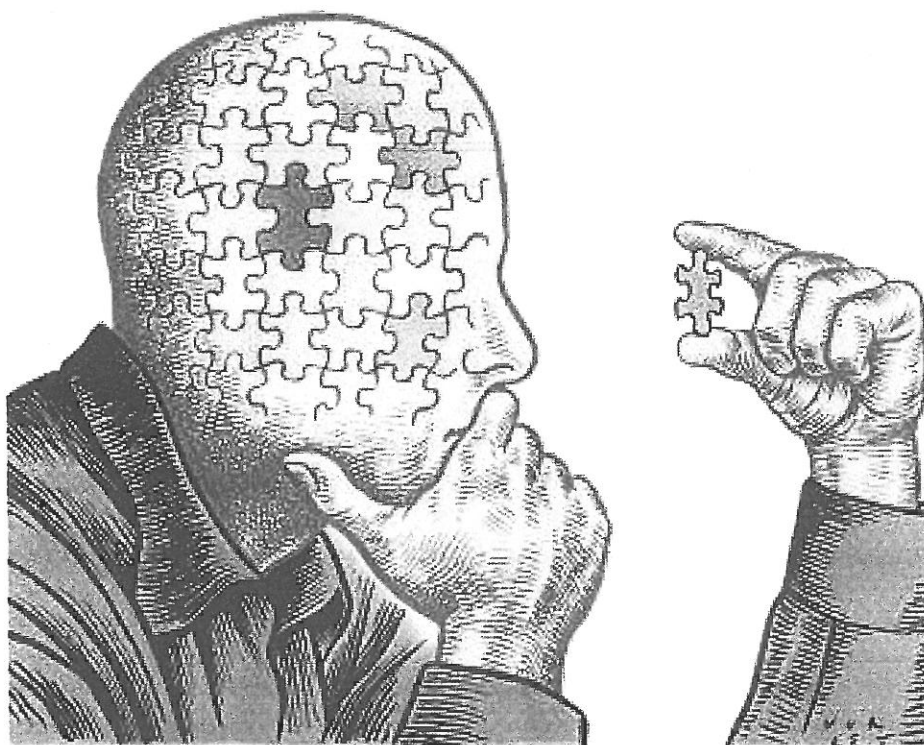


# ENGLISH REVISION IDEAS.



## Overview: What to expect.

At the end of the year 11 students will sit four English Examinations.

- 2 English Literature GCSE papers.
- 2 English Language GCSE Papers.

Literature papers involve a lot of recall and memory skills with regards to key quotations, themes and characters. These exams are closed book meaning that no texts can be taken into the examination.

This pack includes a breakdown of the papers in terms of what to expect in each paper and each section as well as some revision tips and tasks which can be adapted, recreated or used at home.

A REMINDER:

***ENGLISH MOCK EXAMS will consist of a Language Paper 1 examination and a Literature Paper 1 Examination.***

## SUPPORT IN ENGLISH.

Support is always available in the English department – you should find a copy of the English Department Revision arrangements in this pack as they currently stand. These may change over time but please note that if a student is unable to attend their teacher's revision slot they may attend those of another teacher if there is space.

- Drop-in sessions are also available with a classroom set aside for quiet revision, to catch-up with work, or to collaborate in revision groups with an English teacher present to support.
- Additional targeted groups may be formed following the Christmas Break and the Mock results with more precisely targeted students.
- *As you will agree the examination period is a very stressful and busy time for students, the English department would like to remind parents and students that should students not approach the offered sessions with the maturity and attitude which is required, they may be asked to leave additional sessions so as not to disturb the learning of others.*



ENGLISH LANGUAGE

PAPER 1

*Explorations in Creative Reading and Writing.*

*1 hour 45 minutes.*

Section A: Reading ( 40 marks)

<i>Question.</i>	<i>What to expect...</i>	<i>Marks Awarded:</i>
<i>1</i>	<i>List four things about...</i>	<i>4 marks</i>
<i>2</i>	<i>Look at lines... to ...</i> <i>How does the writer use language to ...</i>	<i>8 marks</i>
<i>3</i>	<i>Focus on the whole text:</i> <i>How has the writer structured the text to interest you as a reader?</i>	<i>8 marks</i>
<i>4</i>	<i>Focus on line .... to ...</i>  <i><u>A Statement is provided by the question</u></i>  <i>To what extent do you agree?</i>	<i>20 marks</i>

SECTION B: WRITING

**Advised time: 45 minutes.**

**40 marks: 24 for CONTENT and 16 for TECHNICAL ACCURACY.**

Choice of 2 tasks:

- ONE task will be based around an **IMAGE** as a stimulus.
- ONE task will be based around the **THEME** or **SETTING** of the extract.

*You should always **PLAN** before you begin and check carefully for errors.*



## ENGLISH LANGUAGE

### PAPER 2

*Writer's viewpoints and perspectives.*

*1 Hour 45 minutes.*

#### Section A: Reading ( 40 marks)

<i>Question.</i>	<i>What to expect...</i>	<i>Skill</i>	<i>Marks Awarded:</i>
<i>1</i>	<i>Choose 4 statements which are TRUE/FALSE</i>	<i>Identify key points.</i>	<i>4 marks</i>
<i>2</i>	<i>Refer to Source A and B for this question.</i> <i>Using details from BOTH sources write a summary of ...</i>	<i>Summarising information: SQI</i>	<i>8 marks</i>
<i>3</i>	<i>Refer ONLY to source B.</i> <i>How does the writer use language to...</i>	<i>Language Analysis</i>	<i>12 marks</i>
<i>4</i>	<i>Refer to BOTH sources.</i> <i>Compare the way in which the writers convey their different attitudes to ...</i>	<i>Comparing two texts and their use of language and structure.</i>	<i>16 marks</i>

### SECTION B: WRITING

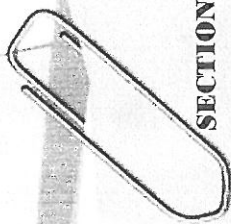
**Advised time: 45 minutes.**

**40 marks: 24 for CONTENT and 16 for TECHNICAL ACCURACY.**

- You will be given a statement linked to the topic of the provided texts

**Eg: School holidays are too long and have a poor impact on pupil performance.**

- You will then be asked to produce some form of non-fiction based text in which you communicate your views or attitudes towards the provided statement.



SECTION A:  
READING SECTION

Q1-4

Based on ONE extract  
taken from a novel.

QUESTION 1. ( 4 marks)

Always from Paragraph 1

1. List 4 things about...

⇒ DON'T just copy lines from the text.

⇒ READ the question carefully : you don't want to misread it and write about the wrong thing.

Question 2 ( 8 marks)

Always from Paragraph 2

Look at lines.... To ...

How does the writer use language to...

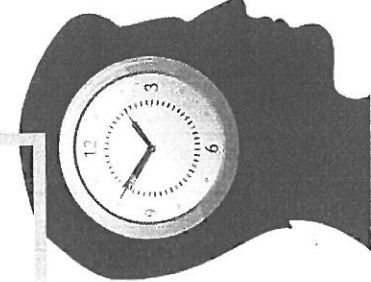
⇒ You MUST identify language features

⇒ You MUST also comment on the use of sentence structures.

⇒ EMBED your quotations.

⇒ DON'T just choose something randomly because you know what it is called — make sure that you can explain your chosen quotation in detail.

⇒ Candidates with best marks usually pick out and analyse a single word in detail.



This exam is 1 hour  
and 45 minutes  
long.

YOU SHOULD TRY TO SPEND NO MORE THAN AN  
HOUR ON THE READING SECTION.

Question 4 ( 20 marks)

Always on the last part of the extract.

Focus on lines .... To .....

A statement is provided.

To what extent do you agree?

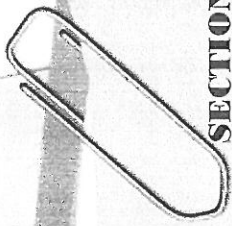
⇒ You DON'T have to argue both sides of the statement.

⇒ In this question think about WHAT the writer is doing and HOW he is achieving this effect.

⇒ You MUST support your answer with quotes.

⇒ Remain focused on the statement!

⇒ Analyse the ideas in the text and the methods used by the writer.



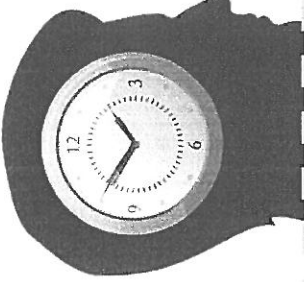
**SECTION B**

**Writing Section.**

**ALWAYS** some form of  
**Creative Writing** or  
**Narrative.**

**Writing Section.**

- Is worth 40 marks.
- 24 for **CONTENT**
- 16 for **TECHNICAL ACCURACY.**
- It will either be a **NARRATIVE** or **CREATIVE PIECE.**
- The theme will be **LINKED** in some way to the **EXTRACT.**



This exam is 1 hour  
and 45 minutes  
long.

YOU SHOULD AIM TO LEAVE YOURSELF 45 MINUTES

FOR THE WRITING SECTION:

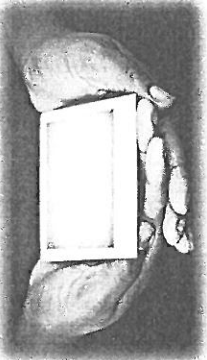
THAT'S 10 MINUTES TO PLAN.

30 MINUTES TO WRITE AND 5 TO CHECK OVER AT

THE END.

**OPTION 1: IMAGE STIMULUS.**

ONE option is to use an image as a  
source of inspiration.



- ⇒ Perhaps start by labelling what you see in the image as a starting point and surrounding these ideas with adjectives and language devices.
- ⇒ You AREN'T LIMITED to just using the image— you may choose to use it as a starting point.
- ⇒ Don't forget to use the **SENSES** in your description— especially if you are using the image as you already have one sense given to you there and then!!

**OPTION 2: A WRITTEN TASK**

- ⇒ The other option may be a simple written task to produce a creative piece.
- ⇒ **THINK** carefully about the place in which your piece could be featured.
- ⇒ Have they told you what the piece will be used for? - Make sure that it is APPROPRIATE for the setting.

**TIPS FOR THE BRAINY.**

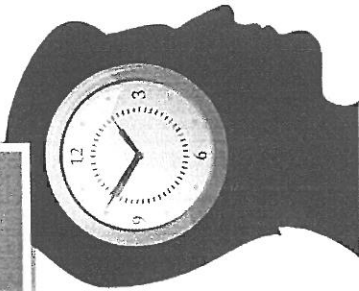


**ALWAYS** carry out some form of planning so that you know where you are going.

**ALWAYS** aim to use the techniques you have studied in your own writing.

**DON'T FORGET**—If you are struggling you are **ALLOWED TO STEAL** ideas from the extract in

This exam is 1 hour and 45 minutes long.



**SECTION A:  
READING SECTION**

**Q1-4**

**Based on TWO Non Fiction Extracts.**

**QUESTION 1. ( 4 marks)**

Choose 4 statements which are **TRUE/FALSE**.

- ⇒ This question is marked by a computer **BUT** you **WILL NOT** be able to trick it.
- ⇒ If you tick all the boxes **ONLY** the top 4 will be marked!
- ⇒ **DON'T FORGET** to read the statements carefully!

**Question 2 ( 8 marks)**

Refer to source A and B for this question.

Using details from **BOTH** sources write a summary of the differences between...

- ⇒ You **DO NOT** need to analyse specific language features in detail OR analyse single words.
- ⇒ You **MUST** use quotations— try to **EMBED** them so that they become part of your summary.
- ⇒ **TRY SQJ analysis:** State a difference, Offer a **QUOTATION** from each to present the differences and for each quotation **INFER** and **EXPLAIN** the differences.
- ⇒ Perhaps try to **FIND** your differences before you begin answering the question.

**Question 3 ( 12 marks)**

Refer only to Source B

How does the writer use language to...

- ⇒ You **WILL** be assessed on the way you analyse language features.
- ⇒ You **WILL** be assessed on the way in which you focus on sentence structure and its function.
- ⇒ You **WILL** gain more marks by focusing on **SINGLE WORDS** within the article.
- ⇒ **A TIP:** Try to think about the **BIG PICTURE:** What is the writer trying to do? Link your analysis to this purpose to show that you understand **WHY** these things are important.
- ⇒ **DON'T** just feature spot and list what you find!!

**Question 4 ( 16 marks)**

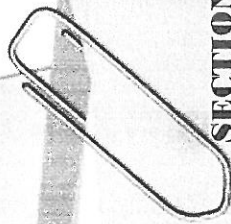
Refer to both sources.

Compare the way in which the writers convey their different attitudes to...

- ⇒ You **MUST** think about the attitudes of the writers and **HOW** they communicate their feelings.
- ⇒ You **MUST** comment on **BOTH** Sources.
- ⇒ You **DON'T** have to equally balance your similarities and difference you just need to talk about **BOTH** sources.
- ⇒ **A Tip:** Try to draw a rough **VENN** diagram or a **LIST** before you begin— you will find it much easier to focus when you write up your answer. **DON'T** cross out your planning either!

# PAPER TWO

## GCSE ENGLISH LANGUAGE - PAPER 2



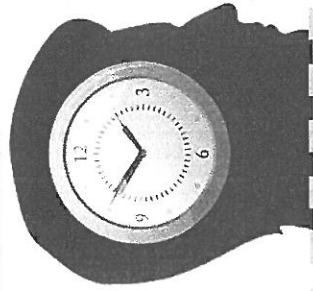
### SECTION B

#### Writing Section.

**ALWAYS** some form of  
**Creative Writing** or  
**Narrative.**

#### Writing Section.

- Is worth 40 marks.
- 24 for **CONTENT**
- 16 for **TECHNICAL ACCURACY.**
- It will have a **NON FICTION** focus.
- The theme will be **LINKED** in some way to the **EXTRACT.**
- You will be given a statement to consider.



This exam is 1 hour  
and 45 minutes  
long.

YOU SHOULD AIM TO LEAVE YOURSELF 45 MINUTES  
FOR THE WRITING SECTION:

THAT'S 10 MINUTES TO PLAN.

30 MINUTES TO WRITE AND 5 TO CHECK OVER AT  
THE END.

⇒ The focus will be writing to **ARGUE** or **PERSUADE**.

⇒ You **DO NOT** have to always agree or disagree with the statement— It can be one sided but it may be a good idea to show that you have considered alternate views as a sign of sophistication.

⇒ One third of your marks come from your use of **SENTENCE STRUCTURE** and **PUNCTUATION** so think carefully about these when you are writing up your ideas.

⇒ You should be thinking about features of **AFORESTRY** as a basic starting point but you can also include other features to spice up your writing and add interest for the reader!

⇒ Remember you **CAN MAKE UP** your **FACTS** and **STATISTICS** as well as **STEAL IDEAS** from the two sources in the Reading Section of the paper.

#### TIPS FOR THE BRAINY.



- \* **ALWAYS** carry out some form of planning so that you know where you are going.
- \* **ALWAYS** aim to use the techniques you have studied in your own writing.— Try and be clever with them.
- \* **ALWAYS** think about the **PURPOSE** of the piece and the **AUDIENCE** that you are writing for. It **MUST** be **APPROPRIATE** so think carefully about your wording.

DON'T FORGET—If you are struggling you are **ALLOWED TO STEAL** ideas from the extract in the text.



# GCSE English Literature.

## Literature

### Paper 1 Section A:

#### Macbeth

- ONE question worth 30 marks
- AO4: SPAG is also tested in this question!!  
(Worth 4 marks.)

##### TIPS for success:

- Analyse and identify methods used within the extract and where possible link some of the themes or areas explored in the extract to other parts of the play using some key quotations.
- Don't forget stagecraft and contextual links!!
- Don't forget that characters are CONSTRUCTS!!

##### Macbeth

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
5 And fill me from the crown to the toe topfull  
Of direst cruelty: make thick my blood,  
Stop up th' access and passage to remorse  
That no compunctious visitings of nature  
Shake my fell purpose nor keep peace between  
10 Th' effect and it. Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Where'er in your sightless substances  
You wait on nature's mischief. Come, thick night,  
And pall thee in the dunest smoke of hell,  
15 That my keen knife see not the wound it makes  
Nor heaven peep through the blanket of the dark,  
To cry 'Hold, hold!'

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]  
AO4 [4 marks]

### Paper 1 Section B:

#### A Christmas Carol.

- ONE question worth 30 marks.

Extract provided.

##### TIPS for success:

- Analyse and identify methods used within the extract and then link these to key parts of the novella using key quotations.
- Remember that characters are CONSTRUCTS: They have a purpose!
- Don't forget to link ideas to key themes explored in the novella and use the extract as a starting point.

##### Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 1 and then answer the question that follows.

In this extract Scrooge is being introduced to the reader.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.  
5 Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'No eye at all is better than an evil eye, dark master!'  
10 But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

## Paper 2 Section A:

## An Inspector Calls.

- A choice of 2 questions.
- You only answer **ONE** of them and it is worth **30 Marks!**
- AO4: **SPAG** is also tested in this question! **(4 Marks)**
- No Extract provided.

### TIPS for success:

- Use the bullet points to guide your answer to the question: Link to key quotations and themes within the play.
- Always link your answer back to Priestley's moral message.
- Remember the characters are not real: They are CONSTRUCTS!

## Paper 2 Section B:

## POETRY CLUSTER

- **ONE** question comparing **TWO** poems in the cluster
- Worth **30** marks.
- A blank copy of the **NAMED** poem is provided.

2	6
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Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.

## Ozymandias

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd in those lifeless things,  
The hand that mock'd them and the heart that fed;  
And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

Percy Bysshe Shelley

**[30 marks]**

**TIP for success:**

Make sure that you revise which poems can be linked together effectively.  
Aim to learn at least 5 key quotations and ideas from each poem as a minimum.

## Paper 2 Section C:

## UNSEEN POETRY

- **TWO** questions and **BOTH** must be answered.
- **QUESTION 1:** Analyse **ONE** unseen poem (28 marks)
- **QUESTION 2:** Compare a **NEW** unseen poem with the previous unseen poem. (8 marks)

### Tin & Daughter Leaving Home

When I taught you  
at eight in role  
a bicycle, flying saucer  
before you  
as you avoided enemy  
on two round wheels,  
my own words sounding  
at twelve when you pulled  
around down the curved  
tongue of the park,  
I urge walking  
for the thrill  
of your steps as a  
form of locomotion  
when you grow  
older, more aware  
with discipline  
of your steps,  
your life, meaning  
with laughter  
and facing  
toward you like a  
superhero's smiling  
gesture.

Unit: 

ix. To a Daughter Leaving Home, how does the poet present the speaker's

Edwards

### Form for My Name

My little sister likes to go to my classes.  
He asked to meet her before she could  
attend her kindergarten class and she didn't like  
the teachers' subject.  
The lady who they're studying  
isn't working.  
Get this right here. They're  
hard to believe.

I had to go to my little sister playing basketball  
because she had basketball practice at home.  
She didn't want  
to play basketball. She didn't  
like to play the game.  
She's a basketball player.

I try to make my little sister  
play basketball every  
day and she doesn't like it. She's  
not playing at all. She's  
a basketball player and she  
isn't playing.

I need to make my little sister  
play basketball.

Cellulose

<sup>2</sup> *Quorum* is a prefix name for the game of quorum.

[illegible]

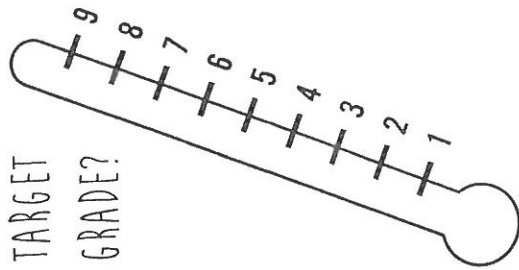
28 months 62

## TIPS FOR SUCCESS.

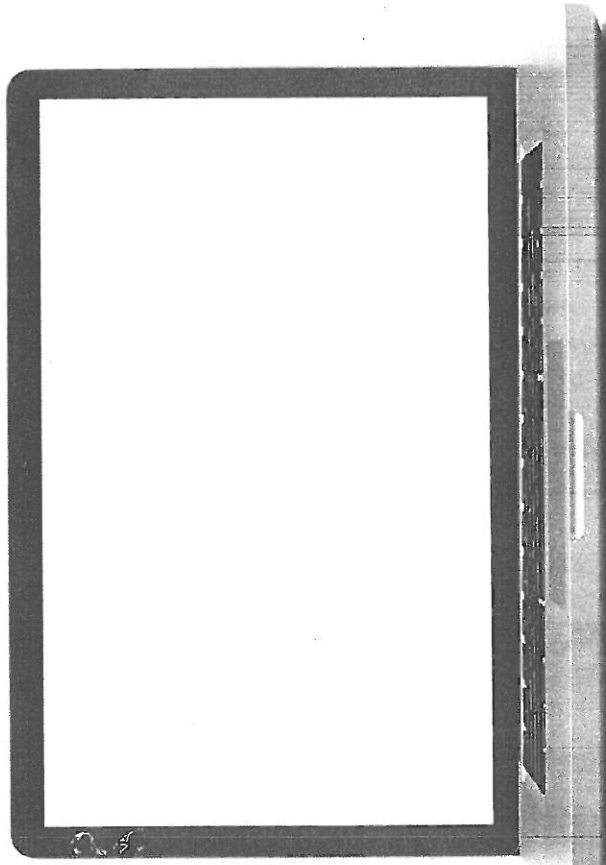
**Learn your poetic techniques!!**

# Student revision plan

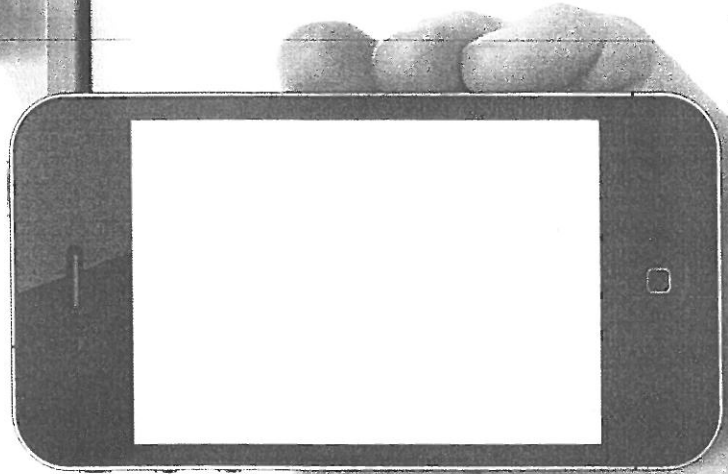
TARGET  
GRADE?



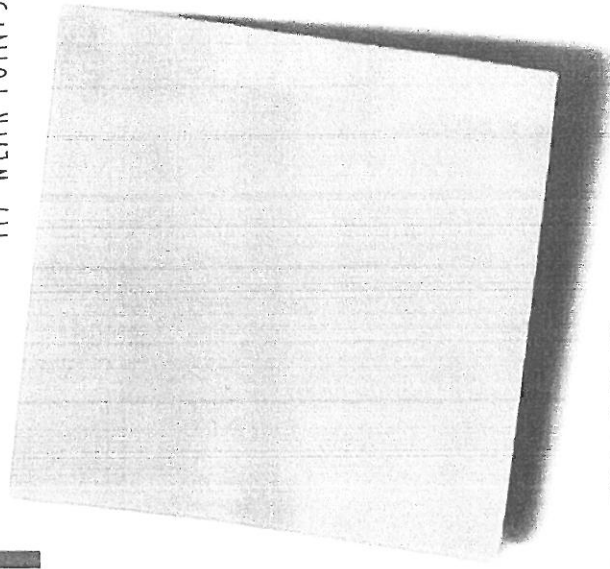
MY STRONG POINTS?



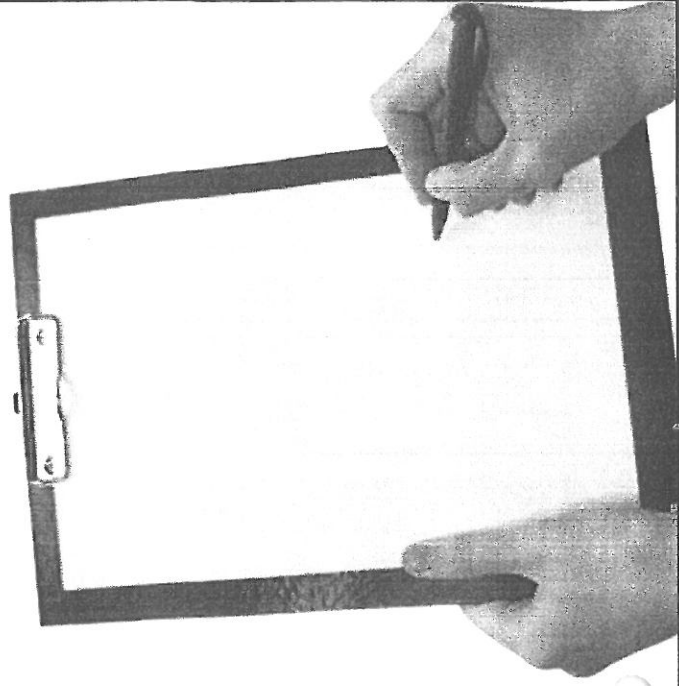
RESOURCES I  
PLAN TO USE?



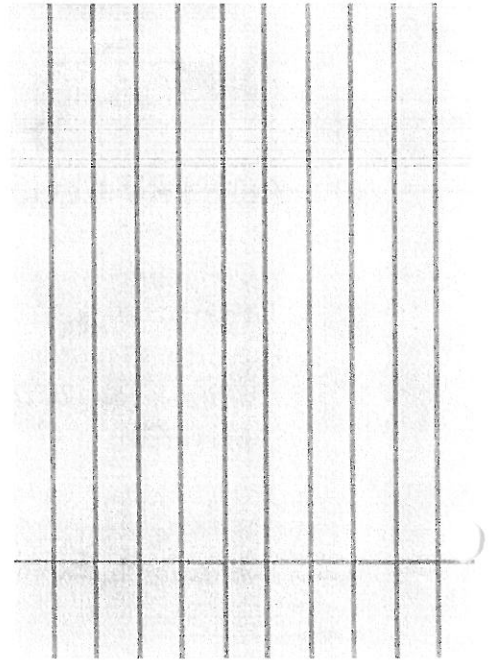
MY WEAK POINTS?



KEY TERMS/QUOTES  
I MUST REMEMBER?



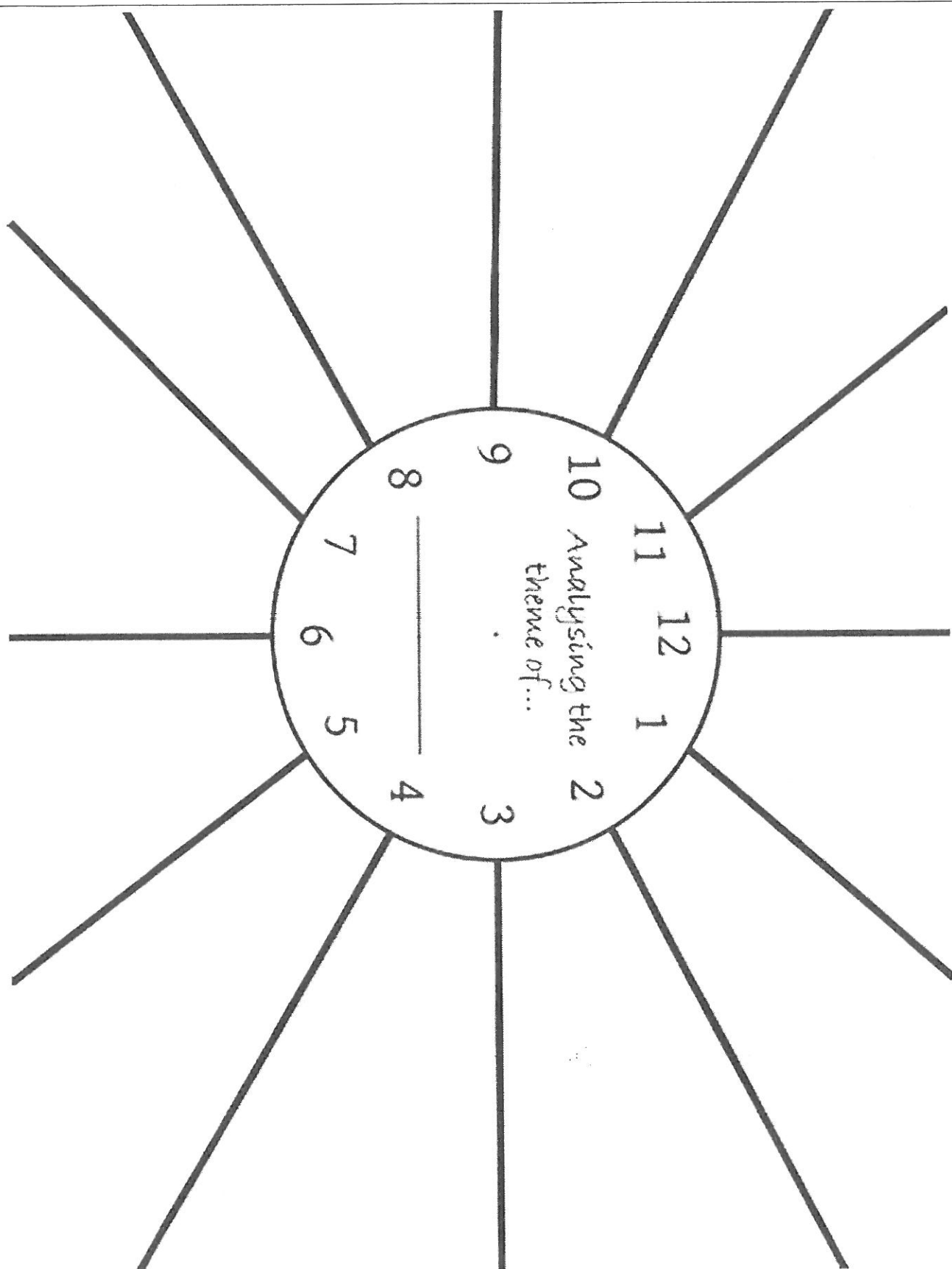
KEY INFO FOR EXAM?

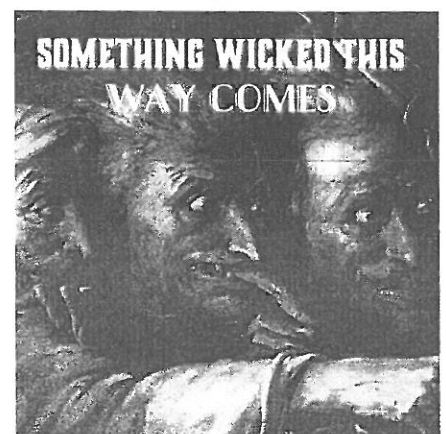
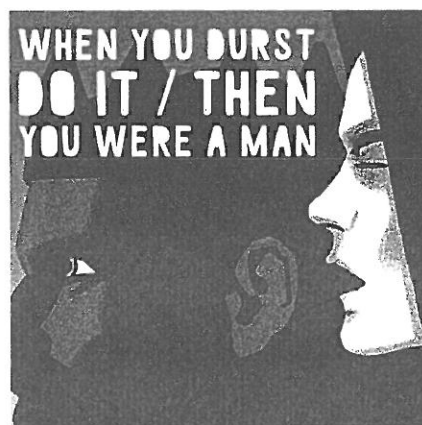
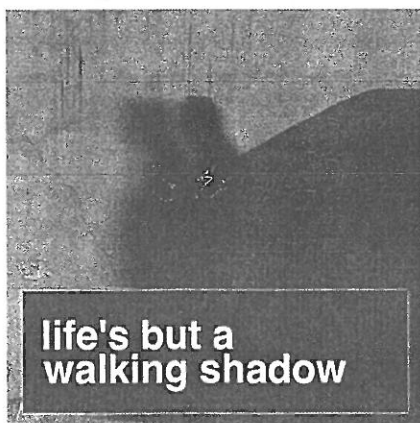
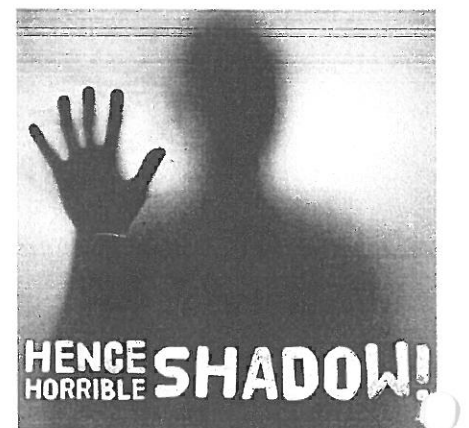
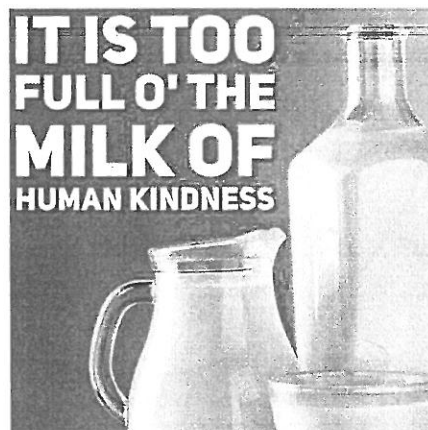
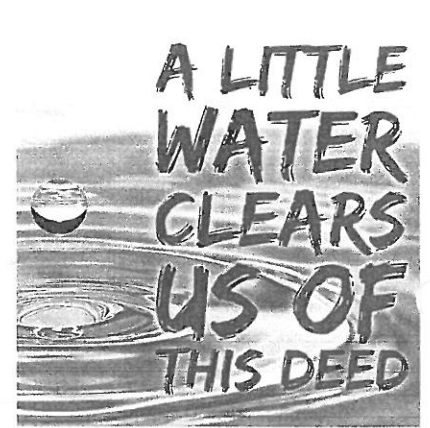
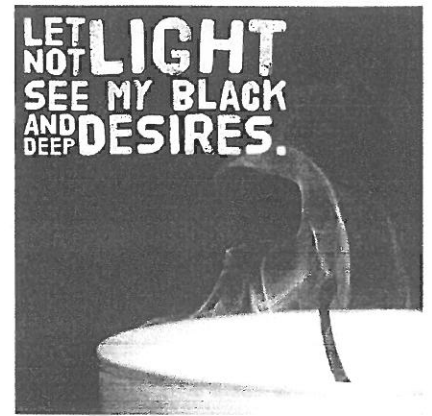
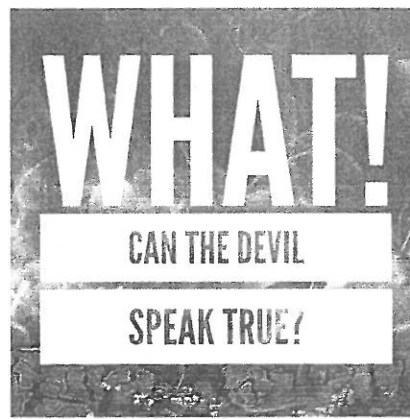




Using the idea of a clock to time your revision and focus it on key concepts and ideas can be useful. Add as many or as little lines to the clock as you need to space out your time.

*You could focus on a character in each slot. Or you could put a character in the middle and find quotes for each Act or chapter?*





Cut these out and make a set of flash cards.

- You can try to guess the character or event. Or you could link them together in terms of themes or ideas, or display them as revision reminders. You could make your own batch for the other texts that you have studies.
- You could take one and glue it to the middle of a page and then surround this with ideas and links to themes and characters.

IS THIS  
A DAGGER  
WHICH  
I SEE  
BEFORE ME?

THIS CASTLE  
HATH A  
PLEASANT  
SEAT

Vaulting  
AMBITION /  
*Which*  
OVERLEAPS  
ITSELF

OH HORROR  
HORROR  
HORROR

WISDOM? TO  
*leave his*  
WIFE, HIS BATES?

LET EVERY SOLDIER  
HEW HIM DOWN A  
BOUGH

Learning mats can be useful for recall and revision. You could use it for context like the one below, or you could put a theme in the middle and link to characters, or a question in the middle and use the boxes to paragraphs for an answer to a question, or a character in the middle and track their changes or analyse a key quote for them in each box.

King James I

I

The Gunpowder Plot

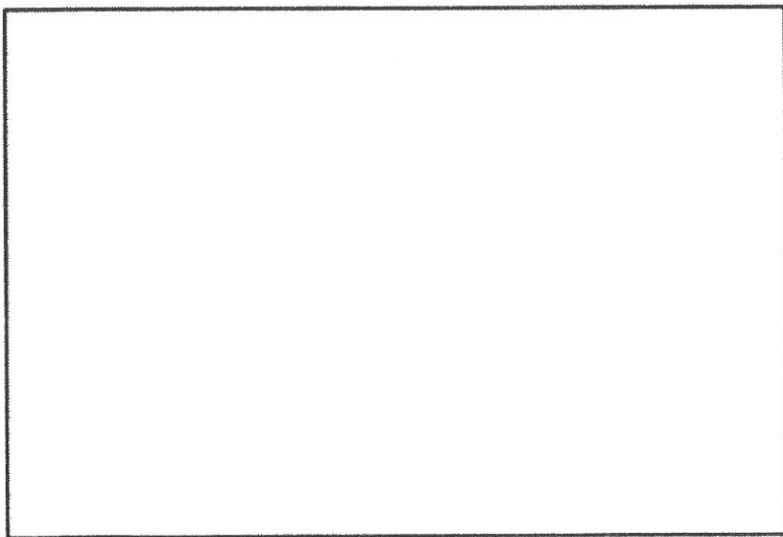
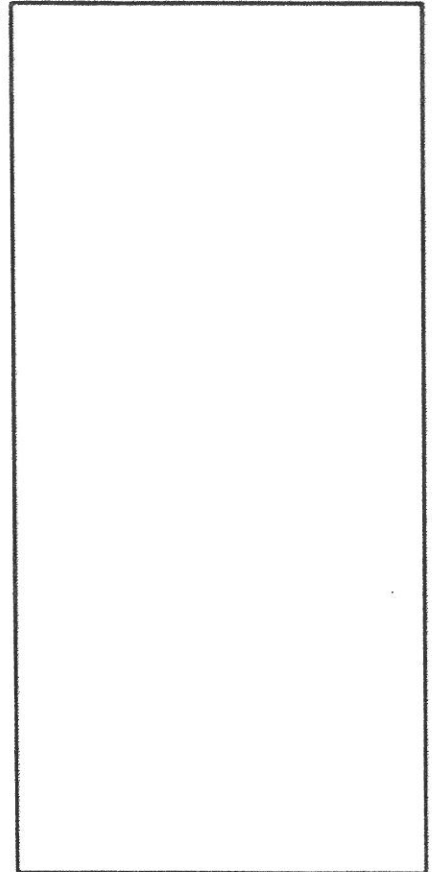
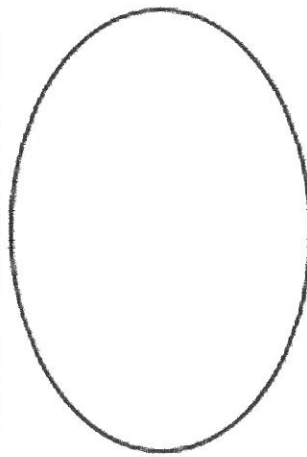
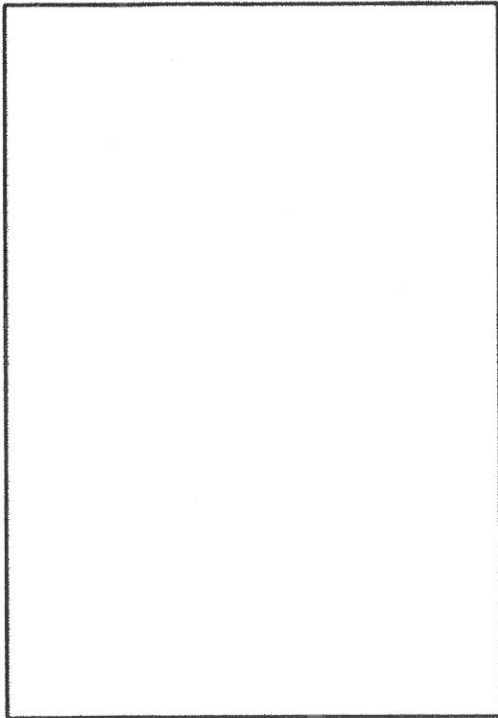
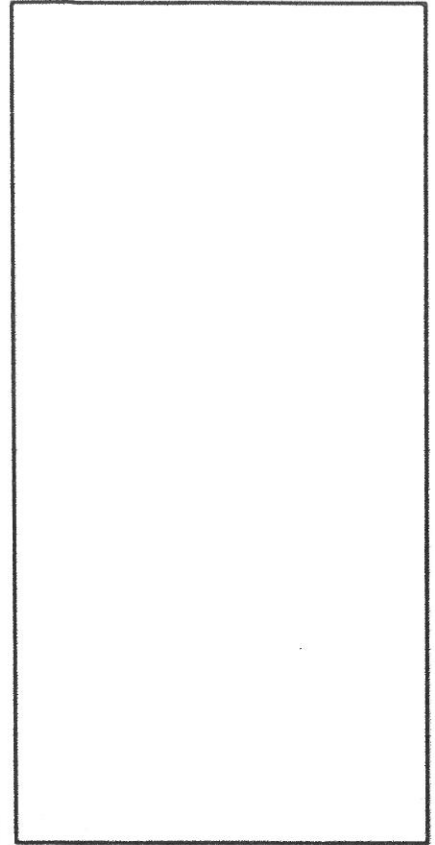
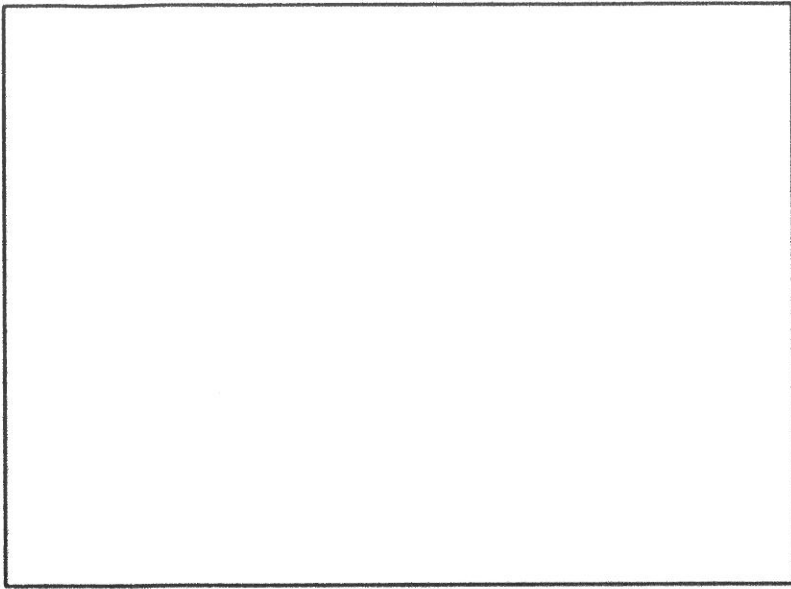
The Globe Theatre

Macbeth  
Context



Witchcraft

Historical Context



# Exam Preparation

## Edna the Examiner's Complete Guide Paper 2

Name: \_\_\_\_\_

There is some quite tricky stuff in these papers – however it is going to be more than fine for you if you work hard! Follow the advice here, stick to the structures and practice all questions and you will succeed.







# Language Paper 2

In paper 2, you will have a modern and a 19<sup>th</sup> century non-fiction text on similar topics. So now, you have two texts to deal with.

This exam is, again, split into two sections...

Section A is testing your reading skills

Section B is testing your writing skills

In section A, I want to know if you can:

- Take information from a text.
- Summarise the key information across two texts.
- Identify and explain language features
- Compare and contrast the points of view given in two texts.

In section B, I want to know if you can create interesting texts, using effectively:

- Techniques to describe and explain
  - Paragraphs
  - Good vocabulary
  - Punctuation
  - Spelling

*In your reading paper your timing is very important.  
Spend 15 minutes reading the text and then...*

Question	Marks	Time	% of whole GCSE
Extract Information	4	5 mins	2.5%
Summary	8	8 mins	5%
Language	12	12 mins	7.5%
Comparison	16	20 mins	10%
Writing to present a point of view	24 for content 16 for SPAG	45 mins	25%



Again, look how big a weighting the last two questions are compared to the first tasks – it is vital that you are leaving enough time for these.

# Language Paper 2 – Extract A

## ***Touching the Void*** **By Joe Simpson**

This one is a modern account...



*Joe Simpson and his fellow climber Simon Yates successfully climbed to the summit of the remote Siula Grande mountain in the Peruvian Andes. However, during the descent Joe broke his leg. Convinced Joe was dead, Simon cut the rope that joined them together and Joe fell into a crevasse...*

I glanced at the rope stretched tautly above me. It ran up the wall and disappeared onto the slope above. There was no possibility of getting back to that slope some twenty feet above me. I looked at the wall of the crevasse close by my shoulder. On the other side another wall of ice towered up ten feet away. I was hanging in a shaft of water ice. The decision to look down came as I was in the process of turning. I swung round quickly, catching my smashed knee on the ice wall and howling in a frenzy of pain and fright. Instead of seeing the rope twisting loosely in a void beneath me, I stared blankly at the snow below my feet, not fully believing what I was seeing. A floor! There was a wide snow-covered floor fifteen feet below me. There was no emptiness, and no black void. I swore softly, and heard it whisper off the walls around me. Then I let out a cry of delight and relief which boomed round the crevasse. I yelled again and again, listening to the echoes, and laughed between the yells. I was at the bottom of the crevasse.

When I recovered my wits I looked more carefully at the carpet of snow above which I was dangling. My jubilation was quickly tempered when I spotted dark menacing holes in the surface. It wasn't a floor after all. The crevasse opened up into a pear-shaped dome, its sides curving away from me to a width of fifty feet before narrowing again. The snow floor cut through the flat end of this cavern, while the walls above me tapered in to form the thin end of the pear barely ten feet across and nearly 100 feet high. Small fragments of crusty snow patterned down from the roof.

I looked round the enclosed vault of snow and ice, familiarising myself with its shape and size. The walls opposite closed in but didn't meet. A narrow gap had been filled with snow from above to form a cone which rose all the way to the roof. It was about fifteen feet wide at the base and as little as four or five feet across the top.

A pillar of gold light beamed diagonally from a small hole in the roof, spraying bright reflections off the far wall of the crevasse. I was mesmerised by this beam and sunlight burning through the vaulted ceiling from the real world outside. It had me so fixated that I forgot about the uncertain floor below and let myself slide down the rest of the rope. I was going to reach that sunbeam. I knew it then with absolute certainty. How I would do it, and when I would reach it were not considered. I just knew.

In seconds my whole outlook had changed. The weary frightened hours of night were forgotten, and the abseil which had filled me with such claustrophobic dread had been swept away. The twelve despairing hours I had spent in the unnatural hush of this awesome place seemed suddenly to have been nothing like the nightmare I had imagined. I could do something positive. I could crawl and climb, and keep on doing so until I had escaped from this grave. Before, there had been nothing for me to do except lie on the bridge trying not to feel scared and lonely, and that helplessness had been my worst enemy. Now I had a plan.

# Language Paper 2 – Extract B

## Extract from Captain Scott's Diary

And this one's about 100 years old...



*In 1911-1912 Scott led an expedition to the South Pole. After reaching the Pole, they faced a 700 mile trek back to their base camp. The weather conditions deteriorated terribly, and the men weakened for want of food and water. They died in their tent and this diary was discovered months later with their bodies.*

**February 2nd, 1911**

*Impressions*

The seductive folds of the sleeping-bag.

The hiss of the primus and the fragrant steam of the cooker issuing from the tent ventilator.

The small green tent and the great white road.

The whine of a dog and the neigh of our steeds.

The driving cloud of powdered snow.

The crunch of footsteps which break the surface crust.

The wind blown furrows.

The blue arch beneath the smoky cloud.

The crisp ring of the ponies' hoofs and the swish of the following sledge.

The droning conversation of the march as the driver encourages or chides his horse.

The patter of dog pads.

The gentle flutter of our canvas shelter.

Its deep booming sound under the full force of a blizzard.

The drift snow like finest flour penetrating every hole and corner – flickering up beneath one's head covering, pricking sharply as a sand blast.

The sun with blurred image peeping shyly through the wreathing drift giving pale shadowless light.

The eternal silence of the great white desert. Cloudy columns of snow drift advancing from the south, pale yellow wraiths, heralding the coming storm, blotting out one by one the sharp-cut lines of the land.

The blizzard, Nature's protest – the crevasse, Nature's pitfall – that grim trap for the unwary – no hunter could conceal his snare so perfectly – the light rippled snow bridge gives no hint or sign of the hidden danger, its position unguessable till man or beast is floundering, clawing and struggling for foothold on the brink.

The vast silence broken only by the mellow sounds of the marching column.

**Saturday, March 25th, 1911**

We have had two days of surprisingly warm weather, the sky overcast, snow falling, wind only in light airs. Last night the sky was clearing, with a southerly wind, and this morning the sea was open all about us. It is disappointing to find the ice so reluctant to hold; at the same time one supposes that the cooling of the water is proceeding and therefore that each day makes it easier for the ice to form – the sun seems to have lost all power, but I imagine its rays still tend to warm the surface water about the noon hours. It is only a week now to the date which I thought would see us all at Cape Evans.

The warmth of the air has produced a comparatively uncomfortable state of affairs in the hut. The ice on the inner roof is melting fast, dripping on the floor and streaming down the sides. The increasing



# Language Paper 2 – Extract B

cold is checking the evil even as I write. Comfort could only be ensured in the hut either by making a clean sweep of all the ceiling ice or by keeping the interior at a critical temperature little above freezing-point.

**Sunday, March 17th, 1912**

Lost track of dates, but think the last correct. Tragedy all along the line. At lunch, the day before yesterday, poor Titus Oates said he couldn't go on; he proposed we should leave him in his sleeping-bag. That we could not do, and induced him to come on, on the afternoon march. In spite of its awful nature for him he struggled on and we made a few miles. At night he was worse and we knew the end had come.

Should this be found I want these facts recorded. Oates' last thoughts were of his Mother, but immediately before he took pride in thinking that his regiment would be pleased with the bold way in which he met his death. We can testify to his bravery. He has borne intense suffering for weeks without complaint, and to the very last was able and willing to discuss outside subjects. He did not – would not – give up hope to the very end. He was a brave soul. This was the end. He slept through the night before last, hoping not to wake; but he woke in the morning – yesterday. It was blowing a blizzard. He said, 'I am just going outside and may be some time.' He went out into the blizzard and we have not seen him since.

## Question 1 Guide

**Marks: 4**  
**Time: 5 mins**  
**Need: 4 shaded boxes**  
**Skill: Extracting Information**

Same as before, nice easy question to start with.

Just like paper 1, this is just a quick snappy one to get your feet under the table. Do not spend long on it!



### Edna's Top Tips

- The bullet points will always be in order, so go through them top to bottom as you read through the text.
- If you're not sure, go by 'process of elimination' – do the ones you know are right first!
- Only shade 4 boxes– if you shade them all only the first 4 will be considered. If you get one wrong, put a cross through it.



## Question 1 – Your Go!

1) Read again the first paragraph of Source A.

Choose four statements below which are true.

Shade the boxes of the ones that you think are true.

[4 marks]

- |  |                          |
|--|--------------------------|
| A. The rope above him was loose.                           | <input type="checkbox"/> |
| B. He could not see the end of the rope.                   | <input type="checkbox"/> |
| C. He could have climbed back up the rope.                 | <input type="checkbox"/> |
| D. He wasn't brave enough to look at the snow wall by him. | <input type="checkbox"/> |
| E. He was suspended in a chute of water ice.               | <input type="checkbox"/> |
| F. He hit his elbow as he turned and he screamed in pain.  | <input type="checkbox"/> |
| G. There was a floor of snow below him.                    | <input type="checkbox"/> |
| H. He was delighted to see snow fifteen feet below him.    | <input type="checkbox"/> |

# Question 2 Guide

**Marks:** 8  
**Time:** 8 mins  
**Need:** 2 – 3 PEEEE paragraphs  
**Skill:** Summarising

This is a smash and grab question this one. No extra marks being fancy and detailed here. Get in, get it done, get out.



This is just 5% of your GCSE – it's easy to get bogged down in it. Don't.

Your question will look a bit like this....

You need to refer to Source A and Source B for this question.

Both people deal with the loss of their team member in different ways.

Use details from both sources to write a summary of the different ways the people deal with the loss of their team member.

(8 marks)

## Edna's Strategy

When you read, in each text underline 2 or 3 lines of evidence that inform you about the topic in question.

If you find more than 2 or 3, pick the points that you don't think everyone else will say. Be unique.

## Edna's Top Tips

- Know the PEE structure and aim for 3-4 bits of small evidence from each source.
- One paragraph on source A followed by one on source B

You need to follow this structure in each paragraph...

**Point** – Introduce how one man reacts to the loss.

*Then, short, snappy and regular...*

**Evidence**– Relevant evidence to match.

**Explain**– One sentence explanation of what you infer from this.

Scott struggles to come to terms with the loss of his team mate, and gives the impression that the loss of Titus upset the whole travelling party, for there was "tragedy all along the line." He feels an loyalty and close friendship with the deceased, for when he asked to be left in his sleeping bag, Scott admits "that we could not do." Scott can't quite accept that his friend has gone, for he says "we have not seen him since," demonstrating a degree of hope that he may yet return.

**Question 2 - Your go!**

You need to refer to Source A and Source B for this question.

Both people deal with the loss of their team member in different ways.

Use details from both sources to write a summary of the different ways the people deal with the loss of their team member.

**(8 marks)**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. On the right side, there are two faint, light-colored circular marks, possibly from hole punches or binding rings. The paper appears to be part of a notebook or a binder.

**Question 2 - Your go!**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. On the left edge, there are two faint, vertically aligned marks that look like parentheses ')'. The paper appears to be from a notebook or a standard sheet of stationery.

# Self-Assess



Double check, have you:

- ☐ Got 2 paragraphs with three bits of evidence in each?
- ☐ Not used the most obvious points?
- ☐ In each paragraph, included:
  - ☐ Point in response to task.
  - ☐ Evidence?
  - ☐ Explanation of what that quote informs you.

## Mark Scheme

### **Perceptive, Detailed (7-8)**

Shows a detailed understanding of difference between the situations

- Offers perceptive interpretation of both texts
- Synthesises evidence between texts
- Selects a range of judicious quotations from both texts

### **Clear, relevant (5-6)**

Shows a clear understanding of differences between the situations

- Begins to interpret both texts
- Demonstrates clear connections between texts
- Selects relevant quotations/references from both texts to support response

### **Some, attempts (3-4)**

Identifies some differences between the situations

- Attempts some inference from one/both texts
- Attempts to link evidence between texts
- Selects some quotations/references; not always supporting (from one/both texts)

I would give myself \_\_\_\_\_ marks.

To improve next time I need to:

In this question, I must remember to:



## Question 3 - Your go!

**This is another language question (like Q2 on paper 1) and you answer it in exactly the same way. The only difference is: this one is worth 12 marks. Review my tips and structures in paper 1 and give it a go...**



You now need to refer only to Source A, paragraphs 2, 3 and 4.

How does the writer use language to describe the crevasse?

**(12 marks)**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

### Question 3 - Your go!

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



# Self-Assess



- Double check, have you:
- ☐ Used subject terminology each time?
  - ☐ Got 2-3 paragraphs?
  - ☐ Not used the most obvious points?
  - ☐ In each paragraph, included:
    - ☐ A point?
    - ☐ Evidence?
    - ☐ Explanation of lead language choice?
    - ☐ Zoomed in on a key word?

## Mark Scheme

### Perceptive, Detailed (10-12)

#### Shows perceptive and detailed understanding of structure

- Analyses the effects of the writer's choice of structural features.
- Selects a range of judicious quotations
- Uses a range of subject terminology appropriately.

### Clear, relevant (7-9)

#### Shows clear understanding of structure

- Clearly explains the effects of writers choices of structural features.
- Selects relevant quotations
- Uses subject terminology accurately.

### Some, attempts (4-6)

#### Shows some understanding of structure

- Attempts to comment on the effect of structural features
- Selects some relevant quotations
- Uses some subject terminology, not always appropriately

I would give myself \_\_\_\_\_ marks.

To improve next time I need to:

In this question, I must remember to:

# Question 4 Guide

**Marks: 16**

**Time: 20 mins**

**Need: An introduction,**

**4 – 6 PEEZLs**

**Skill: Comparison**

It is very easy to get lost in this one – but if you attack it methodically, you will be fine.

This is 10% of your whole GCSE – so it is really important that you give it a good chunk of time and your full application.



**Your question will look a bit like this....**

Both texts give accounts of experiences in extreme conditions.

Compare how the two explorers present their opinions of the extreme conditions.

In your answer, you should:

- Compare their different opinions of the conditions.
- Compare the methods they use to convey their attitudes
- Support your ideas with quotations from both texts.

**This question is all about the writers purpose. What do they want to tell us about the conditions?**

**[16 marks]**

## Edna's Top Tips

- You must, must know the same bank of writer's methods for this question. As well as the language features and structural features already explored, learn those on the next page as a starting point.
- Know the PEEZL structure and aim for 4-6 in 20 minutes.
- The examiner loves it when you can offer multiple and differing points of view. When you make a point, you need to considering: What else? Can this evidence argue against this too? Are there additional interpretations?
- It is paramount that you are comparing: make reference to features of similarity and difference and link your paragraphs together throughout.

## Edna's Strategy

- Whilst you read through the extract, highlight 3 or 4 bits of evidence from each text that presents their opinion of the conditions.
- Then, select the 'rich quotes' – the ones that have clear writers methods in them that you can pick out and explain.
- Start with an introduction. Give your overall view, considering the text as a whole. All your points going forward will link back to this overall view and become increasingly specific as you move through.



# Question 4 Guide

You need to follow this structure in each paragraph...

**Point and evidence** – Make a point about their opinion with evidence.

**Explanation** – what does this quote tell us about their opinion?

**Zoom** on writer's methods – How do the writer's methods communicate this opinion?

**Link** – How is this similar or different to the other text?

Below is an example paragraph. Each line has been coloured to match each requirement above.

Both writers regard the extreme conditions in different ways: In source A, Simpson sees the conditions as a challenge to overcome and a saviour in his peril, whereas Scott fluctuates between appreciation of the beauty of the environment, and a recognition it's hostility and danger.

Scott has a particular appreciation for the scale of the white landscape and the opportunities that this presents him, as demonstrated through his focus on "the small green tent and the great white road." The fact he is able to identify the juxtaposition between his minimal shelter and the huge white expanse, without suggestion of concern, highlights that he is comfortable with the extreme conditions at this time. Having this focus as part of an incremental list demonstrates the multiple things he admires about the place, and he does not need to cloud the specific references to the beauty with any further imagery or complications. The metaphor of "road" suggestions opportunity and a continuation of a journey – highlighting that the conditions are something to be embraced and not shunned.

This is similar to Simpson for he also embraces the difficult environment because....

Edward the AQA Examiner says:

Introduction gives an overview of the opinions and focuses specifically on the writer and not the text.

Developed explanation with more than one comment.

Focus on writer's methods beyond just language choices.

Exploration of connotations of key words with additional inference of attitude.

Identification of similarity / difference in link

### Question 4 - Your go!

Both texts give accounts of experiences in extreme conditions.  
Compare how the two explorers present their opinions of the extreme conditions.

Compare how the two explorers present their opinions of the extreme conditions.

In your answer, you should:

- Compare their different opinions of the conditions.
- Compare the methods they use to convey their attitudes
- Support your ideas with quotations from both texts.

**[16 marks]**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. On the right side, there are two binder holes punched through the paper. The paper appears to be from a notebook or a standard ruled sheet of paper.

**Question 4 - Your go!**

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



# Self-Assess



- Double check, have you:
- ☐ Got an introduction and 4-6 paragraphs?
  - ☐ Not used the most obvious points?
  - ☐ In each paragraph, included:
    - ☐ Identification of writer's opinion
    - ☐ Evidence
    - ☐ Explained how the opinion has been presented.
    - ☐ Zoomed in on a writer's method, with connotations if appropriate.
    - ☐ Link.

## Mark Scheme

### Perceptive, Detailed (13-16)

- Shows a detailed understanding of the differences between the ideas and perspectives
- Compares ideas and perspectives in a perceptive way
- Analyses how methods are used to convey ideas and perspectives

### Clear, relevant (9-12)

- Shows a clear understanding of differences between the ideas and perspectives
- Compares ideas and perspectives in a clear and relevant way
- Explains clearly how methods are used to convey ideas and perspectives

### Some, attempts (5-8)

- Identifies some differences between the ideas and perspectives
- Attempts to compare ideas and perspectives
- Some comment on how methods are used to convey ideas and perspectives

I would give myself \_\_\_\_ marks.

To improve next time I need to:

In this question, I must remember to:

## Question 5 - Guide

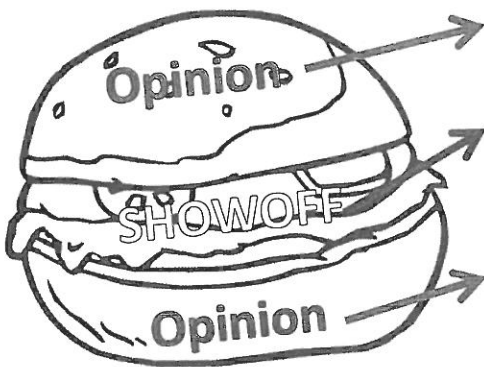
### Structuring your answer

It is vital that you go away and learn the different features of the different texts you may be asked to write, for example: articles, letters and speeches.

However, as a general rule, it is good to do the following:

1. Introduction – introduce your topic and your point of view.
2. Opinion Sandwiches – see next page!
3. Anecdote – a personal story that supports your point of view.
4. Conclusion – Summarise your point of view emotively and powerfully!

For the body of your explanation, you need to use opinion sandwich paragraphs:



Short, powerful statement of your point of view.

Use the techniques to explain to fully develop your opinion

Emotive language to declare your point of view, hopefully using a metaphor, simile, hyperbole or imagery.

Below is an example opinion sandwich paragraph. The opening and closing opinions are in red. Can you spot all of the SHOWOFF techniques?

Boxing is nothing short of barbaric. It's brutal beyond any definition of sport. A sport is something that anyone can be a part of; it's safe, it has rules, it has winners and the losers get the chance to have another go. Too many times boxing falls foul of these principles. Only last month, Chris Eubank Junior put a man in a coma in the boxing ring and he will never fight again – that's his career, his livelihood and his life goal smashed to smithereens like a boxing glove to the jawline. Any victory gained by the relentless smashing of ones skull must surely feel hollow – where is the genuine intelligence and skill in this? Yet this happens night after night in the lit up theatres of pain across the globe. It's like roman gladiator fights never stopped – we just replace daggers with hands and pretend that it's all a game.

### SHOWOFF

- Specific Information
- How
- Organised Information
- 5 Ws
- Opinions
- Facts
- Figures

Powerful, emotive final line!



**Question 5 - Your go!**

“There is no point going out to hostile and dangerous environments like mountains and the south pole, as TV is now so good at bringing us images of these places into our living rooms.”

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

(24 marks for content and organisation)

16 marks for technical accuracy)

**[40 marks]**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. On the right side, there are two faint circular punch holes, suggesting it's part of a binder or notebook. The paper appears slightly aged or off-white.



### Question 5 - Your go!

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# Question 5

## SELF ASSESSMENT

Band	Content and Organisation
Convincing, Compelling 10-12 marks	<input type="checkbox"/> Register is convincingly matched to audience <input type="checkbox"/> Convincingly matched to purpose <input type="checkbox"/> Extensive vocabulary with evidence of conscious crafting of linguistic devices <input type="checkbox"/> Varied and effective structural features <input type="checkbox"/> Writing is highly engaging, with a range of developed complex ideas <input type="checkbox"/> Consistently coherent paragraphs with integrated discourse markers
Consistent, Clear 7-9 marks	<input type="checkbox"/> Register is generally matched to audience <input type="checkbox"/> Generally matched to purpose <input type="checkbox"/> Vocabulary clearly chosen for effect and appropriate use of linguistic devices <input type="checkbox"/> Usually effective use of structural features <input type="checkbox"/> Writing is engaging, with a range of connected ideas <input type="checkbox"/> Usually coherent paragraphs with range of discourse markers
Some Success 4-6 marks	<input type="checkbox"/> Attempts to match register to audience <input type="checkbox"/> Attempts to match purpose <input type="checkbox"/> Begins to vary vocabulary with some use of linguistic devices <input type="checkbox"/> Attempts to use structural features <input type="checkbox"/> Some linked and relevant ideas <input type="checkbox"/> Attempt to write in paragraphs with some discourse markers, not always appropriate
Simple, Limited 1-3 marks	<input type="checkbox"/> Occasional sense of audience <input type="checkbox"/> Occasional sense of purpose <input type="checkbox"/> Simple vocabulary <input type="checkbox"/> Limited or no evidence of structural features <input type="checkbox"/> One or two unlinked ideas <input type="checkbox"/> No paragraphs

Band	SPAG
Level 4 7-8 marks	<input type="checkbox"/> Wide range of punctuation is used with a high level of accuracy <input type="checkbox"/> Uses a full range of appropriate sentence forms for effect <input type="checkbox"/> High level of accuracy in spelling, including ambitious vocabulary <input type="checkbox"/> Extensive and ambitious use of vocabulary
Level 3 5-6 marks	<input type="checkbox"/> Range of punctuation is used, mostly with success <input type="checkbox"/> Uses a variety of sentence forms for effect <input type="checkbox"/> Generally accurate spelling, including complex and irregular words <input type="checkbox"/> Increasingly sophisticated use of vocabulary
Level 2 3-4 marks	<input type="checkbox"/> Some control of a range of punctuation <input type="checkbox"/> Attempts a variety of sentence forms <input type="checkbox"/> Some accurate spelling of more complex words <input type="checkbox"/> Varied use of vocabulary
Level 1 1-2 marks	<input type="checkbox"/> Some evidence of conscious punctuation <input type="checkbox"/> Simple range of sentence forms <input type="checkbox"/> Accurate basic spelling <input type="checkbox"/> Simple use of vocabulary

Next time, I need to....

Mark

Level



# English Language



## Revision Tasks.

## Skills Challenge: Extracts.

*Extract A:*

### **A Confederacy Of Dunces (John Kennedy Toole)**

A green hunting cap squeezed the top of the fleshy balloon of a head. The green earflaps, full of large ears and uncut hair and the fine bristles that grew in the ears themselves, stuck out on either side like turn signals indicating two directions at once. Full, pursed lips protruded beneath the bushy black moustache and, at their corners, sank into little folds filled with disapproval and potato chip crumbs. In the shadow under the green visor of the cap Ignatius J. Reilly's supercilious blue and yellow eyes looked down upon the other people waiting under the clock at the D.H. Holmes department store, studying the crowd of people for signs of bad taste in dress. Several of the outfits, Ignatius noticed, were new enough and expensive enough to be properly considered offenses against taste and decency. Possession of anything new or expensive only reflected a person's lack of theology and geometry; it could even cast doubts upon one's soul.

*Extract B:*

### **The Picture of Dorian Gray.(Oscar Wilde).**

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion.

The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

*Extract C:*

### **Pick Up :Charles (Wileford)**

It must have been around a quarter to eleven. A sailor came in and ordered a chile dog and coffee. I sliced a bun, jerked a frank out of the boiling water, nested it, poured a half-dipper of chile over the frank and sprinkled it liberally with chopped onions. I scribbled a check and put it by his plate. I wouldn't have recommended the unpalatable mess to a starving animal. The sailor was the only customer, and after he ate his dog he left. That was the exact moment she entered. A small woman, hardly more than five feet. She had the figure of a teenage girl. Her suit was a blue tweed, smartly cut, and over her thin shoulders she wore a fur jacket, bolero length. Tiny gold circular earrings clung to her small pierced ears. Her hands and feet were small, and when she seated herself at the counter I noticed she wasn't wearing any rings.

**Extract B:**

**Q1**

**List 4 things that we learn about the place where the character lives.**

List 4 things that we could infer about the central protagonists lifestyle from the extract.

**List 4 things that we learn about the personality and/or beliefs of the central protagonist and explain how you know.**

*( You would not have to infer in the exam- only list things - but it will build your inference skills.)*

**Q2**

**Pick out 4 language features used for effect in this extract and label them.**

Pick out and explain the effect of 3 effective language features in the text.

**Find the reference to the bees in the final part of this extract: What is the writer implying through his use of language in this final paragraph?**

**Q3**

**Using the extract make a timeline of the things which are described/ changes in focus.**

Pick out three sentences which show a change in focus within the extract and explain the effect of each on the reader.

**How has the writer structured the final part of this text to engage the reader's interest?**

**Q4**

**What do you think you learns about the character and his lifestyle in this opening?**

A student, having read this said: 'In the opening paragraph the writer gives us the impression that this man is living a carefree life.'

Pick out 2 pieces of evidence which would allow you to agree with the statement and write an answer.

You must use two of the below sentence starters:

*This... implies      indicates      builds      demonstrates      outlines      argues*

**Using the statement above select 2 pieces of evidence which would allow you to disagree and write an answer. You can use the sentence starters to help you if you wish.**



## Language Revision Tasks

### The Invisible Man: Ralph Ellison

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

### White Fang – Jack London

Dark spruce forest frowned on either side of the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean toward each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness — a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the futility of life and the effort of life. It was the Wild, the savage, frozen-hearted Northland Wild.

### 1984: George Orwell.

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

### The Great Gatsby – F. Scott Fitzgerald

And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens — finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.

He had changed since his New Haven years. Now he was a sturdy straw-haired man of thirty with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes could hide the enormous power of that body — he seemed to fill those glistening boots until he strained the top lacing, and you could see a great pack of muscle shifting when his shoulder moved under his thin coat. It was a body capable of enormous leverage — a cruel body.

His speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed. There was a touch of paternal contempt in it, even toward people he liked — and there were men at New Haven who had hated his guts.

## Structure Revision Tasks.

### Extract: The Tenth Circle: Jodi Picoult

This is how it feels when you realize your child is missing: The pit of your stomach freezes fast, while your legs go to jelly. There's one single, blue-bass thud of your heart. The shape of her name, sharp as metal filings, gets caught between your teeth even as you try to force it out in a shout. Fear breathes like a monster into your ear: *Where did I see her last? Would she have wandered away? Who could have taken her?* And then, finally, your throat seals shut, as you swallow the fact that you've made a mistake you will never be able to fix.

The first time it happened to Daniel Stone, a decade ago, he had been visiting Boston. His wife was at a colloquium at Harvard; that was a good enough reason to take a family vacation. While Laura sat on her panel, Daniel pushed Trixie's stroller the cobbled length of the Freedom Trail. They fed the ducks in the Public Garden; they watched the sloe-eyed sea turtles doing water ballet at the aquarium. After that, when Trixie announced that she was hungry, Daniel headed toward Faneuil Hall and its endless food court.

That particular April day was the first one warm enough for New Englanders to unzip their jackets, to remember that there was any season other than winter. In addition to the centipedes of school groups and the shutter-happy tourists, it seemed that the whole of the financial district had bled out, men Daniel's age in suits and ties, who smelled of aftershave and envy. They sat with their gyros and chowder and corned beef on rye on the benches near the statue of Red Auerbach. They sneaked sideways glances at Daniel.

He was used to this -- it was unusual for a father to be the primary caretaker of his four-year-old daughter. Women who saw him with Trixie assumed that his wife had died, or that he was newly divorced. Men who saw him quickly looked the other way, embarrassed on his behalf. And yet Daniel would not have traded his setup for the world. He enjoyed moulding his job around Trixie's schedule. He liked her questions: Did dogs *know* they were naked? Is *adult supervision* a power grown-ups use to fight bad guys? He loved the fact that when Trixie was spacing out in her car seat and wanted attention, she always started with "Dad. . . ?" even if Laura happened to be driving the car.

"What do you want for lunch?" Daniel asked Trixie that day in Boston. "Pizza? Soup? A burger?"

She stared up at him from her stroller, a miniature of her mother with the same blue eyes and strawberry hair, and nodded yes to all three. Daniel had hefted the stroller up the steps to the central food court, the scent of the salted ocean air giving way to grease and onions and stir-fry. He would get Trixie a burger and fries, he decided, and for himself, he'd buy a fisherman's platter at another kiosk. He stood in line at the grill, the stroller jutting out like a stone that altered the flow of human traffic. "A cheeseburger," Daniel yelled out to a cook he hoped was listening. When he was handed the paper plate he juggled his wallet free so that he could pay and then decided that it wasn't worth a second tour of duty just to get himself lunch, too. He and Trixie could share.

Daniel manoeuvred the stroller into the stream of people again, waiting to be spit out into the cupola. After a few minutes, an elderly man sitting at a long table shuffled his trash together and left. Daniel set down the burger and turned the stroller so that he could feed Trixie -- but the child inside was a dark-haired, dark-skinned infant who burst into tears when he saw the stranger in front of him.

Daniel's first thought: Why was this baby in Trixie's stroller? His second: Was this Trixie's stroller? Yes, it was yellow and blue with a tiny repeating bear print. Yes, there was a carrying basket underneath. But Graco must have sold millions of these, thousands alone in the Northeast. Now, at closer inspection, Daniel realized that this particular stroller had a plastic activity bar attached on the front. Trixie's ratty security blanket was not folded up in the bottom, just in case of crisis.

Such as now.

Daniel looked down at the baby again, the baby that was not his, and immediately grabbed the stroller and starting running to the grill. Standing there, with a cabbage-cheeked Boston cop, was a hysterical mother whose sights homed in on the stroller Daniel was using to part the crowd like the Red Sea. She ran the last ten feet and yanked her baby out of the safety restraint and into her arms while Daniel tried to explain, but all that came out of his mouth was, "Where is she?" He thought, hysterical, of the fact that this was an open-air market, that there was no



*Enduring Love (1997) by Ian McEwan*

The beginning is simple to mark. We were in sunlight under a turkey oak, partly protected from a strong, gusty wind. I was kneeling on the grass with a corkscrew in my hand, and Clarissa was passing me the bottle--a 1987 Daumas Gassac. This was the moment, this was the pinprick on the time map: I was stretching out my hand, and as the cool neck and the black foil touched my palm, we heard a man's shout. We turned to look across the field and saw the danger. Next thing, I was running toward it. The transformation was absolute: I don't recall dropping the corkscrew, or getting to my feet, or making a decision, or hearing the caution Clarissa called after me. What idiocy, to be racing into this story and its labyrinths, sprinting away from our happiness among the fresh spring grasses by the oak. There was the shout again, and a child's cry, enfeebled by the wind that roared in the tall trees along the hedgerows. I ran faster. And there, suddenly, from different points around the field, four other men were converging on the scene, running like me.

I see us from two hundred feet up, through the eyes of the buzzard we had watched earlier, soaring, circling, and dipping in the tumult of currents: five men running silently toward the center of a hundred-acre field. I approached from the southeast, with the wind at my back. About two hundred yards to my left two men ran side by side. They were farm laborers who had been repairing the fence along the field's southern edge where it skirts the road. The same distance beyond them was the motorist, John Logan, whose car was banked on the grass verge with its door, or doors, wide open. Knowing what I know now, it's odd to evoke the figure of Jed Parry directly ahead of me, emerging from a line of beeches on the far side of the field a quarter of a mile away, running into the wind. To the buzzard, Parry and I were tiny forms, our white shirts brilliant against the green, rushing toward each other like lovers, innocent of the grief this entanglement would bring. The encounter that would unhinge us was minutes away, its enormity disguised from us not only by the barrier of time but by the colossus in the center of the field, which drew us in with the power of a terrible ratio that set fabulous magnitude against the puny human distress at its base.

What was Clarissa doing? She said she walked quickly toward the center of the field. I don't know how she resisted the urge to run. By the time it happened, the event I am about to describe--the fall--she had almost caught us up and was well placed as an observer, unencumbered by participation, by the ropes and the shouting, and by our fatal lack of cooperation. What I describe is shaped by what Clarissa saw too, by what we told each other in the time of obsessive reexamination that followed: the aftermath, an appropriate term for what happened in a field waiting for its early summer mowing. The aftermath, the second crop, the growth promoted by that first cut in May.

I'm holding back, delaying the information. I'm lingering in the prior moment because it was a time when other outcomes were still possible; the convergence of six figures in a flat green space has a comforting geometry from the buzzard's perspective, the knowable, limited plane of the snooker table. The initial conditions, the force and the direction of the force, define all the consequent pathways, all the angles of collision and return, and the glow of the overhead light bathes the field, the baize and all its moving bodies, in reassuring clarity. I think that while we were still converging, before we made contact, we were in a state of mathematical grace. I linger on our dispositions, the relative distances and the compass point--because as far as these occurrences were concerned, this was the last time I understood anything clearly at all.

### Evaluation Tasks.

1. Choose any one of the extracts in this booklet and make a list of effective features used to engage the reader's interest.
  - For each of these features explain how the writer uses this feature to interest the reader.
  - For each of these features use quotations and analysis of single words to explain how the writer has been able to effectively interest the reader.
  - For each of these features explain which three are the most effective in allowing the writer to build a relationship with the reader.

2. Read Extract A:

The writer has used language effectively to present the main character as an unlikable character.

How far do you agree?

- For each of these features explain how the writer uses this feature to interest the reader.
- For each of these features use quotations and analysis of single words to explain how the writer has been able to effectively interest the reader.
- For each of these features explain which three are the most effective in allowing the writer to build a relationship with the reader.

3. Read Extract B:

The writer has really presented a lifestyle of opulence and excess in this passage.

How far do you agree?

- Make a list of 5 features which would allow you to agree with this statement
- Pick out 5 specific words which you feel have been used well by the writer and analyse these in detail to support the statement.
- Can you think of a way in which you could argue with this statement - If so try to explain this using quotations and analysis of single words to support your ideas.

4. Choose any extract from this booklet.

A pupil reading this essay said

'The writer is so descriptive, they really make the story come to life.'

How far do you agree?

- Pick out 8 features which allow you to agree with the statement.
- For each feature you find: try to explain, using evidence, how these are successful.
- Can you disagree with this statement in any way? It may depend on the extract that you have chosen.

## End Of Stave Test

**How is the character of Scrooge presented by Dickens in this extract and in Stave 1 as a whole.**

**Support your answer with quotations from the text.**

"Let me hear another sound from you," said Scrooge, "and you'll keep your Christmas by losing your situation. You're quite a powerful speaker, sir," he added, turning to his nephew. I wonder you don't go into Parliament.

"Don't be angry, uncle. Come! Dine with us tomorrow."

Scrooge said that he would see him – yes, indeed he did. He went the whole length of the expression, and said that he would see him in that extremity first.

"But why?" cried Scrooge's nephew, "Why?"

"Why did you get married?" said Scrooge.

"Because I fell in love."

"Because you fell in love!" growled Scrooge, as if that were the only thing in the world more ridiculous than a merry Christmas. "Good afternoon!"

"Nay, uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?"

"Good afternoon!" said Scrooge.

"I want nothing from you; I ask nothing of you; why cannot we be friends?"

"Good afternoon," said Scrooge

"I am sorry with all my heart, to find you so resolute. We have never had any quarrel, to which I have been a party. But I have made the trial in homage to Christmas, and I'll keep my Christmas humour to the last. So a Merry Christmas, uncle!"

"Good afternoon," said Scrooge

"And a Happy New Year!"

"Good afternoon said Scrooge.

His nephew left the room without an angry word, notwithstanding.