

# 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**

Week 1	What is tragedy and how is it presented in Literature?
	What is atmosphere created for in Literature?  However, I affectively plan for my creative writing?
	How can I effectively plan for my creative writing?
Week 2	What is power and how is it presented in Literature
	How ca I effectively plan for my creative writing?
Week 3	How can I improve my structural analysis?
	What is conflict and how is it presented in Literature?
	How can I write an engaging opening to my piece of creative writing?
Week 4	What is morality and how is it presented in Literature?
	How can I successfully analyse language methods used by a writer?
	How can I use pathetic fallacy as an engaging method in my writing?
Week 5	How can I improve my language analysis?
	What is tragedy and how is it presented in Literature?
	How can I use a range of figurative language examples in my writing?
Week 6	How is structure used to create an engaging piece of fiction?
	How can I evaluate successfully?
	How can I sustain a piece of crafted creative writing?
Week 7	How can I improve my evaluative skills?
	How is language used to create an engaging piece of fiction?
	How can I sustain a piece of crafted creative writing?
Week 8	How can I improve my structure analysis?
	How can I sustain a piece of crafted creative writing?
Week 9	What makes a successful evaluative answer to Question 4?
	How can I improve my creative writing?

# **AQA GCSE English Language Exam Details**

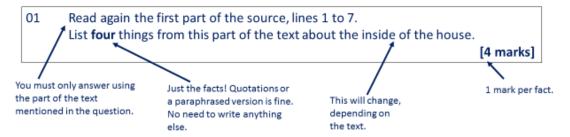
AO1	Pick out and understand pieces of explicit and implicit information from
	the text(s).
	Collect and put together information from different texts.
AO2	Explain how writers use language and structure to achieve their purpose
	and influence readers.
	Use technical terms to support your analysis of language 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.
A05	Write clearly and imaginatively, adapting your tone and style for various
	purposes and audiences.
	Organise your writing into a clear structure.
A06	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.

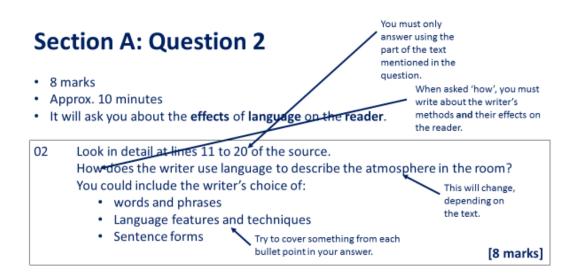
	Question	<u>Time</u>	Skills assessed		
	15 minutes reading time				
	<i>Q1: List four things</i> 4 marks	5 minutes	AO1		
ie ns	Q2: How does the writer use language 8 marks	10mins	AO2		
Paper One 1hr 45mins	Q3: How does the writer use structure? 8 marks	10mins	AO2		
P.	Q4: Statement and to what extent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

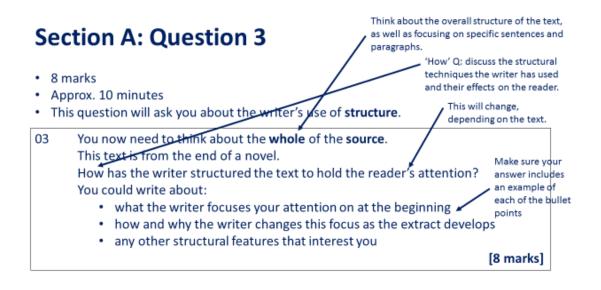
# **Question breakdowns**

## **Section A: Question 1**

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







**Section A: Question 4** 

In your response, you could:

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.

20 marks

Approx. 20 minutes

This question will ask you for your personal judgement.

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." Write about your own To what extent do you agree?

write about your own impressions of the characters

evaluate how the writer has created these impressions —

support your opinions with quotations from the text

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

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 you writing to match these.

An online competition for story writing is being held, and you have de

Write a description, as suggested by the image



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

(24 marks for content and org

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

24 for content and organisation:

- Clear
- Imaginative
- Well-structured

16 for technical accuracy

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

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	<ul> <li>Shows perceptive and detailed understanding of language:</li> <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	<ul> <li>Shows clear understanding of language</li> <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	<ul> <li>Shows some understanding of language</li> <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	<ul> <li>Shows simple awareness of language</li> <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.

Structure.		
Level	Skills Descriptors	
Level 4 Perceptive, detailed analysis 7-8 marks	<ul> <li>Shows perceptive and detailed understanding of structural features:</li> <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	<ul> <li>Shows clear understanding of structural features</li> <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	<ul> <li>Shows some understanding of structural features</li> <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	<ul> <li>Shows simple awareness of structural features</li> <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?

#### **AO4**

Evaluate texts critically and support this with appropriate textual references

Level	Skills Descriptors
Level 4 Perceptive, detailed evaluation 16-20 marks	<ul> <li>Shows perceptive and detailed evaluation:</li> <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	<ul> <li>Shows clear and relevant evaluation</li> <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	<ul> <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	<ul> <li>Shows simple, limited evaluation</li> <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

### **AO5** Content and Organisation

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.

and cohesion of te	xts.	
Level 4	Upper Level 4	Content
		<ul> <li>Communication is convincing and compelling</li> </ul>
19-24 marks	22-24 marks	<ul> <li>Tone, style and register are assuredly matched to</li> </ul>
		purpose and audience
Compelling,		<ul> <li>Extensive and ambitious vocabulary with sustained</li> </ul>
Convincing		crafting of linguistic devices
Communication		Organisation
		<ul> <li>Varied and inventive use of structural features</li> </ul>
		<ul> <li>Writing is compelling, incorporating a range of</li> </ul>
		convincing and complex ideas
		Fluently linked paragraphs with seamlessly
		integrated discourse markers
	Lower Level 4	Content
		Communication is convincing
	19-21 marks	<ul> <li>Tone, style and register are convincingly matched to</li> </ul>
		purpose and audience
		<ul> <li>Extensive vocabulary with conscious crafting of</li> </ul>
		linguistic devices
		Organisation
		<ul> <li>Varied and inventive use of structural features</li> </ul>
		<ul> <li>Writing is compelling, incorporating a range of</li> </ul>
		convincing and complex ideas
		<ul> <li>Fluently linked paragraphs with seamlessly</li> </ul>
		integrated discourse markers
Level 3	Upper Level 3	Content
_	_	Communication is consistently clear
13-18 marks	16-18 marks	<ul> <li>Tone, style and register are clearly and consistently</li> </ul>
_		matched to purpose and audience
Consistent,		<ul> <li>Increasingly sophisticated vocabulary and phrasing,</li> </ul>
Clear		chosen for effect with a range of successful linguistic
Communication		devices
		Organisation
		Effective use of structural features
		Writing is engaging, using a range of clear,
		connected ideas
		Coherent paragraphs with integrated discourse
	Lawari arral 2	markers
	Lower Level 3	Content  Communication is generally clear
	12 15 pasula	Communication is generally clear  Tana and register are generally matched to
	13-15 marks	Tone, style and register are generally matched to  number and audience.
		purpose and audience
		Vocabulary clearly chosen for effect and appropriate  use of linguistic devices.
		use of linguistic devices

		Organisation
		Usually effective use of structural features
		Writing is engaging, with a range of connected ideas
		Usually coherent paragraphs with a range of
		discourse markers
Level 2	Upper Level 2	Content
		<ul> <li>Communicates with some sustained success</li> </ul>
7-12 marks	10-12 marks	<ul> <li>Some sustained attempt to match tone, style,</li> </ul>
		register to purpose and audience
Some		Conscious use of vocabulary with some use of
successful		linguistic devices
Communication		Organisation
		Some use of structural features  The second and real value an
		Increasing variety of linked and relevant ideas
		<ul> <li>Some use of paragraphs and some use of discourse markers</li> </ul>
	Lower Level 2	Content
	Lower Level 2	Communicates with some success
	7-9 marks	Attempts to match tone ,style and register to
	/ J marks	purpose and audience
		Begins to vary vocabulary with some use of linguistic
		devices
		Organisation
		Attempts to use structural features
		<ul> <li>Some linked and relevant ideas</li> </ul>
		<ul> <li>Attempt to write in paragraphs with some discourse</li> </ul>
		markers, not always appropriate
Level 1	Upper Level 1	Content
4.6	4.6	Communicates simply
1-6 marks	4-6 marks	Simple awareness of matching tone, style and
Cimale Limited		register to purpose and audience
Simple, Limited Communication		Simple vocabulary; simple linguistic devices
Communication		<ul><li>Organisation</li><li>Evidence of simple structural features</li></ul>
		One or two relevant ideas, simply linked
		Random paragraph structure
	Lower Level 1	Content
		Limited communication
	1-3 marks	Occasional sense of matching tone, style and
		register to purpose and audience
		Simple vocabulary
		Organisation
		Limited or no evidence of structural features
		One or two unlinked ideas
		No paragraphs
Level 0	Students will no	ot have offered any meaningful writing to assess.
No magnine	Niethier - t	L
No marks	Nothing to rewa	ara.

### **A06 Technical Accuracy**

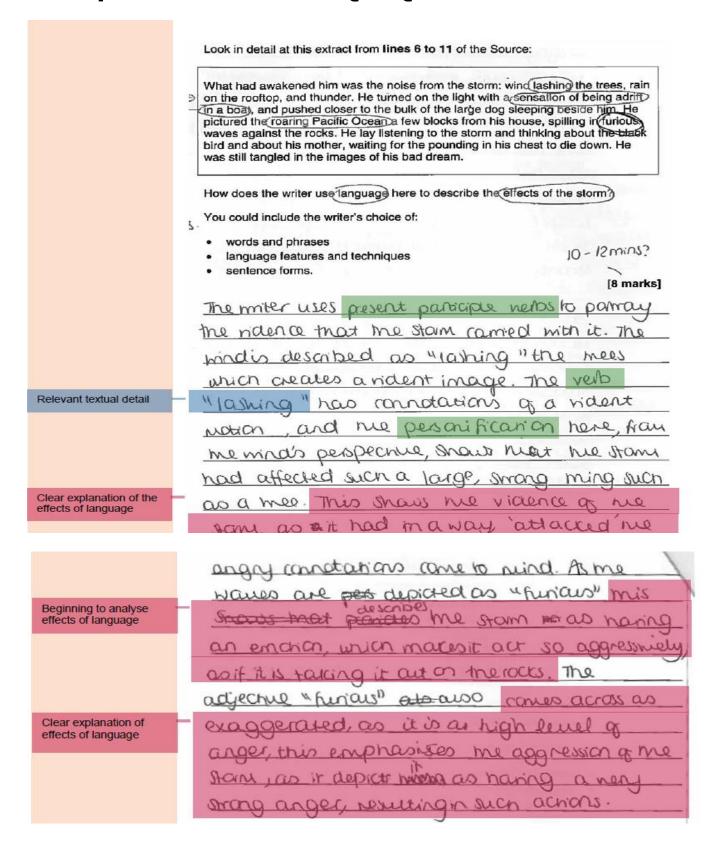
Students must use a range of vocabulary and sentence structure for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

Level	Skills Descriptors		
	<ul> <li>Sentence demarcation is consistently secure and consistently accurate</li> <li>Wide range of punctuation I used with a high level of accuracy</li> </ul>		
Level 4 13-16 marks	<ul> <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> </ul>		
	<ul> <li>High level of accuracy in spelling, including ambitious vocabulary</li> <li>Extensive and ambitious use of vocabulary</li> </ul>		
	<ul> <li>Sentence demarcation is mostly secure and mostly accurate</li> <li>Range of punctuation is used, mostly with success</li> </ul>		
Level 3 9-12 marks	<ul> <li>Uses a variety of sentence forms for effect</li> <li>Mostly uses Standard English appropriately with mostly controlled grammatical structures</li> </ul>		
	<ul> <li>Generally accurate spelling, including complex and irregular words</li> <li>Increasingly sophisticated use of vocabulary</li> </ul>		
	<ul> <li>Sentence demarcation is mostly secure and sometimes accurate</li> <li>Some control of a range of punctuation</li> </ul>		
Level 2 5-8 marks	<ul> <li>Attempts a variety of sentence forms</li> <li>Some use of Standard English with some control of agreement</li> </ul>		
	<ul><li>Some accurate spelling of more complex words</li><li>Varied use of vocabulary</li></ul>		
	<ul> <li>Occasional use of sentence demarcation</li> <li>Some evidence of conscious punctuation</li> </ul>		
Level 1 1-4 marks	<ul> <li>Simple range of sentence forms</li> <li>Occasional use of Standard English with limited control of agreement</li> </ul>		
	<ul><li>Accurate basic spelling</li><li>Simple use of vocabulary</li></ul>		
Level 0	Students' spelling, punctuation etc. is sufficiently poor to prevent		
No marks	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**



Perceptive analysis of language The miter creates sympathy fortue bay an enchanal effect that the stain has, maigh me use of me participle new "tangeled."

This red has conatations of environment and mether immobility, which has been caused by me stam. The fact mat me show has made a tray feel mat way show has made a let of paver, and is very superior, ownest dominant.

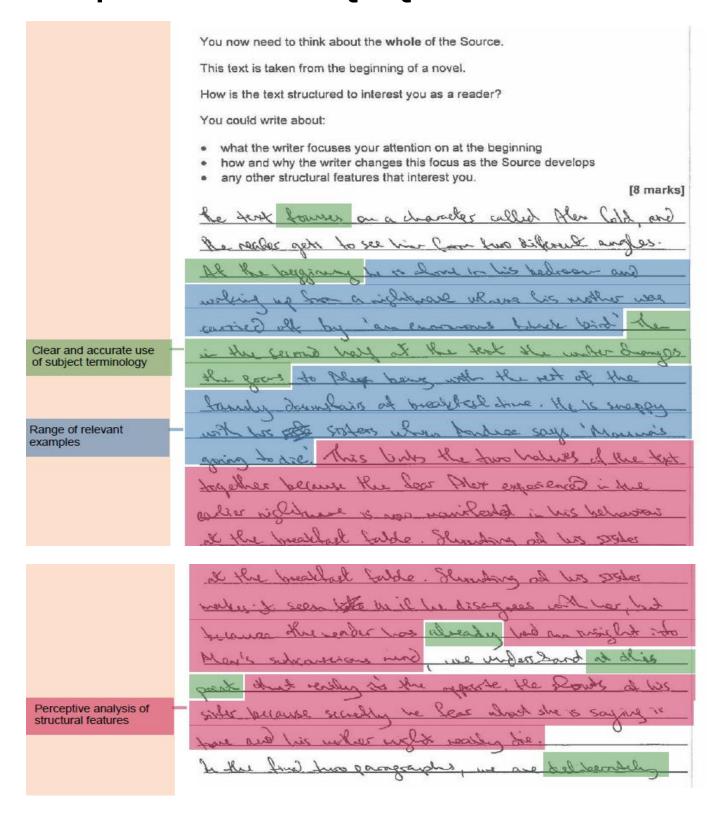
#### Level 4: 7 marks

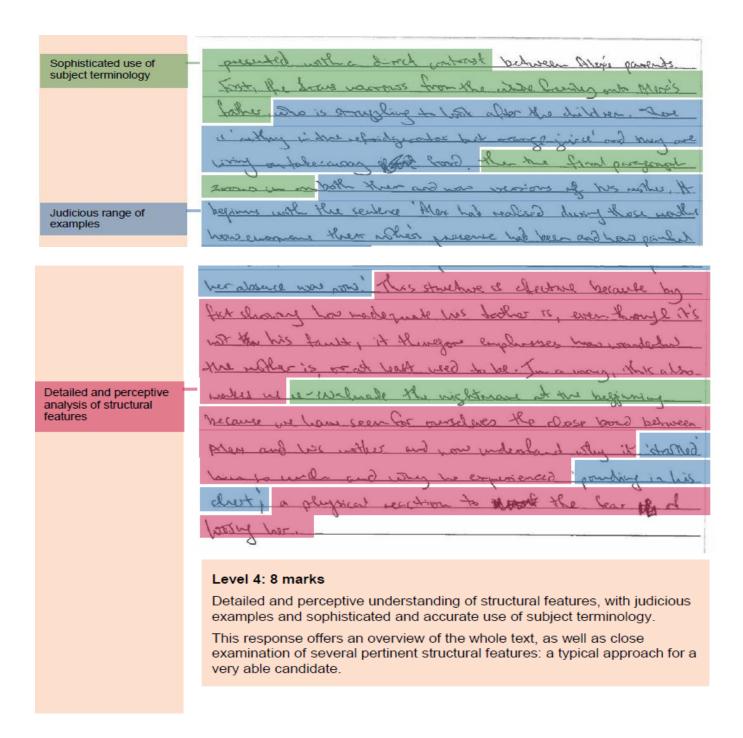
Perceptive understanding of language by the end; sophisticated and accurate use of subject terminology.

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**





# **Exemplar answer from AQA: Q4**

31	5 5
	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
	<ul> <li>evaluate how the writer shows that Alex is struggling to cope</li> <li>support your response with references to the text.</li> </ul>
	[20 marks]
	The state of the s
	during Alexanders outburst at his sister's ordictions
Relevant textual	about his mether define where he says "You too are just kick.
reference	You don't know what you're talking about! which shows a
Clear evaluation	Sense of denial from Mexander. This could ben show Alexander
	longing for a sense of normality from his past of when his
	nother was swell which however may not come true as
	prellicted by his sister knowna It could be said that
Perceptive evaluation	This inevitables Drediction is similar to the storm as
	it is impossible to stop a storm by simply dengine it's
	Bustenso as Mexander is trying to de with his mother's
Describing and the of	illness. Itso The Storm could also represent the menitable
Perceptive analysis of writer's methods	chaos within he house it his mother dies as thereis
	aboutly a chaotic structure in the Cold household where
Judicious textual detail	Mosing "Cuch of them are whenever and whatever they pleased"
	and even goes so for as veftering to the situation as or "almost like
	a party".

Convincing response to focus of his mather before the illness which hardware portrays this sense of longing for his mother back and the lifestyle of order that he was used to. By listing this the aspects of his life before his mothers illness such as "her flowers. The area familiar fragrance of fresh-baked works and the small of paint" and then going an to describe his mother as "little rome than a steat ghost" creates this sense of change and helps the wready to insurine the vast impact this illness here had an not only therander's nother, 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.

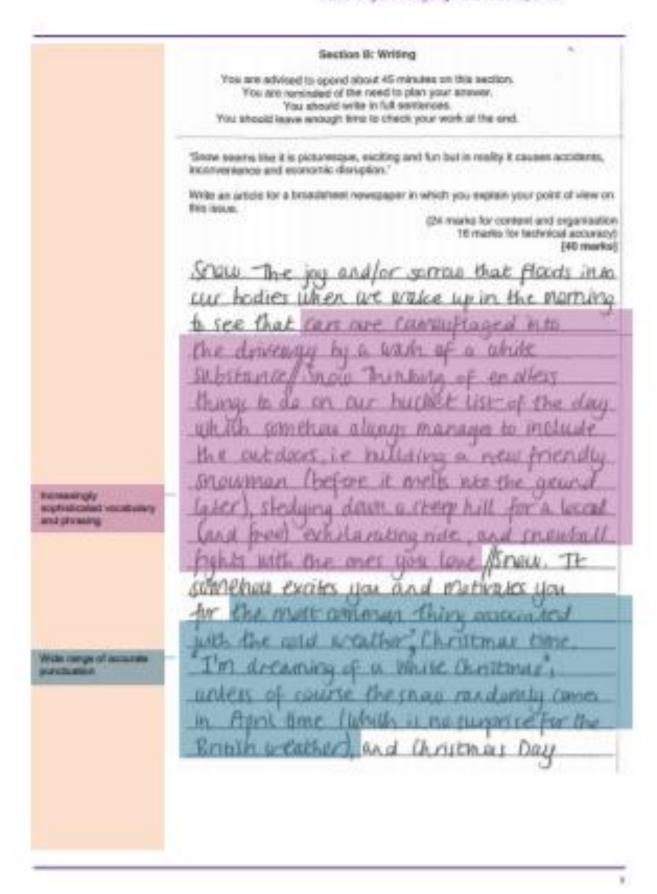
This response demonstrates an intelligent choice of writer's methods on which to focus: the symbolic representation of the storm, and the use of listing and metaphor to convey the contrast in the mother pre/post illness.

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 murked responses.



ends up laiking like any other normal SIGH OF mbs our hedies

Variet and effective structural feature – reposition of spending to round up positive sepects before moving one negative

Full range of appropriate sentence forms for others What about the negative aspects?
Success, after what The just described upo'd think that they don't exist.
But they so from It is a force to be

reckened with You may think that we gater crawningly school to pargione and have the upper hand but you are radly wittaken. The snow can make your emchical day a Living ambroace consisterify eactors and have to catch Conscious coaling Cars are the only book option to travely along with walking. Vehitles are dangerous preather, skid dang, slapping stiding. There is the instrof no central ading to accidents. crow is fresh, it is the most of Post of view straft and developed time thewere, the real purplem liet w it mells into this ite.

н

the wordt conditions. Vehicles instantly have a last of control which could bead to frightening events occurring thousers, being a pedestrian, there is always the thance of falling over and heins publically embaration. Although it is not much of a big dead, no one likes being laughed at. This is the some that floods into our bedies.

You can deade.

#### 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)**

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25

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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.

- I am Obed Ramotswe. 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 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.
- 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 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 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.

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 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

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 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 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 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 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 prison, under the sunlight.

40

45

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55

,	•	[4 marks – 5 minutes]
_		
• _		
• _		
• _		
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#### 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 <u>whole</u> 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.

- 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
- 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
- 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.
- 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 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 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 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.

35

I know.

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]
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#### 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

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[8 marks – 10 minutes]

### Q3) You now need to think about the <u>whole</u> 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 Attwood (1983)

Lord of the Flies
William Golding (1954)