

# THE DUSTON TDS SCHOOL 4-19

## Knowledge Organiser

*Year 11: Unit 1*

GCSE English Language Paper 1

*Explorations in Creative Reading and Writing*



Name:

Class:

# Knowledge Organiser contents

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## Big Questions

<b>Week 1</b>	<ul style="list-style-type: none"> <li>What is tragedy and how is it presented in Literature?</li> <li>What is atmosphere created for in Literature?</li> <li>How can I effectively plan for my creative writing?</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>What is power and how is it presented in Literature</li> <li>How ca I effectively plan for my creative writing?</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>How can I improve my structural analysis?</li> <li>What is conflict and how is it presented in Literature?</li> <li>How can I write an engaging opening to my piece of creative writing?</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>What is morality and how is it presented in Literature?</li> <li>How can I successfully analyse language methods used by a writer?</li> <li>How can I use pathetic fallacy as an engaging method in my writing?</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>How can I improve my language analysis?</li> <li>What is tragedy and how is it presented in Literature?</li> <li>How can I use a range of figurative language examples in my writing?</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>How is structure used to create an engaging piece of fiction?</li> <li>How can I evaluate successfully?</li> <li>How can I sustain a piece of crafted creative writing?</li> </ul>
<b>Week 7</b>	<ul style="list-style-type: none"> <li>How can I improve my evaluative skills?</li> <li>How is language used to create an engaging piece of fiction?</li> <li>How can I sustain a piece of crafted creative writing?</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>How can I improve my structure analysis?</li> <li>How can I sustain a piece of crafted creative writing?</li> </ul>
<b>Week 9</b>	<ul style="list-style-type: none"> <li>What makes a successful evaluative answer to Question 4?</li> <li>How can I improve my creative writing?</li> </ul>

# AQA GCSE English Language Exam Details

<b>AO1</b>	Pick out and understand pieces of explicit and implicit information from the text(s). Collect and put together information from different texts.
<b>AO2</b>	Explain how writers use language and structure to achieve their purpose and influence readers. Use technical terms to support your analysis of language and structure.
<b>AO3</b>	Identify different writers' ideas and perspectives. Compare the method used by different writers to convey their ideas.
<b>AO4</b>	Critically evaluate texts, giving a personal opinion about how successful the writing is. Provide detailed evidence from the text to support your opinion.
<b>AO5</b>	Write clearly and imaginatively, adapting your tone and style for various purposes and audiences. Organise your writing into a clear structure.
<b>AO6</b>	Use a wide variety of sentence structures and vocabulary, so that your writing is clear and purposeful. Write accurately, paying particular attention to spelling, punctuation and grammar.

	<b><u>Question</u></b>	<b><u>Time</u></b>	<b><u>Skills assessed</u></b>
<b>15 minutes reading time</b>			
<b>Paper One 1hr 45mins</b>	<i>Q1: List four things...</i> 4 marks	5 minutes	AO1
	Q2: How does the writer use language... 8 marks	10mins	AO2
	Q3: How does the writer use structure...? 8 marks	10mins	AO2
	Q4: Statement and to what extent do you agree? 20 marks	20mins	AO4
	Q5: Creative writing 40 marks	45mins	AO5 and AO6

# Question breakdowns

## Section A: Question 1

- 4 marks
- Approx. 5 minutes
- It will ask you to find four facts from a certain part of the text.

01 Read again the first part of the source, lines 1 to 7.  
List **four** things from this part of the text about the inside of the house. [4 marks]

You must only answer using the part of the text mentioned in the question.

Just the facts! Quotations or a paraphrased version is fine. No need to write anything else.

This will change, depending on the text.

1 mark per fact.

## Section A: Question 2

- 8 marks
- Approx. 10 minutes
- It will ask you about the **effects of language on the reader**.

02 Look in detail at lines 11 to 20 of the source.  
How does the writer use language to describe the atmosphere in the room?  
You could include the writer's choice of:

- words and phrases
- Language features and techniques
- Sentence forms

Try to cover something from each bullet point in your answer.

You must only answer using the part of the text mentioned in the question.

When asked 'how', you must write about the writer's methods **and** their effects on the reader.

This will change, depending on the text.

[8 marks]

## Section A: Question 3

- 8 marks
- Approx. 10 minutes
- This question will ask you about the writer's use of **structure**.

03 You now need to think about the **whole** of the **source**.  
This text is from the end of a novel.  
How has the writer structured the text to hold the reader's attention?  
You could write about:

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

Think about the overall structure of the text, as well as focusing on specific sentences and paragraphs.

'How' Q: discuss the structural techniques the writer has used and their effects on the reader.

This will change, depending on the text.

Make sure your answer includes an example of each of the bullet points

[8 marks]

## Section A: Question 4

- 20 marks
- Approx. 20 minutes
- This question will ask you for your **personal judgement**.

You must only answer using the part of the text mentioned in the question.

The statement will be tailored to the specific text. It usually focuses on the writer's techniques and their effect on the reader.

04 Focus this part of your answer on the second half of the source, from **line 18 to the end**. A student, having read this section of the text said: *"The writer has created a very lifelike set of characters. You feel as if you really get to know them."*

To what extent do you agree?

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text

Write about your own opinion of the text and the methods the writer has used to make you feel like this.

Lots of quotations needed to back up your points.

**[20 marks]**

### Section B: Writing

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

This section is worth **40 marks**, so you will need to write a fairly lengthy answer – making a plan will help with organising your content.

You will always be given a specific **purpose, form** and **audience**. You need to **adapt** your writing to match these.

05 An online competition for story writing is being held, and you have decided to enter.

Either

Write a description, as suggested by the image:



or

Write a story with the opening sentence: *My world had ended.*

One of the questions will ask you to respond to a picture.

### Marks

24 for content and organisation:

- Clear
- Imaginative
- Well-structured

16 for technical accuracy

- Standard English
- Spelling, punctuation and grammar needs to be accurate

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

You should make your writing as engaging as possible

- Try to use a wide variety of structural features
- A range of vocabulary

# Mark schemes

## Question 2

How does the writer use **language** to...?

### **AO2**

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.

**This question assesses Language** ie: Word/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors
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 details</li><li>Makes sophisticated and accurate use of subject terminology</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 choice of language</li><li>Selects a range of relevant textual detail</li><li>Makes clear 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 details</li><li>Makes some use of subject terminology, mainly appropriately</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 some use of subject terminology, not always appropriately</li></ul>
Level 0  No marks	Nothing to reward

### Question 3

How does the writer **structure** the text to engage you as the reader?

#### AO2

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.

**This question assesses how the writer has structured a text.** Structural features can be: at a whole text level e.g., beginnings/endings/perspective shifts; at a paragraph level e.g. topic change/aspects of cohesion; and at a sentence level when judged to contribute to the whole structure.

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 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 choice of structural features</li><li>Selects a range of relevant examples</li><li>Makes clear 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 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 structural features</li><li>Selects simple reference(s) or example(s)</li><li>Makes some use of subject terminology, not always appropriately</li></ul>
Level 0  No marks	Nothing to reward

**Question 4:***To what extent do you agree?*

<b>AO4</b> Evaluate texts critically and support this with appropriate textual references	
<b>Level</b>	<b>Skills Descriptors</b>
Level 4 Perceptive, detailed evaluation  16-20 marks	Shows perceptive and detailed evaluation: <ul style="list-style-type: none"> <li>• Evaluates critically and in detail the effect(s) on the reader</li> <li>• Shows perceptive understanding of the writer's methods</li> <li>• Selects a range of judicious textual details</li> <li>• Develops a convincing and critical response to the focus of the statement</li> </ul>
Level 3 Clear, relevant evaluation  11-15 marks	Shows clear and relevant evaluation <ul style="list-style-type: none"> <li>• Evaluates clearly the effect(s) on the reader</li> <li>• Shows clear understanding of the writer's methods</li> <li>• Selects a range of relevant textual references</li> <li>• Makes a clear and relevant response to the focus of the statement</li> </ul>
Level 2 Some evaluation 6-10 marks	Shows some attempts at evaluation <ul style="list-style-type: none"> <li>• Makes some evaluative comment(s) on effect(s) on the reader</li> <li>• Shows some understanding of writer's methods</li> <li>• Selects some appropriate textual reference(s)</li> <li>• Makes some response to the focus of the statement</li> </ul>
Level 1 Simple, limited comment  1-5 marks	Shows simple, limited evaluation <ul style="list-style-type: none"> <li>• Makes simple, limited evaluative comment(s) on effect(s) on reader</li> <li>• Shows limited understanding of writer's methods</li> <li>• Selects simple, limited textual reference(s)</li> <li>• Makes a simple, limited response to the focus of the statement</li> </ul>
Level 0  No marks	Nothing to reward



## Question 5

### Creative Writing Task

<b>A05 Content and Organisation</b> 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.		
Level 4  19-24 marks  <b>Compelling, Convincing Communication</b>	Upper Level 4  22-24 marks	<b>Content</b> <ul style="list-style-type: none"> <li>• Communication is convincing and compelling</li> <li>• Tone, style and register are assuredly matched to purpose and audience</li> <li>• Extensive and ambitious vocabulary with sustained crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and inventive use of structural features</li> <li>• Writing is compelling, incorporating a range of convincing and complex ideas</li> <li>• Fluently linked paragraphs with seamlessly integrated discourse markers</li> </ul>
	Lower Level 4  19-21 marks	<b>Content</b> <ul style="list-style-type: none"> <li>• Communication is convincing</li> <li>• Tone, style and register are convincingly matched to purpose and audience</li> <li>• Extensive vocabulary with conscious crafting of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Varied and inventive use of structural features</li> <li>• Writing is compelling, incorporating a range of convincing and complex ideas</li> <li>• Fluently linked paragraphs with seamlessly integrated discourse markers</li> </ul>
Level 3  13-18 marks  <b>Consistent, Clear Communication</b>	Upper Level 3  16-18 marks	<b>Content</b> <ul style="list-style-type: none"> <li>• Communication is consistently clear</li> <li>• Tone, style and register are clearly and consistently matched to purpose and audience</li> <li>• Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>• Effective use of structural features</li> <li>• Writing is engaging, using a range of clear, connected ideas</li> <li>• Coherent paragraphs with integrated discourse markers</li> </ul>
	Lower Level 3  13-15 marks	<b>Content</b> <ul style="list-style-type: none"> <li>• Communication is generally clear</li> <li>• Tone, style and register are generally matched to purpose and audience</li> <li>• Vocabulary clearly chosen for effect and appropriate use of linguistic devices</li> </ul>

		<b>Organisation</b> <ul style="list-style-type: none"> <li>Usually effective use of structural features</li> <li>Writing is engaging, with a range of connected ideas</li> <li>Usually coherent paragraphs with a range of discourse markers</li> </ul>
Level 2  7-12 marks  <b>Some successful Communication</b>	Upper Level 2  10-12 marks	<b>Content</b> <ul style="list-style-type: none"> <li>Communicates with some sustained success</li> <li>Some sustained attempt to match tone, style, register to purpose and audience</li> <li>Conscious use of vocabulary with some use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>Some use of structural features</li> <li>Increasing variety of linked and relevant ideas</li> <li>Some use of paragraphs and some use of discourse markers</li> </ul>
	Lower Level 2  7-9 marks	<b>Content</b> <ul style="list-style-type: none"> <li>Communicates with some success</li> <li>Attempts to match tone ,style and register to purpose and audience</li> <li>Begins to vary vocabulary with some use of linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>Attempts to use structural features</li> <li>Some linked and relevant ideas</li> <li>Attempt to write in paragraphs with some discourse markers, not always appropriate</li> </ul>
Level 1  1-6 marks  <b>Simple, Limited Communication</b>	Upper Level 1  4-6 marks	<b>Content</b> <ul style="list-style-type: none"> <li>Communicates simply</li> <li>Simple awareness of matching tone, style and register to purpose and audience</li> <li>Simple vocabulary; simple linguistic devices</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>Evidence of simple structural features</li> <li>One or two relevant ideas, simply linked</li> <li>Random paragraph structure</li> </ul>
	Lower Level 1  1-3 marks	<b>Content</b> <ul style="list-style-type: none"> <li>Limited communication</li> <li>Occasional sense of matching tone, style and register to purpose and audience</li> <li>Simple vocabulary</li> </ul> <b>Organisation</b> <ul style="list-style-type: none"> <li>Limited or no evidence of structural features</li> <li>One or two unlinked ideas</li> <li>No paragraphs</li> </ul>
Level 0  No marks	Students will not have offered any meaningful writing to assess.  Nothing to reward.	

**A06 Technical Accuracy**

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

Level	Skills Descriptors
Level 4 13-16 marks	<ul style="list-style-type: none"><li>• Sentence demarcation is consistently secure and consistently accurate</li><li>• Wide range of punctuation I used with a high level of accuracy</li><li>• Uses a full range of appropriate sentence forms for effect</li><li>• Uses Standard English consistently and appropriately with secure control of complex grammatical structures</li><li>• High level of accuracy in spelling, including ambitious vocabulary</li><li>• Extensive and ambitious use of vocabulary</li></ul>
Level 3 9-12 marks	<ul style="list-style-type: none"><li>• Sentence demarcation is mostly secure and mostly accurate</li><li>• Range of punctuation is used, mostly with success</li><li>• Uses a variety of sentence forms for effect</li><li>• Mostly uses Standard English appropriately with mostly controlled grammatical structures</li><li>• Generally accurate spelling, including complex and irregular words</li><li>• Increasingly sophisticated use of vocabulary</li></ul>
Level 2 5-8 marks	<ul style="list-style-type: none"><li>• Sentence demarcation is mostly secure and sometimes accurate</li><li>• Some control of a range of punctuation</li><li>• Attempts a variety of sentence forms</li><li>• Some use of Standard English with some control of agreement</li><li>• Some accurate spelling of more complex words</li><li>• Varied use of vocabulary</li></ul>
Level 1 1-4 marks	<ul style="list-style-type: none"><li>• Occasional use of sentence demarcation</li><li>• Some evidence of conscious punctuation</li><li>• Simple range of sentence forms</li><li>• Occasional use of Standard English with limited control of agreement</li><li>• Accurate basic spelling</li><li>• Simple use of vocabulary</li></ul>
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding of meaning.

# Key terminology

Language terms	Structure terms
Simile	Sentence types
Metaphor	Foreshadowing
Personification	Symbols
Pathetic fallacy	Character's position
Hyperbole	Order
Oxymoron	Juxtaposition
Onomatopoeia	Contrast
Allusion	Time
Idiom	Ambiguity
Alliteration	Punctuation
Symbolism	Pace
Imagery	Dialogue
Anaphora	Shift in focus
Semantic field	Tension
Lexical set	Narrative voice
Paradox	Climax

# Exemplar answer from AQA: Q2

Look in detail at this extract from lines 6 to 11 of the Source:

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

How does the writer use language here to describe the effects of the storm?

You could include the writer's choice of:

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

10 - 12 mins?

[8 marks]

Relevant textual detail

Clear explanation of the effects of language

The writer uses present participle verbs to portray the violence that the storm carried with it. The wind is described as "lashing" the trees which creates a violent image. The verb "lashing" has connotations of a violent motion, and the personification here, from the mind's perspective, shows that the storm had affected such a large, strong thing such as a tree. This shows the violence of the storm as it had in a way, 'attacked' me

Beginning to analyse effects of language

Clear explanation of effects of language

angry connotations come to mind. As the waves are ~~per~~ depicted as "furious" this <sup>describes</sup> ~~shows that~~ ~~portrays~~ the storm as having an emotion, which makes it act so aggressively as if it is taking it out on the rocks. The adjective "furious" ~~also~~ comes across as exaggerated, as it is a high level of anger, this emphasises the aggression of the storm, as it depicts <sup>it</sup> ~~them~~ as having a very strong anger, resulting in such actions.

Perceptive analysis of language

The miser creates ~~sympathy~~ ~~fast~~ by an emotional effect that the storm has, through the use of the **past participle verb** "tangled".

This verb has connotations of entrapment and ~~is~~ immobilizing, which has been caused by the storm. The fact that the storm has made <sup>Alex</sup> ~~me~~ feel that way shows that it has a lot of power, and is very superior, almost dominant.

#### Level 4: 7 marks

Perceptive understanding of language by the end; sophisticated and accurate use of subject terminology.

The analysis of the effects of language in this response is better than in the previous response on Level 3.

The selection of language is the same as in the several other responses, but it is what the student does with it that is significant.

# Exemplar answer from AQA: Q3

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

This text is taken from the beginning of a novel.

How is the text structured to interest you as a reader?

You could write about:

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

[8 marks]

The text focuses on a character called Alex Cold, and the reader gets to see him from two different angles.

At the beginning he is alone in his bedroom and waking up from a nightmare where his mother was carried off by 'an enormous black bird'. He

in the second half of the text the writer changes the focus to Alex being with the rest of the family downstairs at breakfast time. He is snappy with his ~~sister~~ sisters when Pandora says 'Mamma's going to die'. This links the two halves of the text

together because the fear Alex experienced in the earlier nightmare is now manifested in his behaviour at the breakfast table. Shouting at his sister

at the breakfast table. Shouting at his sister makes it seem like he is disagreeing with her, but because the reader has already had an insight into Alex's subconscious mind, we understand at this

point that really is the opposite. He shouts at his sister because secretly he fears what she is saying is true and his mother might really die.

In the final two paragraphs, we are **deliberately**

Clear and accurate use of subject terminology

Range of relevant examples

Perceptive analysis of structural features



Sophisticated use of subject terminology

Judicious range of examples

presented with a direct contrast between Alex's parents. First, the house warms from the cold coming into Alex's father who is struggling to look after the children. There is 'nothing in the refrigerator but orange juice' and they are living on take-away food. Then the final paragraph zooms in on both then and now versions of his mother. It begins with the sentence 'Alex had realised during those months how enormous their mother's presence had been and how painful

Detailed and perceptive analysis of structural features

her absence was now.' This structure is effective because by first showing how inadequate his father is, even though it's not his fault, it therefore emphasises how wonderful the mother is, or at least used to be. In a way, this also makes us re-evaluate the nightmare at the beginning because we have seen for ourselves the close bond between Alex and his mother and now understand why it 'started' him to wake and why he experienced 'pounding in his chest', a physical reaction to ~~the~~ the fear of losing her.

#### Level 4: 8 marks

Detailed and perceptive understanding of structural features, with judicious examples and sophisticated and accurate use of subject terminology.

This response offers an overview of the whole text, as well as close examination of several pertinent structural features: a typical approach for a very able candidate.



# Exemplar answer from AQA: Q4

Focus this part of your answer on the second half of the Source from line 16 to the end.

A student said 'This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother's illness.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Alex
- evaluate how the writer shows that Alex is struggling to cope
- support your response with references to the text.

[20 marks]

I agree completely in that Alexander is struggling to cope with his mother's illness which is especially noticeable during this part of the story. This is evident during Alexander's outburst at his sister's predictions about his mother dying where he says "You two are just kids. You don't know what you're talking about!" which shows a sense of denial from Alexander. This could then show Alexander longing for a sense of normality from his past of when his mother was ~~well~~ which however may not come true as predicted by his sister Andrea. It could be said that this inevitability of this prediction is similar to the storm as it is impossible to stop a storm by simply denying its

Relevant textual reference

Clear evaluation

Perceptive evaluation

Perceptive analysis of writer's methods

Judicious textual detail

existence as Alexander is trying to deal with his mother's illness. Also the storm could also represent the inevitable chaos within the house if his mother dies as there is already a chaotic structure in the Cold household where they "each of them ate whenever and whatever they pleased" and even goes so far as referring to the situation as an "almost like a party".

Convincing response to focus of statement

Judicious use of textual detail

Perceptive understanding of writer's methods

Also in the last paragraph, Alex reflects on his memories of his mother before the illness which furthermore portrays this sense of longing for his mother back and the lifestyle of order that he was used to. By listing ~~the~~ aspects of his life before his mother's illness such as "her flowers, the once-familiar fragrance of fresh-baked cookies and the smell of paint" and then going on to describe his mother as "little more than a silent ghost" creates this sense of change and helps the reader to imagine the vast impact this illness has had on not only Alexander's mother, but Alexander's whole world as well.

#### Level 4: 18 marks

Perceptive evaluation and convincing response to the focus of the statement; perceptive understanding of writer's methods, with judicious textual detail.

This response demonstrates an intelligent choice of writer's methods on which to focus: the symbolic representation of the storm, and the use of listing and metaphor to convey the contrast in the mother pre/post illness.

The candidate references details earlier in the passage but always in relation to the events in the given lines, which is perfectly acceptable.

The conciseness of the response shows that Level 4 can be achieved if the quality of evaluation and the analysis of writer's methods are sufficiently perceptive.

# Exemplar answer from AQA: Q

## GCSE English Language marked responses

### Section B: Writing

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

'Snow seems like it is picturesque, exciting and fun but in reality it causes accidents, inconvenience and economic disruption.'

Write an article for a broadsheet newspaper in which you explain your point of view on this issue.

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

Snow. The joy and/or sorrow that floods into our bodies when we wake up in the morning to see that cars are camouflaged into the driveway by a wash of a white substance. Now thinking of endless things to do on our bucket list of the day which somehow always manages to include the outdoors, i.e. building a new friendly snowman (before it melts into the ground later), sledging down a steep hill for a local (and free) exhilarating ride, and snowball fights with the ones you love. Snow. It somehow excites you and motivates you for the most common thing associated with the cold weather; Christmas time. I'm dreaming of a White Christmas; unless of course the snow randomly comes in April time (which is no surprise for the British weather), and Christmas Day

Increasingly sophisticated vocabulary and phrasing

Wide range of accurate punctuation

ends up looking like any other normal day. The snow makes the day special, no matter what the occasion. It is also the telltale sign of the utterly ecstatic feeling of soon receiving the news that work or school is cancelled. That, my friends, is what you want to thank the snow. Work being cancelled for the day is the best possible outcome. Snow. It isn't just linked to brilliant events taking place, but what about its appearance? The crisp white colouring is the definition of picturesque, created by Mother Nature herself. Watching out of your window in your pyjamas as a five-year-old kid, gazing at the aesthetically pleasing minuscule snowflakes that clump together, to create a gigantic wash of mouldable ground. The car being camouflaged into the driveway by a wash of a white substance. The overall joy that floods into our bodies.

Varied and effective structural feature - repetition of opening to round up positive aspects before moving onto negative

Full range of appropriate sentence forms for effect

What about the negative aspects? Surely, after what I've just described you'd think that they don't exist. But they do. Snow. It is a force to be



Register convincingly  
matched to purpose and  
audience

Sentence construction  
consistently secure and  
accurate

Coherence is strong

Point of view structured  
and developed

rehearsed with. You may think that we have the upper-hand but you are badly mistaken. The snow can make your practical day a living nightmare. Let's create a scenario. You have planned this day for weeks; visiting family down south in the hope to catch up before Christmas Day. Seems simple, right? Wrong. You have to catch two trains, with a fifteen-minute drive to the Station, and a 20 minute drive to your parent's house. Of course on a normal day, this would be simple but tiresome. However, when you wake up and snow/a wash of white fills up in your eyes, suddenly annoyance creeps up your spine. It is now your enemy. The snow is too thick, therefore the trains and buses are cancelled, and traffic is never-ending clogs. The convenient cars are the only ~~best~~ option to travel, along with walking. Vehicles are dangerous in this weather, skidding, slipping and sliding. There is the risk of no control, leading to accidents. // When snow is fresh, it is far out of the time flowers, the real problem is when it melts into thin ice. In my opinion,

slippery roads and pavements are the worst conditions. Vehicles instantly have a loss of control which could lead to frightening events occurring. However, being a pedestrian, there is always the chance of falling over and being publicly embarrassed. Although it is not much of a big deal, no one likes being laughed at. This is the sorrow that floods into our bodies.

Snow. You either love it, or hate it. You can decide.

**Content and Organisation – Lower Level 4: 21 marks**

Convincing communication, with register convincingly matched to purpose and audience; highly engaging with a range of developed, complex ideas.

**Accuracy – Level 4: 15 marks**

Full range of appropriate sentences; high level of accuracy in spelling and punctuation.

## Homework: Example paper (a)

Below is an example of a whole GCSE English Language Paper 1. Your homework this term is to complete the questions after you have learned how to answer them in class. Your teacher will give you specific dates for when they are due in.

1 I am Obed Ramotswhe. I love my country and I am proud I was born in Botswana. There's  
no other country in Africa that can hold its head up as we can. I had no desire to leave my  
country, but things were bad in the past. Before we built our country we had to go off to  
5 South Africa to work. We went to the mines. The mines sucked our men in and left the old  
men and the children at home. We dug for gold and diamonds and made those white men  
rich. They built their big houses. And we dug below them and brought out the rock on which  
they built it all. I was eighteen when I went to the mines. My father said I should go, as his  
lands were not good enough to support me and a wife. We did not have many cattle, and  
we grew just enough crops to keep us through the year.

10 So when the recruiting truck came from over the border I went to them and they put me on  
a scale and listened to my chest and made me run up and down a ladder for ten minutes.  
Then a man said that I would make a good miner and they made me write my name on a  
piece of paper. They asked me whether I had ever been in any trouble with the police. That  
15 was all. In Johannesburg they spent two weeks training us. We were all quite fit and strong,  
but nobody could be sent down the mines until he had been made even stronger. So they  
took us to a building which they had heated with steam and they made us jump up and  
down on the. Benches for four hours each day.

They told us how we could be taken down into the mines and about the work we would be  
expected to do. They talked to us about safety, and how the rock could fall and crush us if  
20 we were careless. They carried in a man with no legs and put him on a table and made us  
listen to him as he told us what had happened to him. They taught us Funagalo, which is  
the language used for giving orders underground. It is a strange language. There are many  
words for push, shove, carry, load, and no words for love, or happiness, or the sounds  
which birds make in the morning. Then we went down the shafts. They put us in cages  
25 beneath great wheels, and these cages shot down as fast as hawks falling on their prey.  
They had small trains down there and they took us to the end of long, dark tunnels, which  
were filled with green rock and dust. My job was to load rock after it had been blasted and I  
did this for ten hours every day. I worked for years in those mines, and I saved all my  
money. Other men spent it on women, and drink and fancy clothes. I bought nothing. I sent  
30 the money home and then I bought cattle with it. Slowly my herd got bigger.

I would have stayed in the mines, I suppose, had I not witnessed a terrible thing. It  
happened after I had been there fifteen years. I had been given a much better job, as an  
assistant to a blaster. They would not give us blasting jobs, as that was the job of white  
men kept for themselves, but I was given the job of carrying explosives for a blaster. This  
35 was a good job and I liked the man I worked for. He had left something in a tunnel once –  
his tin can in which he carried his sandwiches – and he had asked me to fetch it for him. So  
I set off down this tunnel where he had been working. The tunnel was lit by bulbs, but you

40 still had to be careful because here and there were great galleries which had been blasted  
out of the rock. These could be two hundred feet deep and men fell into them from time to  
time. I turned a corner in this tunnel and found myself in a round chamber. There was a  
gallery at the end of this and a warning sign. Four men were standing at the edge of this  
gallery and they were holding another man by his arms and legs. As I came around the  
corner, they threw him over the edge and into the dark. The man screamed something  
45 about a child. Then he was gone. I stood where I was. The men had not seen me yet, but  
one turned around and shouted out in Zulu. Then they began to run towards me. I turned  
and ran back down the tunnel. I knew that if they caught me I would follow their victim into  
the gallery. I was not a race I could let myself lose.

Although I got away, I knew that those men had seen me and that I would be killed. I had  
seen their murder and could be a witness, and so I knew I could not stay in the mines. I  
50 spoke to the blaster. He was a good man and he listened to me carefully when I told him I  
would have to go. There was no other white man I could have spoken to like that, but he  
understood. Still, he tried to persuade me to go to the police. "Tell them what you saw," he  
said. "Tell them. They can catch those Zulus and hang them."

"I don't know who those men are. They'll catch me first. I am going home." He looked at me  
55 and nodded. Then he took my hand and shook it, which is the first time a white man had  
done that to me. So I called him my brother, which is the first time I had done that to a white  
man. "You go back home to your wife," he said. "If a man leaves his wife too long, she  
starts to make trouble for him. Believe me."

So I left the mines, secretly, like a thief, and came back to Botswana in 1960. I cannot tell  
60 you how full my heart was when I crossed the border. In the mines I had felt every day that I  
might die. Danger and sorrow hung over Johannesburg like a cloud. In Botswana it was  
different. There were no policemen with dogs; you did not wake up every morning to a  
wailing siren calling you down into the hot earth. There were not great crowds of men, all  
from some different place, all sickening for home. I had left a prison – a great, groaning  
65 prison, under the sunlight.

**Q1) List four reasons why Obed went to South Africa.**

**[4 marks – 5 minutes]**

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



**Q2) Look in detail at this extract from lines 18-30.**

They told us how we could be taken down into the mines and about the work we would be expected to do. They talked to us about safety, and how the rock could fall and crush us if we were careless. They carried in a man with no legs and put him on a table and made us listen to him as he told us what had happened to him. They taught us Funagalo, which is the language used for giving orders underground. It is a strange language. There are many words for push, shove, carry, load, and no words for love, or happiness, or the sounds which birds make in the morning. Then we went down the shafts. They put us in cages beneath great wheels, and these cages shot down as fast as hawks falling on their prey. They had small trains down there and they took us to the end of long, dark tunnels, which were filled with green rock and dust. My job was to load rock after it had been blasted and I did this for ten hours every day. I worked for years in those mines, and I saved all my money. Other men spent it on women, and drink and fancy clothes. I bought nothing. I sent the money home and then I bought cattle with it. Slowly my herd got bigger.

**How does the writer use language to convey what the mines are like?**

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

[8 marks – 10 minutes]

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

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

You could write about:

- What the writer focuses your attention on at the beginning of the source
- How and why the writer changes this focus as the source develops
- Any other structural features that interest you

[8 marks – 10 minutes]

**Q4) After reading this extract, one student said, 'in the last twenty lines you really start to feel sympathy for Obed.'**

**To what extent do you agree?**

In your response, you could:

- Consider your own impressions of life for Obed
- Evaluate how the writer presents Obed's life
- Support your response with references to the text

[20 marks – 20 minutes]

**Q5** Your local newspaper is running a creative writing competition and the best entries will be published.

**Either**

Write a description based on the image:



**or**

Write a story about a conflict that occurred between adults.

(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks – 45 minutes]

## Homework: Example paper (b)

Below is an example of a whole GCSE English Language Paper 1. Your homework this term is to complete the questions after you have learned how to answer them in class. Your teacher will give you specific dates for when they are due in.

1 When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more grey each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic  
5 tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence  
10 the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the brimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and  
15 translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

20 With the first grey light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He  
25 studied what he could see. The segments of road down there among the dead trees. Looking for anything of colour. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the  
30 child was his warrant. He said: If he is not the word of God God never spoke.

When he got back the boy was still asleep. He pulled the blue plastic tarp off of him and folded it and carried it out to the grocery cart and packed it and came back with their plates and some cornmeal cakes in a plastic bag and a plastic bottle of syrup. He spread the small tarp they used for a table on the ground and laid everything out and he took the pistol from  
35 his belt and laid it on the cloth and then he just sat watching the boy sleep. He'd pulled away his mask in the night and it was buried somewhere in the blankets. He watched the boy and he looked out through the trees toward the road. This was not a safe place. They could be seen from the road now it was day. The boy turned in the blankets. Then he opened his eyes. Hi, Papa, he said.

40 I'm right here.

I know.

45 An hour later they were on the road. He pushed the cart and both he and the boy carried knapsacks. In the knapsacks were essential things. In case they had to abandon the cart and make a run for it. Clamped to the handle of the cart was a chrome motorcycle mirror that he used to watch the road behind them. He shifted the pack higher on his shoulders and looked out over the wasted country. The road was empty. Below in the little valley the still grey serpentine of a river. Motionless and precise. Along the shore a burden of dead reeds. Are you okay? he said. The boy nodded. Then they set out along the blacktop in the gunmetal light, shuffling through the ash, each the other's world entire.

**Q1) Re-read lines 1-6.**

**List four things you learn about where the man is and what he sees and does.**

**[4 marks – 5 minutes]**

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**Q2) Look in detail at this extract from lines 6-18.**

In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the brimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

**How does the writer use language to describe the man's dream?**

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

**[8 marks – 10 minutes]**

**Q3) You now need to think about the whole of the source.  
How has the writer structured the text to interest you as a reader?**

You could write about:

- What the writer focuses your attention on at the beginning of the source
- How and why the writer changes this focus as the source develops
- Any other structural features that interest you

[8 marks – 10 minutes]

**Q4) Focus this part of your answer on the second part of the source, from line 19 to the end.**

**A student who read this extract commented that “the writer makes the setting very unsettling and uncomfortable. The entire scene seems almost like a nightmare.”**

**To what extent do you agree?**

In your response, you could:

- Consider your own impressions of life for Obed
- Evaluate how the writer presents Obed’s life
- Support your response with references to the text

[20 marks – 20 minutes]

**Q5** A magazine has asked for contributions to their creative writing section.

**Either**

Write a description based on the image:



**or**

Write a story about survival.

(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks – 45 minutes]

# Spelling, Punctuation and Grammar

In Q5, you will be assessed on your use of accurate Spelling, Punctuation and Grammar.

Use the space on this page to make a list of the words that you struggle with, the punctuation you don't understand, and then get your teacher to explain these to you. Use their explanation to ensure you are improving your writing.



## Wider reading list

This unit is all about your ability to read for meaning. Make sure you are reading a wide range of 20<sup>th</sup> Century Fiction.

Extracts from the following novels have been used in the past:

*The No 1 Ladies Detective Agency*  
Alexander McCall Smith (1998)

*The Tiredness of Rosabel*  
Katherine Mansfield (1908)

*Jigs and Reels*  
Joanne Harris (2004)

*Behind the Scenes at the Museum*  
Katie Atkinson (1995)

*Bluebeard's Egg*  
Margaret Atwood (1983)

*Lord of the Flies*  
William Golding (1954)