosphere, yet there are also absurd and almost ridiculous elements to its actions. The contrast between these two interpretations highlights the author's blend of tension with dark humour, leaving the reader both wary and amused by the animal's antics. Therefore, it is possible to evaluate the hyena as being funny, despite the obvious threat to Pi.

Structurally, the hyena's behaviour in the extract initially evokes fear – the threat is there from its first introduction and in the second half of the extract, its sudden movement as it 'leapt over the zebra' and 'onto the stern bench' creates a sense of unpredictability. The verb 'leapt' suggests an aggressive and uncontrolled energy, making the hyena appear dangerous. Furthermore, Pi's reaction, 'I was seized by fear and could only watch', reinforces this sense of threat. The fact that Pi is frozen, unable to act, mirrors the reader's own apprehension. The idea that the hyena might attack at any moment keeps both Pi and the reader on edge, giving the impression that the hyena is a force to be feared.

The writer also uses repetition to emphasise the hyena's relentless energy. The description of its movement, 'one lap-two-three-four-five-and onwards, non-stop, till I lost count', portrays the animal as tireless and almost mechanical. This rapid, ceaseless motion makes the hyena seem manic and difficult to predict, which heightens the sense of unease. The phrase 'till I lost count' suggests that Pi, and by extension the reader, is overwhelmed by the sheer length of time the hyena spends running in circles. This exaggerated behaviour contributes to the animal's unsettling presence.

However, there is also an undeniably humorous aspect to the hyena's behaviour. Its repetitive running—likened to an 'indoor track'—transforms what should be a menacing display into something absurd. The image of a hyena mindlessly circling a lifeboat for an extended period is more comical than threatening. Additionally, the repeated high-pitched 'yip yip yip yip yip' noise diminishes the hyena's ferocity. Martel's use of onomatopoeia captures the almost cartoonish nature of the sound, making it seem more irritating than menacing. Instead of the deep growls one might associate with a predator, the hyena emits a sound reminiscent of a small, excitable dog, which lessens the reader's fear.

Pi's own perception of the hyena also influences the reader's response. He describes its expression as 'blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black.' The detailed description, with its emphasis on the hyena's awkward appearance, makes it seem less like a ruthless killer and more like a confused and somewhat foolish creature. The phrase 'jaw hanging open' suggests mindlessness rather than calculation, while the rigid ears and bright eyes make the hyena appear more bewildered than menacing. This almost comical depiction further complicates the reader's response, making it difficult to see the hyena as a purely terrifying presence.

As the passage progresses, the hyena's behaviour takes a more pitiful turn. After running in circles for an extended period, it finally stops, producing 'deep groans interrupted by fits of heavy panting.' This shift from manic energy to exhaustion makes the hyena seem weak and pathetic rather than threatening. The final image of the animal vomiting and then lying in its own sickness, 'exploring the furthest confines of animal anguish', elicits a sense of discomfort but also pity. The phrase 'animal anguish' suggests suffering rather than malice, further reducing any lingering perception of the hyena as a serious threat. Instead, it seems like a creature overwhelmed by its own fear and confusion. The contrast between the initial tension and the eventual pathetic state of the animal creates a darkly humorous effect. In conclusion, the hyena in this passage is both threatening and amusing.

What's good about  
the WAGOLL?

**Task: Complete the self-reflection table for each question**

<b>Question</b>	<b>Skills needed for the question</b>	<b>RAG Rate</b>
<b>Question 1:</b>		
<b>Question 2:</b>		
<b>Question 3:</b>		
<b>Question 4:</b>		

### Source A

This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.

- 1 At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically  
the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are  
not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus,  
5 grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she  
would have sacrificed her soul for a good dinner, something hot and strong and filling.
- 6 Rosabel looked out of the windows; the street was blurred and misty, but light striking on  
the panes turned their dullness to opal and silver, and the jewellers' shops seen through  
this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and  
petticoat would be coated with black, greasy mud. There was a sickening smell of warm  
10 humanity – it seemed to be oozing out of everybody in the bus – and everybody had the  
same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and  
unfastened the two top buttons of her coat... she felt almost stifled. Through her  
half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one  
14 meaningless, staring face.
- 15 She began to think of all that had happened during the day. Would she ever forget that  
awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and  
then said she would 'call in tomorrow and decide definitely'? Rosabel could not help  
smiling; the excuse was worn so thin.
- 19 But there had been one other – a girl with beautiful red hair and a white skin and eyes the  
20 colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had  
seen her carriage at the door; a man had come in with her, quite a young man, and so well  
dressed.
- 'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,  
untied her veil, and gave her a hand-mirror.
- 25 'You must have a black hat,' he had answered, 'a black hat with a feather that goes right  
round it and then round your neck and ties in a bow under your chin – and a decent-sized  
feather.'
- The girl glanced at Rosabel laughingly. 'Have you any hats like that?'
- They had been very hard to please; Harry would demand the impossible, and Rosabel was  
30 almost in despair. Then she remembered the big, untouched box upstairs.
- 'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that  
will please you better.' She had run up, breathlessly, cut the cords, scattered the tissue  
paper, and yes, there was the very hat – rather large, soft, with a great, curled feather, and  
a black velvet rose, nothing else. They had been charmed. The girl had put it on and then  
35 handed it to Rosabel.

'Let me see how it looks on you,' she said.

Rosabel turned to the mirror and placed it on her brown hair, then faced them.

'Oh, Harry, isn't it adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'

40 A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

45 'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

**END OF SOURCE**

## Section A: Reading

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

---

0 1

Read again the first part of the source, from lines 1 to 5

Answer all parts of this question.

Tick (✓) one box for each question.

0 1 . 1

Why did Rosabel have so little tea?

She forgot to buy groceries.

☐

She bought a bunch of violets.

☐

She didn't feel like eating.

☐

[1 mark]

0 1 . 2

What did Rosabel have for tea?

A scone, boiled egg and a cup of cocoa.

☐

A sandwich and tea.

☐

A salad and scone. .

☐

[1 mark]



0 1 . 3

What did Rosabel do as she swung onto the bus?

She held her violets carefully.

☐

She sat down immediately.

☐

She grabbed her skirt and clung to the railing.

☐

[1 mark]

0 1 . 4

What was Rosabel thinking of as she got on the bus?

How tired she was after work.

☐

How much she wanted a hot meal.

☐

The violets she had just bought.

☐

[1 mark]

**Check your answers. Were you correct?**

0 1

Read again the first part of the source, from lines 1-5

Answer all parts of this question.

Tick (✓) one box for each question.

[4 marks]

Question	Answer	Mark
Why did Rosabel have so little tea?	She bought a bunch of violets.	1
What did Rosabel have for tea?	A scone, boiled egg and cup of cocoa.	1
What did Rosabel do as she swung onto the bus?	She grabbed her skirt and clung to the railing.	1
What was Rosabel thinking?	How much she wanted a hot meal.	1

Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

How does the writer use language here to describe Rosabel's bus journey home?

You could include the writer's choice of:

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

**[8 marks]**

How you are assessed. A reminder.

<b>A02</b> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views			
<b>This question assesses Language in:</b> Words/Phrases/Language Features/Language Techniques/Sentence Forms			
<b>Level 4</b> Perceptive, detailed analysis  7-8 marks	Shows perceptive and detailed understanding of language: <ul style="list-style-type: none"> <li>• Analyses the effects of the writer's choices of language</li> <li>• Selects a range of judicious textual detail</li> <li>• Makes sophisticated and accurate use of subject terminology</li> </ul>	<b>Level 2</b> Some understanding and comment  3-4 marks	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 3</b> Clear, relevant explanation  5-6 marks	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 1</b> Simple, limited comment  1-2 marks	Shows simple awareness of language: <ul style="list-style-type: none"> <li>• Offers simple comment on the effect of language</li> <li>• Selects simple reference(s) or textual detail(s)</li> <li>• Makes simple use of subject terminology, not always appropriately</li> </ul>
		<b>Level 0</b> No marks	Nothing to reward

**Answer these quick questions:**

**Which part of your response is the most important? If you can't remember, look back at page 13/14.**

---

**There are two other elements which make up your response to question 2. What are they?**

---

**Success Criteria:**

*Use your answers and the mark scheme to create your own success criteria.*

- 
- 
- 
- 

Now:

- Look back at lines 6 – 14 on the previous page.
- Which quotations are the most effective to analyse? Remember they need to describe Rosabel's journey home.
- Highlight the most effective quotations.
- Annotate around these quotations. What do they suggest about Rosabel's bus journey home? Try to look at specific connotations of words and offer multiple interpretations.

**Then, complete your response in your exercise books.**

- 
- Sentence stems, if you need help:
- 
- The writer describes Rosabel's journey home by using the [mention a language technique] '.....' This not only suggests that ... It also has connotations of ... which highlights to the reader that ...
- 

Include a short quotation

Look back at the success criteria from the previous page. Where can you see the success criteria in the following responses?

### **Response 1**

Mansfield uses the contrast of imagery of the street's windows, which in reality were "blurred and misty" but to Rosabel seemed "opal and silver" under the light. The second description seems almost magical and creates an ethereal atmosphere which gives the reader an insight into how Rosabel views even the "dullness" as beautiful. These images also both allude to jewels creating a sense of lavishness. This is emphasised by how the "jewellers' shops" seemed like "fairy palaces". This is an image that incorporates both other worldly as well as rich elements, suggesting that Rosabel does not see beauty in all things under the horrible weather, but rather just the jewellery shops. They are also made to seem unattainable as fairies are not of this world, suggesting that Rosabel feels the jewellers' shops are not a part of her lifestyle and suggests to the reader that she might be feeling envious.

This ethereal imagery sharply contrasts to how Rosabel then views the rest of the scene. She knew that her coat would "be coated in black, greasy mud". This is a sharp contrast to the previous descriptions and makes the reader pity Rosabel. The colour black also connotes lack of splendour while directly contrasting the light tone of "silver" used to describe the jewellers' shop and the image of the mud highlights the contrast between Rosabel's poor situation compared to the more comfortable and magical alternative previously described.

The people in the bus are also described as dull, showing their lack of appeal to Rosabel and how she does not have interest in them. Alliterating of "sitting so still, staring" is used to show their monotonous actions suggesting to the reader a lack of life and movement. They are also described to have the "same expression" with a "whole row of people becoming one meaningless, staring face". The lack of individuality creates a sense of dullness while how they're on the "opposite seat" uses space to show how Rosabel feels distant and opposite in nature from them.

### **Response 2**

The writer uses language through quite a miserable way, as Rosabel's journey has been an awful ride, Rosabel is shown as uncomfortable as the atmosphere is filled with a bad smell she can no longer take, "There was a sickening smell of warm humanity" The word "sickening" suggest to use that the smell was making Rosabel feel sick and made her want to get of, as the journey carries on Rosabel is still not happy with the way people are sat and staring.

The writer uses language such as adjectives to presents Rosabel's journey, that took place in an very awful atmosphere and had made Rosabel feel horrible, The writer shows this "her feet were horribly wet" this suggest Rosabel was not wanting or willing to move as she was stuck in her position, she also had a feel about her jacket being muddy "she knew the bottom of her skirt and petticoat would be coated with black" which has made Rosabel feel in a state.

The writer represents language throughout this extract such as listing, Rosabel listed quite a few things as her journey went on, "everybody had the same expression, sitting so still, staring in front of them" The writer uses this technique as it shows more the one thing is taking place during Rosabels journey, "same expression" almost like nobody wanted to be there asill faces were shown.

How could response 2 be improved?

**Review your own paragraph. How does the full mark response differ to your response? Is there anything else you could add/amend in your own answer?**

**Self-reflection: Question 2**

**Summarise the most important information you need to know about Question 2:**

### Question 3:

Look at the mark scheme. What is the difference between the levels? What is the main focus of the question?



Highlight the most important parts of the mark scheme.

Level	Skills Descriptors		
Level 4 Perceptive, detailed analysis 7-8 marks	Shows perceptive and detailed 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 range of judicious examples</li><li>Makes sophisticated and accurate use of subject terminology</li></ul>	Level 2 Some understanding and comment 3-4 marks	Shows some understanding of structural features: <ul style="list-style-type: none"><li>Attempts to comment on the effect of structural features</li><li>Selects some appropriate examples</li><li>Makes some use of subject terminology, mainly appropriately</li></ul>
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of structural features: <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 examples</li><li>Makes clear and accurate use of subject terminology</li></ul>	Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of structural features: <ul style="list-style-type: none"><li>Offers simple comment on the effect of structure</li><li>Selects simple reference(s) or example(s)</li><li>Makes simple use of subject terminology, not always appropriately</li></ul>
		Level 0 No marks	Nothing to reward

What do I need to do in Question 3? What can you remember about this question?

0	3
---	---

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

This text is from the beginning of a short story.

How has the writer structured the text to create sympathy for Rosabel?

- 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]**

**Look back at your insert and the story extract.**

If you haven't already, **track the structure of the extract.** Make notes about how the structure changes from the start to the end.

- What does the writer focus on at the start of the extract? Why?
- Where do the structural shifts occur? Why?
- How does the extract end?
- How do the structural changes create sympathy for Rosabel?
- 

**Now, you're ready to have a go at responding to Question 3. Use your marginal notes to complete your question 3 response in your exercise books.**

**Reminder of the question:**

Q3: You now need to think about the whole of the source.

**How has the writer structured the text to create sympathy for Rosabel?**

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.

## Reminder - Helpful tips:

### Sentence starters...

- Opens with/at the beginning
- The paragraph/sentence foreshadows
- Establishes
- Viewpoint
- Perspective
- Focus on/focus shifts to/focus narrows to
- In the second half of the text
- At this point
- These two paragraphs juxtapose/contrast/contradict each other
- Zoom in
- Zoom out
- Cut to
- Shifts to
- Concludes with
- The ending reminds us of/sums up the idea that

### Methods:

**Juxtaposition:** placing contrasting ideas next to each other.

**Motif:** A repeated idea that runs throughout the text.

**Narrative perspective:** first, second or third person – whose view we receive the information from.

**Focus:** where the author draws our attention – a bit like a camera lens. For example, character or setting.

**Cyclical Narrative:** When the story comes full circle and we end where we start.

**Foreshadowing:** A device where the author offers a warning or indication of something yet to come.

### WHAT? HOW? WHY? Method:

**What** structural technique is being used?

**How** is it being used?

**Why** is this structural technique being used? (Explain the effect in detail)



Now: Look at the three different responses. What mark do you think each got and why? Refer back to the marking criteria on page 39.

Comment on effect

Quotation/textual evidence

Subject terminology

### Response 1

At the beginning of the source the writer focuses the reader's attention on Rosabel in the first sentence. It says she would 'sacrifice her soul for a good dinner' This makes us feel bad for her and the reader wants to read on to find out what happens.

Later the focus is on a customer in the shop where Rosabel worked. The reader sees that she is rich which makes us want to find out what happens next. Seeing the girl is opposite to Rosabel

At the end, Rosabel is still hungry and the girl is going off to eat.

### Response 2

At the start of the extract, the writer focuses attention on the character of Rosabel and the fact she would have 'sacrificed her soul for a good dinner' This immediately creates sympathy for Rosabel and draws attention to her poverty.

The writer then shows her life to be difficult when he focuses on the bus journey she is on. This shows the boring nature of her journey and Rosabel's life as a whole.

Next the writer focuses the reader's attention on Rosabel's customers in the hat shop. In particular the focus is the girl with the 'beautiful red hair' By juxtaposing this customer with Rosabel, it shows a great contrast between them and shows Rosabel's life is hard.

By ending the extract with 'I shall go straight home and out it on before I come out with you' it shows the customer has a better life than Rosabel.

### Response 3

The structure is split into two separate sections. At the start, the focus is on the present time – introducing the poverty of Rosabel and her mundane bus journey home. The second section is a flashback to the interaction with the customer in the hat shop. These two sections are directly contrasted and juxtaposed, drawing attention to Rosabel's poverty and creating sympathy.

Initially, the writer focuses on the character of Rosabel and the fact that she had 'so little tea' This allows the reader to understand the poverty that Rosabel is in. Later the focus shifts to the bus journey. The fact that the second paragraph shifts from 'one street' to 'everybody on the bus' reflects the external nature of the outside world compared to the internal world of the bus. The narrowed focus as Rosabel looks out of the window show her escape into a fantasy world of 'fairy palaces'. This juxtaposes Rosabel's grim reality and show she wants a better life for herself. This brief snapshot serves to highlight the harshness of her actual circumstances. The writer uses this shift to deepen the reader's

understanding of Rosabel's longing for a life beyond her current struggles and therefore creating sympathy for the situation she finds herself in.

A key structural shift occurs when Rosabel's thoughts move to her day at the hat shop. The writer uses a flashback to show Rosabel's frustrations with her customers, particularly the girl with the 'beautiful red hair'. The writer uses this moment to narrow the focus and explore Rosabel's internal conflict, as she longs to express her anger but restrains herself: *"A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing."* This emotional climax reveals the depth of Rosabel's frustration with her position in society. The girl's casual dismissal of Rosabel, as well as the disparity between their social classes, makes Rosabel's own life feel even more insignificant and the reader cannot help but sympathise.

At the end of the extract the focus is on the girl leaving the shop. She leaves saying *"I shall go straight home and put it on before I come out to lunch with you."* The focus on this moment emphasises the class divide further, as the girl is able to enjoy her newfound luxury, while Rosabel is left with nothing. The writer uses this final line to underscore the cyclical nature of Rosabel's struggles. While others enjoy the fruits of privilege, Rosabel remains in a state of perpetual dissatisfaction, leaving the reader with nothing but sympathy for her.

## Were you correct?

Examiner comments and marks:

**Response 1** The problem with this response is that it lacks context throughout. There is reference to Rosabel at the start and 'a girl' later on, but the comments on the effect of structural features are all at a simple level and many could apply to any story. The response could easily have been improved with a greater selection of appropriate examples to explain what was happening at various points, and then the effects would have been contextualised. 2 marks

**Response 2** The first half of this response is Level 2. The candidate recognises the shift in movement throughout the text, signified with the use of words such as 'then' and 'next', and attempts to comment on the effect of these shifts. It moves into Level 3 in the final paragraph: there is a clear explanation of the effect of juxtaposing Rosabel and the rich, red-haired girl in that due to the contrast, Rosabel's poverty appears greater. 5 marks

**Response 3** This response is both detailed and perceptive. It begins with an overview of the text that demonstrates a clear understanding of structure, and then focuses on specific shifts within the text and analyses their significance. Recognition of the writer narrowing the focus, focusing on Rosabel's internal thoughts and ending the extract in a cyclical manner is perceptive. Subject terminology is used confidently, and is seamlessly embedded throughout the response. 8 marks

Now revisit your own response to question 3. Review your own paragraph. How does the high mark WAGOLL differ to your response? Is there anything else you could add/amend in your own answer?

What I could add  
to my own  
answer.

#### Question 4 - Evaluation What does the question look like?

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

'In this part of the story, set in the hat shop, shows that the red-haired girl has many advantages in life, and I think Rosabel is right to be angry.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red-haired girl
- comment on the methods used by the writer to show Rosabel's reactions to the red-haired girl
- support your response with references to the text. [20 marks]

## Examiner Tip Recap

**There is no requirement to cover all aspects of the question. You can discuss one part of the statement or the other, or both!**

There are 5 marks in each level. How many times you hit that level determines your mark within it.

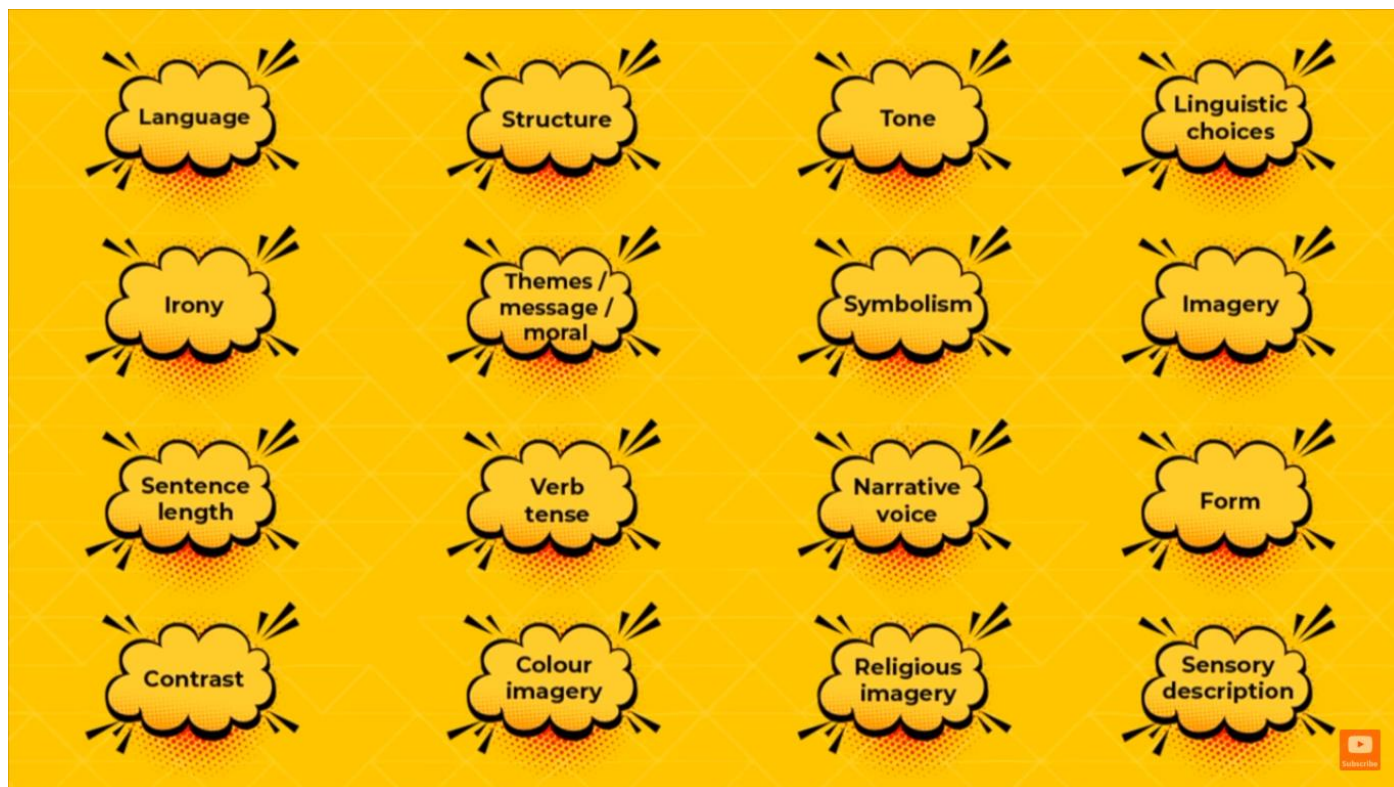
E.g. If you achieved level 3 evaluation and were evaluating clearly and only wrote 1 paragraph, you could still achieve 11 marks at the low end of level 3. If you write two paragraphs which achieved this criteria your mark would be 12 etc

The more you write, the better chance you have of getting marks.

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

As part of your evaluation, you need to mention HOW writers have created meaning, This means you need to analyse the methods/techniques used by writers.

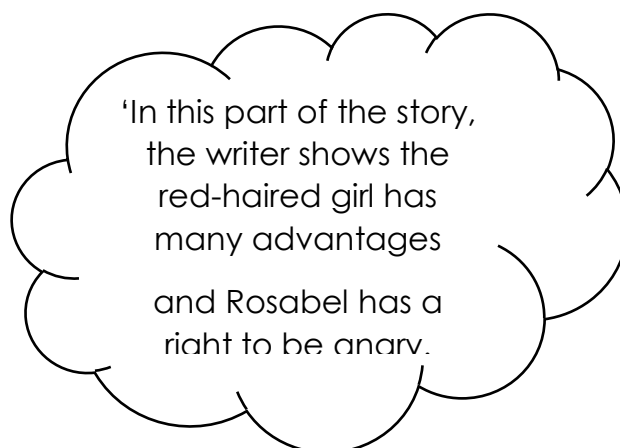
What are methods?



Look back at the question (on page 44) and complete the following tasks:

- Draw a box around lines 19 to the end to ensure you only focus on this section
- Identify the main argument of question 4. Do you agree or disagree?

What are your initial thoughts about the statement?



**Task: Complete the planning grid:**

<b>For: Rosabel has a right to be angry.</b>	<b>Against: The reader does not feel that Rosabel has a right to be angry.</b>
<p>The writer describes a contrast between Rosabel and the red-haired girl; the girl treats Rosabel almost like a servant. 'the girl glanced at Rosabel laughingly' The use of the adverb 'laughingly' appears condescending and seems to highlight Rosabel's social inferiority. This makes the reader feel that Rosabel has a right to be angry as the situation is unfair.</p>	<p>Rosabel is employed and therefore would be expected to serve any customer who comes into the shop. The red-haired girl compliments Rosabel 'It suits you, beautifully' This successfully makes the reader feel that Rosabel has no right to be angry as the customer is being complimentary.</p>
<b>The red-haired girl has many advantages</b>	

**Use your plan and then separate your writing into sections. Use the sentence starters below to help you craft your own response:**

Part 1: State your view

I partially agree that the red-haired girl has many advantages in life and that Rosabel has a right to be angry, This is demonstrated when ..

Part 2: Points and Evaluations

The red-haired girl is shown to have advantages when ...

Rosabel also has the right to be angry when ...

However, the reader does not feel she has the right to be angry when

Part 3: Final conclusion on your level of agreement with the view

Ultimately, I \_\_\_\_\_ agree that the writer ...

**Read the WAGOLL. Label the key and identify the moments in the example. What is good about this?**

Key:

- ☐ Evaluates clearly the effect on the reader
- ☐ Shows clear understanding of the writer's methods

In the second part of the source, the writer describes the red-haired girl to be very privileged, which upsets Rosabel. This is somewhat justified, but there are many reasons why it is not fair for Rosabel to be angry.

From the beginning, the girl is described very carefully and in much detail. Her "beautiful" hair and "white" skin have connotations of purity and angelic features, which are inevitably enviable qualities. The writer describes the girl's eyes as green like "that green ribbon shot with gold they had got from Paris last week". By including "gold" and "Paris", the reader associates the girl with opulence and grandeur. This shows her wealth and status immediately, suggesting that she has been given many opportunities in life, a notion which is emphasised by the appearance of her "carriage".

The writer also describes the girl's company in order to show that the "young man" is also "well dressed" and therefore of the same social status. The contrast between Rosabel and the girl is emphasised by the girl's companion, as it outnumbers Rosabel.

The writer describes simultaneous actions to emphasis the contrast further – as the girl speaks to the man, Rosabel "took the pins out of her hat, untied her veil and gave her a hand-mirror". This portrays Rosabel as a servant, and shows her social inferiority clearly, as does the phrase "the girl glanced at Rosabel laughingly". The verb glances makes Rosabel seem insignificant in the eyes of the girl, and the adverb "laughingly" has a mocking tone. The phrase "they had been very hard to please" also shows the high standards of the customers and the desperate and eager tone of "she had run up, breathlessly" emphasises how much Rosabel wants and needs to make the sale, further emphasising her social standing.

The "untouched box" creates an idea that this hat was special, reinforcing the idea that this girl is deserving or worthy of such an object. The "velvet rose" and "great, curled feather" add to the idea of opulence that surrounds the girl.

The command of "let me see" shows how the girl can easily use her position to make orders to Rosabel, as does the fact that she "swept out to her carriage and left Harry to pay and bring the box". This suggests that the girl is accustomed to being catered for and waited on. Rosabel is heavily contrasted to the girl throughout the passage, even in their appearances, with the girl's "beautiful red hair" and Rosabel's "brown hair". In contrast, Rosabel seems plain and dull.

It is clear that Rosabel feels threatened and inferior to the girl, as the "sudden, ridiculous feeling of anger had seized" her. The adjectives used indicate that Rosabel is aware of the foolishness of her emotions, but the "sudden" feeling that "seized" her is passive, and powerful, suggesting that Rosabel can neither stop nor comprehend her feelings. The emotive and violent imagery used of "she longed to throw the lovely, perishable thing", "bent over" and "flushing", shows a physical power over Rosabel that is caused by these emotions. Although Rosabel's reaction was provoked by the girl "smil[ing]" and calling Rosabel beautiful, Rosabel is mostly justified in feeling angry, for the feelings are taking control of her senses, and are out of her control. Throughout the passage the girl is shown to be entitled, wealthy and "hard to please", as well as taking Rosabel's assistance for granted. She also perhaps unknowingly taunts Rosabel by making her try on the hat, and exclaiming that she "must have that!".

Whilst the girl can't be blamed for being born into her privilege, and she doesn't actively say anything malicious or rude to Rosabel, it is still unjust for Rosabel that their class division is so wide. It is very likely that Rosabel's anger is not directly towards the girl, but towards society in general, which is completely justified.

What's good about the WAGOLL?		
Question 5:		



**Task: Complete the blank knowledge organiser.**

ENGLISH LANGUAGE PAPER 1 KNOWLEDGE ORGANISER				
WORD CLASSES (QUESTIONS 2 AND 4)		OTHER SUBJECT TERMINOLOGY		METHODS: LANGUAGE DEVICES
SIMPLE KEY TERMS		PHONOLOGY (STUDY OF SOUNDS)		
Noun		Alliteration		Simile
Verb		Assonance		Metaphor
Adjective		Sibilance		Extended Metaphor
Adverb		Onomatopoeia		Personification
Pronoun		Consonance		Symbolism
OTHER KEY TERMS		Plosives		Hyperbole
Dynamic Verb		Monosyllabic		POINT OF VIEW (QUESTIONS 3 AND 4)
Static Verb		METHODS: TYPES OF IMAGERY (QUESTIONS 2 AND 4)		
Concrete Noun		Visual imagery		
Abstract Noun		Auditory imagery		
SENTENCE FORMS (QUESTIONS 2 AND 4)		Olfactory imagery		
Exclamative		Gustatory imagery		NARRATIVE STRUCTURE (Q3+4)
Interrogative		Tactile imagery		
Imperative		Synaesthesia		
Declarative		METHODS: TYPES OF CHARACTER		
STYLE (QUESTION 4)		Protagonist/Antagonist		
Irony		Foil		

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car,  
and therefore preferred to do as much as he could of his weekend marking in the form room  
after school. Even so, there were usually two or three stacks of books and papers to take  
4 home on the bus.

5 It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative  
writing was on a par with country dancing and food technology. Oh, he'd tried to engage  
their interest. But books just didn't seem to kindle the same enthusiasm as they had in the  
old days.

9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when  
10 imaginations soared, when the world was filled with stories which ran like gazelles and  
pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen  
it happen; had seen whole classes swept away in the fever. In those days, there were  
heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of  
fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though  
15 films were in black and white, and good always triumphed in the end.

Now everything was in black and white, and though Mr Fisher continued to teach with as  
much devotion to duty as he had forty years before, he was secretly aware that his voice  
had begun to lack conviction. To these boys, these sullen boys with their gelled hair and  
perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.  
20 There didn't seem to be a single story left in the world that they hadn't heard before. And  
over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr  
Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to  
the end of the seam, he understood. There were no more stories to be written. The magic  
had run out.

25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away.  
Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had  
obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a  
brilliant scholar by any means, but there was a spark in him which deserved attention.

Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think  
30 of the snow outside and the five o'clock bus he was now almost certain to miss. Four  
books to go, he told himself; and then home; dinner; bed; the comforting small routine of a  
winter weekend.

But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in  
his nostrils, Mr Fisher began to experience a very strange sensation. It began as a  
35 tightening in his diaphragm, as if a long unused muscle had been brought into action. His  
breathing quickened, stopped, quickened again. He began to sweat. And when he  
reached the end of the story, Mr Fisher put down his red pen and went back to the  
beginning, re-reading every word very slowly and with meticulous care.

40 This must be what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.

45 If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

### END OF SOURCE

#### Section A: Reading

Answer **all** questions in this section.

You are advised to spend about 45 minutes on this section.

---

**0 1** Read again the first part of the source, from lines 1-4

Answer **all** parts of this question.

Tick (✓) **one** box for each question.

**0 1** . **1** Where does Mr Fisher live?

In a flat.

☐

In a terraced house.

☐

In a bus.

☐

**[1 mark]**

0 1 . 2

Why does Mr Fisher do his marking at school?

He finds home too distracting.

☐

He wants to finish his work as quickly as possible.

☐

He does not own a car, so it is more convenient.

☐

[1 mark]

0 1 . 3

What is Mr Fisher's life like?

He enjoys travelling at weekends.

☐

He lives a simple, modest life.

☐

He often has visitors at home.

☐

[1 mark]

0 1 . 4

How does Mr Fisher travel home from school?

He walks

☐

He drives a car.

☐

He takes the bus.

☐

[1 mark]

## Were you correct?

**0 1** Read again the first part of the source, from **lines 1-4**

Answer all parts of this question.

Tick (✓) **one** box for each question.

**[4 marks]**

Question	Answer	Mark
Where does Mr Fisher live?	In a terraced house. .	1
Why does Mr Fisher do his marking in school?	He does not own a car, so it is more convenient.	1
What is Mr Fisher's life like?	He lives a simple, modest life. .	1
How does Mr Fisher travel home from school?	He takes the bus.	1

**0 2** Look in detail at this extract, from **lines 9 to 15** of the source:

Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language here to convey Mr Fisher's views on books and stories of the past?

You could include the writer's choice of:

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

**18 marks**

## **Question 2:**

**What can you remember about question 2?**

**How are marks awarded?**

**How can you gain the most marks?**

**Which three elements are needed in your response?**

**Look back at the examiner tips on pages 13/14 if you can't remember!**

**Where does is the success criteria evident in the WAGOLL below?**

One way the writer presents Mr Fisher's viewpoint is through the use of powerful imagery. The writer states that Mr Fisher remembers a time "when books were golden" and when they "illuminated minds and hearts". This strong and consistent imagery brings to mind the motif of light. To say that the books were "golden" creates an idea that they were highly precious – as gold is – something to be treasured and looked upon with care. Indeed, the idea that these books were "illuminating minds and hearts" not only reinforces the notion that they were special, but it also gives reason to it. The verb "illuminating" conjures up a clear image of light resonating to and through everything in its path; and the idea that these books illuminated "minds and hearts" helps to put across the idea that books were 'enlightening'. These 'golden' books brought a new sense of clarity to people, that they made the readers feel and think in a different way; and this is why Mr Fisher regards them as 'golden'.

Another way the writer expresses Mr Fisher's viewpoint is through the use of highly romantic language. Mr Fisher's thoughts seem to romanticise old books a great deal. For example, the constant reference to "in those days" allows the reader to glean that "those days" are perceived by Mr Fisher as better literary times, and so he wishes to return there. This is a common theme to which most people can relate; the ideal of wishing to return to 'those days'. What's more, the phrase 'we dreamed in colour, though films were in black and white' romanticises the old books even further. It contrasts the 'black and white' films with the 'colour' of the books; inferring that the old books made for a vibrant life, that they were the escapism from the 'black and white' of everything else. Consequently, Mr Fisher now wants to return to the 'colourful' times – as it was a time when he was most happy.

Why is this a top mark response?

## Self-reflection: Question 2

How do you currently feel about Question 2?

What are you most confident with?

0 3

You now need to think about the whole of the Source.

This text is from the opening of a novel.

**How has the writer structured the text to emphasise Mr Fisher's changed attitude towards teaching?**

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]

### Question 3: Advice for Question 3:

- Try not to get too bogged down with fancy structural terms, this question is much more about perspective and focus and movement.

Consider:

- Ignore 'could' and replace with 'should' – these bullet points should guide your answer.
- Aim to write about structural shifts from the start, middle and end of the extract,
- What does the writer focus your attention on at the beginning (bullet one)? Why?
- In a word, summarise what each of the paragraphs are about – what do you notice about the focus of each? Where does it shift? What's the effect?
- What else do you notice about the structure of the text?

**Task: Look back through the extract and add notes relevant for structure.**



## Read the WAGOLL and highlight what makes it good:

In this extract from Joanne Harris's story, the writer structures Mr Fisher's changing view of teaching through a careful progression from disappointment and disillusionment to a sudden surge of hope and renewed passion.

At the beginning of the extract, the focus is on the character of Mr Fisher. There is a broad focus on his role as a teacher and his monotonous routine. The focus then narrows to the internal thoughts of Mr Fisher, *"It had been a disappointing term at St Oswald's"* which establishes his dissatisfaction for teaching and sets the tone for the passage. This narrowed focus highlights Mr Fisher's frustration, reflecting his belief that his passion for teaching is no longer being shared by his students.

There is then a shift in focus using a flashback. The phrase *"Mr Fisher remembered a time...when books were golden"* contrasts the nostalgia of his earlier years with the bleakness of the present. This section suggests that he is trying to recapture that lost enthusiasm but is struggling against the changing nature of his students' interests. This use of flashback could also foreshadow the fact that Mr Fisher will again read something inspiring and his old love of teaching will be rekindled.

By the end of the extract, Mr Fisher's perspective begins to shift dramatically. The turning point comes when he reads one of his student's work, Alistair Tibbet's story. The focus on Mr Fisher's physical reaction – *"His breathing quickened, stopped, quickened again. He began to sweat"* – indicates a moment of epiphany. There is clear turning point here with a clear shift her from the start to a more hopeful and inspiring moment, showing a dramatic change in attitude towards teaching. The reader is left wondering if there will be a permanent change in this attitude.

In terms of structural techniques, Harris also uses a cyclical structure, as Mr Fisher ends up going back to re-read the story, *"re-reading every word very slowly and with meticulous care."* This shows how his view has changed – instead of dismissing the work as he might have earlier, he now sees it as worthy of attention and careful thought. This ends the extract positively and leaves the reader hoping his renewed changed attitude will be a permanent one.

## Read the success criteria. Can you attempt to write your own paragraph that mirrors this?

### Success Criteria

- Explicit reference to the opening of the extract
- Three separate quotations
- Discourse markers that move your response (first, next, then, also)
- The use of 'the reader' or 'we'
- Identification of a shift in time, place or focus
- The word 'zoom' or 'contrast'
- An explicit statement about the end of the extract
- Explicit reference to his changed attitude to teaching.



**Task: Read the Band 2 (3 mark) response.**

At the beginning of the extract, the writer focuses on Mr Fisher. The focus then narrows to what Mr Fisher is thinking. *"It had been a disappointing term at St Oswald's"* which shows he does not like teaching. .

After this, it goes back to the past. *"Mr Fisher remembered a time...when books were golden"* This makes the reader want to read on to find out if he changes.

By the end of the extract he seems to have changed after reading the story. *"His breathing quickened, stopped, quickened again. He began to sweat"* This shows he is reacting to it in a strange way. It seems like it interests him and shows his disappointment in teaching has changed.

**What is this  
response  
missing?**

**Task: Can you adapt the response to improve it?**



**Question 4**

**The Evaluation Question**

**What can you remember about it?**

### Helpful Evaluative phrases:

- A relevant argument in support of the statement is ...
- This point could be said to lack validity because ...
- The idea that ...could negate the idea that ...
- It is debatable as to whether the writer intended ...



Use modal verbs such as 'could' and 'might' to show you are weighing up the statement.

### Remember that you must include methods

**A method is anything the writer has included on purpose to create a specific effect.**

These could be:

- Descriptions of characters/setting
- Use of language devices such as metaphor, simile, personification
- Particular words
- Use of macro structural features such as contrasts between narrative moments/paragraphs etc.
- Use of micro structural features such as listing, sentences

When thinking of methods it is useful to think about why the writer has chosen the method. If you do, you are beginning to evaluate the effects of the writer's methods.

**Evaluation is really about how effective the writer's methods are in conveying the ideas in the statement.**

### Question 4

Focus this answer on the second part of the source from line 25 to the end.

'This part of the story shows Tibbet's story is better than Mr Fisher expected and his reaction is extreme.

To what extent do you agree?

In your response you could:

- Consider your own impressions of what Mr Fisher expected Tibbet's homework to be like.
- Comment on the methods used to show Mr Fisher's reaction to what he discovers
- Support your response with references to the text.

**Task: Draw a box around the extract (lines 25 to the end)What evidence can you find for both parts of the statement? Make initial notes to help you plan a response:**

'The story is better than Mr Fisher expected.'	' His reaction is extreme'

#### Question 4:

Alongside methods, you need to ensure you use evaluative language in your response:

### Evaluative Language

Highly imaginative	Highly creative	High standard	High quality	Exquisite
Fine	Superior	Perfect	Extensive	Outstanding
Excellent	Innovative	Inventive	Exceptional	Superb
Superior	Exemplary	Accomplished	Masterly	Very good

Worthwhile	Beneficial	Used well	Pleasing	Valuable
Able	Thorough	Useful	Powerful	Sufficient
Acceptable	Useful	Solid	Sound	Valid
Average	Responsive	Satisfactory	Effective	Appropriate
Suitable	Efficient	Competent	Relevant	Adequate

Incompetent	Inefficient	Unable	Weak
Poor	Incorrect	Unsuitable	Invalid
Lively	Comprehensive	Successful	Skilful

**Task:** Read the extracts and what the student says about each. Explain whether you agree/partially agree/disagree with the student's statement and explain why.



Mr Fisher's  
reaction is  
extreme – his  
physical  
sensations  
are unusual

**What** is your opinion on what the student has said? **How** and **why** have you come to this opinion?

---

---

---

---

---



His low  
opinion and  
gloomy  
mindset  
build up to  
this reaction

**What** is your opinion on what the student has said? **How** and **why** have you come to this opinion?

---

---

---

---

---



The fact that  
the writer used  
the word  
'spark' shows  
the reader that  
there could be  
something  
memorable in  
the story and  
prepares us for  
this reaction

**What** is your opinion on what the student has said? **How** and **why** have you come to this opinion?

---

---

---

---

---

**Task: Read and highlight the top-mark response. What makes this good?**

I agree to an extent that Tibet's story is unexpected for Mr Fisher who originally didn't. However I disagree completely that Mr Fisher's reaction is extreme and in fact he was right to react this way.

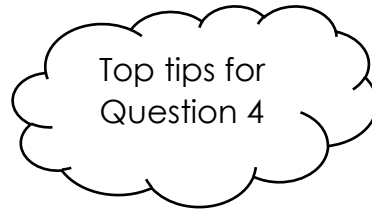
Tibet is primarily described as having a 'spark' which becomes a symbol for hope to contrast Mr Fisher's 'gloomy train of thought'. There is a dynamic between the characters as Mr Fisher is completely in despair whilst Tibet is characterized to having potential. This dynamic is one of the ways in which Harris shows how Tibet's story is unexpected for Mr Fisher. However it can be argued that the acknowledgement of Tibet's 'spark' indicates an expectedness of Tibet's story being great. Tibet is immediately characterized as different to the 'boys (who) lacked imagination'. There is a potential within Alistair that isn't obscured and is obvious to see.

There is a monotonous tone created when repeated references are made to details other than Tibet's story. Attention is drawn to the 'snow outside' and the 'five o'clock bus'. The relevance of these details can be argued however Harris deliberately employs them to enhance the unexpected greatness of Tibet's story later. The monotonous is further explored through the reference to Mr Fisher's routine – 'home; dinner; bed;'. The plethora of semi-colons is used to reinforce the idea of a regime to depict the expectedness of this. Mr Fisher's activities are so expected he is able to quote it in 3 simple words.

The tone quickly shifts however when the pace of the extract increases. Mr Fisher's 'breathing quickened' indicating a suddenness to his actions. What is credible to note is the room suddenly becomes 'warm' which contrasts with the 'snow outside'. The differing temperatures indicate a warmth and compassion to Tibet's story which further depicts the sudden greatness of his story.

It is obvious to see the physical impacts of Tibet's story on Mr Fisher. He began to 'sweat' and his diaphragm was 'tightening'. What is clever to see is his organs transpiring from being 'unused' to be 'brought into action'. The activity given to Mr Fisher's organs becomes a symbol to indicate the activity given to Mr Fisher as a result of Tibet's story. Mr Fisher has been galvanised by the story so much so the room becomes 'warm' despite there being 'snow outside'. His reaction is not extreme at all, it is completely justifiable as books are Mr Fisher's delight and pleasures. After a long time of the same routine and expectedness, Tibet's story has the ability to rejuvenate Mr Fisher and now he is 'beginning to smile'.

**Task: Watch the advice for Question 4 and how to improve your response. What are the top tips?**



## English Language Paper 1, Section A: Reflection

What do you know now that you didn't know at the start of the topic?

What do you feel more confident about?

What do you need to keep revising? Be specific.

How will you revise for English Language Paper 1?



This extract is from the beginning of a novel by Ernest Hemingway. It is set in a fishing village in Cuba, an island in the Caribbean. An old man called Santiago is returning from a fishing trip at sea.

- 1 He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been fishing with him. But after forty days without a fish the boy's parents had told him that the old man was unlucky, and the boy had gone at their orders in another boat which caught three good fish  
5 the first week.

It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and looked like the flag of permanent defeat.

- 10 The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they  
15 were the same colour as the sea and were cheerful and undefeated.

- 16 "Santiago," the boy said to him as they climbed the bank from where the skiff was hauled up. "I could go fishing with you again. We've made some money."

The old man had taught the boy to fish.

"No," the old man said. "You're with a lucky boat. Stay with them."

- 20 "But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks."

"I remember," the old man said. "I know you did not leave me because you doubted."

"It was papa made me leave. I am a boy and I must obey him."

"I know," the old man said. "It is quite normal."

- 25 "He hasn't much faith."

"No," the old man said. "But we have. Haven't we?"

"Yes," the boy said. "Can I offer you a beer on the Terrace and then we'll take the stuff home."

"Why not?" the old man said. "Between fishermen."

- 30 They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. The successful fishermen of that day were already in and had butchered their marlin\* and carried them laid full length across two planks, with two men staggering at the end of each plank, to the fish

house where they waited for the ice truck to carry them to the market.

35 "Santiago," the boy said.

"Yes," the old man said. He was holding his glass and thinking of many years ago.

"Can I go out to get sardines for you for tomorrow?"

"No. Go and play baseball. I can still row the boat and Rogelio will throw the net."

"I would like to go. If I cannot fish with you, I would like to serve in some way."

40 "You bought me a beer," the old man said. "You are already a man."

"How old was I when you first took me out fishing in a boat?"

"Five and you nearly were killed when I brought the fish in too early and it nearly tore the boat to pieces. Can you remember?"

45 "I can remember the tail slapping and banging and the noise of the clubbing. I can remember being in the bow of the boat where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing the fish like chopping a tree down."

"Can you really remember that or did I just tell it to you?"

"I remember everything from when we first went fishing together."

The old man looked at him with his sun-burned, confident eyes.

50 "If you were my son I'd take you out fishing and gamble," he said. "But you are your father's and your mother's and you are in a lucky boat."

## END OF SOURCE

### Glossary

\* Marlin – large fish found in warm seas

## Section A: Reading

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

---

**0 1** Read again the first part of the source, from **lines** 1-5

Answer **all** parts of this question.

Tick (✓) **one** box for each question.

**0 1** . **1** **Where did the old man fish?**

The Mediterranean Sea

☐

The Gulf Stream

☐

.The Pacific Ocean

☐

**[1 mark]**

**0 1** . **2** **How long had the old man gone without catching any fish?**

64 days

☐

84 days

☐

40 days

☐

**[1 mark]**

0 1 . 3

**What happened when the boy fished on another boat?**

He caught nothing.

☐

He caught three good fish in the first week.

☐

He decided to quit fishing altogether.

☐

[1 mark]

0 1 . 4

**Why did the boy stop fishing with the old man?**

He got bored of fishing.

☐

The old man asked him to leave.

☐

His parents believed the old man was unlucky.

☐

[1 mark]

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated.

How does the writer use language here to describe the old man?


You could include the writer's choice of:

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

[8 marks]

- ✓ Highlight and annotate two bits from the passage
- ✓ Use the key words of the question in your answer
- ✓ Zoom-in on individual words as well as images
- ✓ Use the phrases: '*This word was chosen because...*' **and** '*The image is significant because...*'
- ✓ Also use the phrases: '*This is important because...*' **and** '*We learn that...*' **and** '*This shows...*'

- ✗ Don't just retell what happens in the passage
- ✗ Don't write about anything that's not included in the box

 10 x minutes

 2 x paragraphs

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 create sympathy for the old man?

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]

- ✓ Divide your response into three parts: beginning, middle and end
- ✓ Use the words: 'focus' **and** 'perspective' **and** 'shift' **and** 'zoom-in' **and** 'zoom-out'
- ✓ Use the phrases: 'At the beginning of the text, the focus is on...' **and** 'As the text progresses...'

✗ Don't analyse language



10 x minutes



2 x paragraphs

0	4
---	---

Focus this part of your answer on the second part of the source, from **line 16 to the end**.

In this part of the story, the writer shows that the boy still has faith in the old man and that they greatly respect each other'


To what extent do you agree?

In your response, you could:

- **Consider your impressions of the old man as a failure.**
- **Comment on the methods used to present the respect between the boy and the old man.**
- **Support your response with references to the text. {20 marks]**

- ✓ Agree with the statement
- ✓ Fully explain why you agree with the student for each point that you make
- ✓ Use the key words of the question in your answer
- ✓ Use the phrases: '*This supports my view because...*' **and** '*This is an important point because...*'
- ✓ Also use the phrases: '*This is word was chosen because...*' **and** '*The image is significant because...*'
- ✓ Fully develop your points: '*Not only... but also...*' **and** '*A further point to consider is...*'

- ✗ Don't just retell what happens in the passage
- ✗ Don't write about anything that's not included in the box

 20 x minutes

 3 x paragraphs