



English Language paper 1.

Paper 1: Explorations in Creative Reading and Writing

What's Assessed?

Section A: Reading

One Fictional Text

Section B: Writing

Descriptive or narrative writing

Assessment

Written Exam:

1 hour 45 minutes

80 marks

50% of GCSE

Questions

Reading (40 marks) (25%)

- One single text
- 1 short form question (1x4 marks)
- 2 longer form questions (2x8 marks)
- 1 Extended question (1x20 marks)

Writing (40 marks) (25%)

- 1 Extended writing question (24 marks for content, 16 marks for technical accuracy)

Assessment Objectives

Section A Reading	
AO1	<ul style="list-style-type: none">- Identify and interpret explicit and implicit information and ideas- Select and synthesise evidence from different texts.
AO2	<ul style="list-style-type: none">- Explain comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support views
AO3	<ul style="list-style-type: none">- Compare writers' ideas and perspectives, as well as how they are conveyed, across two or more texts.
AO4	<ul style="list-style-type: none">- Evaluate texts critically and support this with appropriate textual references.

Section B: Writing	
AO5	<ul style="list-style-type: none">- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
AO6	<ul style="list-style-type: none">- Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.

Paper 1 Question 1

The first question is pretty straightforward - you just need to find some facts.

This question will test the first part of AO1.

The examiner is expecting you to be able to:

- Pick out and understand pieces of explicit and implicit information from the texts.
- Collect and put together information from different texts

The question will look something like this:

[01] Read again lines 12 to 19 of the source.
List four things from this part of the text about the baby.
[4 marks]

The facts that you use in your answer must come from the part of the text mentioned in the question.

You just need to list the facts (in quotations or in your own words). There is no need to write anything else about them.

Top Tips

Underline the relevant facts as you read the text.

The facts that you use must come from the part of the text mentioned in the question

Make sure the facts are linked to the question

You do not need to analyse the language at all.

Let's have a look at question 1...(Of Mice and Men source on sheet below).

01

Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the **Salinas River**.

(4 marks)

Note these lines on the source and label question 1.

This is the focus of the question.
Only use ideas that directly relate to the Salinas River. You will not receive credit for any other ideas.

Focus: **Salinas River**

List means only one idea per point. If you write two ideas per line, you will only get credit for one. This also means you can use direct quotes or you can paraphrase.

The following extract is from "Of Mice and Men", chapter 1.

1 A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water
5 is lined with trees- willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are
10 covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the
15 low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray sculptured stones. And then from the direction of the state highway came the sound of
20 footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both
25 wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear
30 drags his paws. His arms did not swing at his sides, but hung loosely.

The first man stopped short in the clearing, and the follower nearly ran over him. He took off his hat and wiped the sweat-band with his forefinger and snapped the moisture off. His huge companion dropped his blankets and flung himself down and drank from the surface
35 of the green pool; drank with long gulps, snorting into the water like a horse. The small man stepped nervously beside him.

"Lennie!" he said sharply. "Lennie, for God' sakes don't drink so much." Lennie continued to snort into the pool. The small man leaned over and shook him by the shoulder. "Lennie. You gonna be sick like you was last night."

40 Lennie dipped his whole head under, hat and all, and then he sat up on the bank and his hat dripped down on his blue coat and ran down his back. "That's good," he said. "You drink some, George. You take a good big drink." He smiled happily.

Of Mice and Men

Lines 1-7

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water is lined with trees- willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool.

Q1 - Focus: Salinas River

AO1 - identifying implicit and explicit ideas

01

Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the Salinas River.

1. The river is close to the hillside bank.
2. The river is deep and appears green.
3. The river's water is warm.
4. The river is lined with trees on one side.

Lines 1-7

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water is lined with trees- willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool.

Q1 - Focus: **Salinas River**

AO1 - identifying implicit and explicit ideas

Your turn...

01

Read again the first part of the Source from **lines 7 -11**.

List **four** things from this part of the text about the wildlife near the river.

- 1.
- 2.
- 3.
- 4.

Annotate the question

Underline or Circle the relevant lines in the text

Highlight possible answers

List your four ideas

Self Assessment

Self Assess - 1 correct answer = 1 mark

- There are lizards near the sandy bank
- Rabbits sit on the sand in the evening
- Racoons come out near the river at night time
- Deers come to drink from the river at night.

PAPER 1 QUESTION 2

Question 2 is about the effects of language on the reader

- This question will test the **language** part of **AO2** - you will need to write about how the writer uses **language** to achieve **effects** and **influence** the reader.

The question will usually look something like this:

02] Look in detail at lines 1-11 of the source.

How does the writer use language here to describe Mabel's life in Alaska?

You could include the writer's choice of:

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

[8 marks]

For questions that ask 'how' the writer has done something, you need to write about the **methods** the writer has used and the effect on the reader.

This part of the question will change depending on the purpose of the text.

Let's have a look at question 2 in more detail... (Use the Of Mice and Men source that we have been working on.)

Q2. Look in detail at this extract from **lines 23 to 33** of the Source

How does the writer use **language** here to describe the **two men**?

-
- You could include the writer's choice of:
- words and phrases (nouns, adjectives adverbs etc)
- language features and techniques (alliteration, simile, emotive language, triples etc.)
- sentence forms.

Language techniques and word classes - no structural techniques.

This is the **specific focus**. You must find evidence from the identified lines that describes this focus. If you are given two focuses ie, the leader and the follower, you must address both.

This question is really asking you:
What can you learn about the two men from how they are described?

Annotating the text...

This seems to suggest that one man is leading the other – preposition of behind supports this

Adjective of restless

Sibilance of “sharp, strong” and “small, strong, slender” to describe first man

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black **shapeless** hats and both carried tight blanket rolls slung over their shoulders. The first man was **small** and quick, dark of face, with **restless eyes and sharp, strong features**. Every part of him was defined: **small, strong hands, slender arms**, a thin and bony nose. **Behind him walked** his opposite, a huge man, **shapeless** of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, **dragging his feet a little, the way a bear drags his paws**. His arms did not swing at his sides, but hung loosely.

The first man **stooped short** in the clearing, and the **follower nearly ran over** him. He took off his hat and wiped the sweat-band with his forefinger and snapped the moisture off. His huge companion dropped his blankets and **flung** himself down and drank from the surface

Comparison

Second man named as the noun “follower”

The second man is described using adjective “shapeless”, as the hats they wear.

Q2. Look in detail at this extract from lines 23 to 33 of the Source

How does the writer use **language** here to describe the **two men**?

-
- You could include the writer's choice of:
- words and phrases (nouns, adjectives adverbs etc)
- language features and techniques (alliteration, simile, emotive language, triples etc.)
- sentence forms.

Paper 1 question 2

This is only an 8 mark question. You should not be writing any more than two to three paragraphs.

You can use the PEEE format to help to structure your response.

Point	Relate to the question. Write about a technique. Talk about a feelings.
Evidence	Supporting evidence which should relate to the question/ point you are making.
Explain	Show your understanding of the quotation/evidence and/or technique.
Explore	Link to other techniques across the poem. Look closely at language and explore the writer's intentions language. How does the language affect the reader? Critical, perceptive, personal opinion?

Use the focus of the question in each of your points – this allows the examiner to see you are directly addressing the question

Another way that might help you to answer paper 1 Q2 is to consider the What? HOW? AND Why? Questions:

What?

What is the writer telling us about the character/theme/setting?

What do they want us to feel as a reader?

How?

How does the writer use language to do this?

How does the writer use keywords to do this?

Why?

What are they doing this?

Why have they chosen this language over other language?

Why might the writer want us to interpret this in different ways?

Example response

The two men are described as leader and follower. The preposition "behind" suggests that one man is walking at the back of another. This suggests that the man "behind" is following the lead of the first. Also, the adverb "nearly" describing the second man when he "nearly ran over" the first, implies that the man "behind" was not paying attention, he was simply following the leader. This suggests to the reader that the first man is the leader of the two.

The first man is described as being more aware or intelligent. The text describes his eyes using the adjective "restless". This implies his eyes were continually looking around, never stopping. This could connote awareness or intelligence as he is continually scanning their surroundings to check for danger. Furthermore, the sibilance of "sharp, strong" to describe his features could also link to his intelligence. The adjective "sharp" can suggest cleverness, and when applied to his features, allow the reader to believe this can be applied to the man's personality as well.

The second man is described as not as intelligent as the first man. The adjective "shapeless" is used to describe his face, and then same adjective is also used to describe the hats they both wear. This suggests to the reader that the man, like the hat, is simply an object, used by the first man to serve a purpose. Additionally, the man is described using the simile "dragged his feet a little, the way a bear drags its paws", to show that, again, the second man is following the first man's lead, which reinforces his superior position. Also, this comparison to an animal shows that his has less intelligence, as most people believe that animals are not as smart as humans. By comparing his movements to a 'bear's', the writer is suggesting that the man shares this lack of intelligence.

Using the AO2 checklist can you identify all of the points from the example above?

AO2	<ul style="list-style-type: none">• Explain, comment on and analyse how writer's use language and structure to achieve effects and influence reader, using relevant subject terminology to support their views	<ul style="list-style-type: none"><input type="checkbox"/> I can choose relevant evidence based on the focus on a question<input type="checkbox"/> I can label the evidence I choose with relevant word classes, language techniques and structural techniques<input type="checkbox"/> I can explain the connotations of the evidence I choose<input type="checkbox"/> I can relate the connotations back to the main focus on the question<input type="checkbox"/> I can explain what effect these connotations have on readers
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Now it's your turn...

Answer the following question:

Look in detail at this extract from **lines 32 – 41** of the Source
How does the writer use language here to describe the relationship between the Lennie and George?

You could include the writer's choice of:

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

Once you have completed your response, use the AO2 checklist to mark your work.

Paper 1 Question 3

Structure

What is meant by 'structure'?

The structure of a text refers to its shape as a whole. This can mean the order of the plot events in a story, novel or play.

Think about how the structure works in terms of the **effects** it creates. **Ask yourself why the paragraphs are ordered the way they are.** Is it important for us to know certain bits of information before we get to the next part of the text?

Look for links from the beginning to the end of a text. For example, is there a repeated image? **Or is there a significant change in an attitude, character or setting?**

Structure includes

- Narrator Point of View - first, third, third person omniscient
- Foregrounding (focusing on one character or elements)
- Paragraphing - long, single word or single sentence paragraphs.
- Chronology or sequence (flash backs, cliff hangers)
- Focus shifts - change in topic, shift from describing landscape to describing characters,
- Tense (past, present - does it change or remain the same?)
- Use of time (Years, seasons, time of day)
- Pace of events
- Patterns such as repetition, listing or contrast
- The connection between the first and last sentences

Paper 1 Question 3 continued.

Another way to remember some of the things to include when tackling the structure question is by using the mnemonic **NESTS**



Narrative voice

End

Start/beginning

Tense/turning point

Sentences

SUPPORT:

*Use this mnemonic as a guide
to help you think about
structure.*

PAPER 1 QUESTION 3

Question 3 asks about the writer's use of structure

- The question will test the structure part of assessment objective 2 - you'll need to write about how the writer uses structure to achieve effects and influence the reader.

The question will usually look something like this:

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

This text is from an opening of a novel.

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

You could write about:

- The time that the writer focuses on at the beginning
- How and why the writer changes the time she is writing about as the extract develops

Any other structural features that interest you

[8 marks]

This is another 'how question' - you need to write about the structural techniques the writer has used to produce the desired effect on the reader.

Make sure your answer includes examples of each of the things mentioned in the bullet

Use technical terms to describe the writer's use of structure.

Make sure you look at the overall structure of the text

The following extract is from "Of Mice and Men", chapter 1.

1 A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water is lined with trees- willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

The first man stopped short in the clearing, and the follower nearly ran over him. He took off his hat and wiped the sweat-band with his forefinger and snapped the moisture off. His huge companion dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse. The small man stepped nervously beside him.

"Lennie!" he said sharply. "Lennie, for God' sakes don't drink so much." Lennie continued to snort into the pool. The small man leaned over and shook him by the shoulder. "Lennie. You gonna be sick like you was last night."

Lennie dipped his whole head under, hat and all, and then he sat up on the bank and his hat dripped down on his blue coat and ran down his back. "That's good," he said. "You drink some, George. You take a good big drink." He smiled happily.

let's look closely at the structure of the narrative in order to answer Paper 1 question 3... Initial notes thinking about technical terminology.

Beginning - Lines 1-20 The reader is given a **wide overview** of the setting. The natural scene appears calm and peaceful with the 'warm water' and 'sandy banks.'

It is told from a **third person omniscient perspective, present tense**. This adds some immediacy to the extract and it is as if we are taken on a physical journey through the landscape alongside the narrator.

Middle (Turning point)- The place is initially described as 'lifeless' and then is disturbed by the George and Lennie's arrival. Now the narrator zooms in (**narrative shift**) to the two men in **lines 23-30**.

Lines 31-41 the reader is given a view of Lennie and George's interactions through the dialogue (**sentences**) and their actions within the natural world.

Ending - Lines 35-38 There is a clear sense of danger within this otherwise calm and natural setting. George steps 'nervously' and warns that Lennie might be 'sick'. This may hint to the reader (**foreshadow**) that this setting may be dangerous as well as peaceful.

Line 41 - Final word 'happily' restores the order of the extract and the return to the calm of the original setting initially described.

Your response the question needs to be structured in the same format as question 2. Either use the PEEE format of the How? Why? Or What? Questions.

Example paragraph:

The reader is immediately taken on a journey through the tranquil setting alongside the **third person omniscient narrator**. The **opening** of the extract is described as peaceful and calm with the 'warm' waters and 'sandy banks'. Here, the narrator gives the reader **a wide overview of the setting** which enables us to witness animal life and nature at one in this beautiful haven. **The opening lines** introduce the reader to a positive environment where nature is undisturbed and calm. However, it does appear that the setting seems a little too positive - for example, later in the extract the two men seem to disturb the tranquillity of the setting and this might suggest that everything may not be as it initially appears on first glance.

As I have previously mentioned, the calm environment may not always be as it first appears. For example, towards the **end** of the extract, it is clear that there is a real sense of danger. When we **zoom in** to take a closer look at the two characters, for instance, we see that one steps 'nervously' and warns the other man not to drink too much water as he may be 'sick'. It is possible that this may hint to the reader that all is not completely well and may foreshadow some negative events to come later in the novel. Another hint that the men have an unsettling affect on the environment is through the **turning point** when the two men step into the scene. Where nature had been still and settled, peace is suddenly disturbed with the 'sound of footsteps' and 'rabbits' hurrying. This is **a turning point** because, we can see the impact that the environment has on the men through their interactions and actions within it. We can also see how unsettled the environment has become in their presence indicating that this place could be dangerous as well as peaceful.

Complete your own paragraph in order to answer the question
on structure

How confident do you feel about structural devices?

Level	Descriptor
Level 4 Perceptive, detailed analysis 7-8 marks	Shows detailed and perceptive understanding of structural features: <ul style="list-style-type: none">• Analyses the effects of the writer's choice of structural features• Selects a judicious range of examples• Makes sophisticated and accurate use of subject terminology

What are
structural devices?
I haven't got a
clue!

I can name a few
structural
devices, but I
couldn't tell you
the effects they
have.

I'm a structural
device expert! Quiz
me.

Paper 1 Question 4

You need to give a personal judgement for question 4

- This question will test assessment objective 4 - you'll need to evaluate the text critically and give a personal response.
- The question will usually look something like this:

[04] Focus this part of your answer on the last part of the source, from line 23 to the end.

A student, having read this section of the text, said: 'The writer really brings the characters to life. It is as if you're there with them. To what extent do you agree?'

In your response, you could:

- Write about your own impressions of the characters
- Evaluate how the writer has created those impressions
- Support your opinions from the text [20 marks]

You need to write about your own opinion of the text and the methods the writer has used to make you feel like this

Make sure you provide lots of evidence to back up your points

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

Paper 1 Question 4

Question 4 is about **evaluating** how **effective** the text is.

The question gives you a **statement**, which has two parts to it - you need to give your **opinion** on how the writer uses the language effectively, and how this makes you feel.

You also need to state how much you **agree** or **disagree** with the statement.

Use the PEEE format or the W questions (above) and make sure that you use **technical terms** to get top marks.

The bullet points under the question give you guidance about what you **need** to include in your answer.

Here is the question to support the *Of Mice and Men* extract:

[04] Focus this part of your answer on the last part of the source, from line 23 to the end.

A student, having read this section of the text, said: 'The writer really brings the characters to life. It makes me feel as if you're there with them. To what extent do you agree?'

In your response, you could:

- Write about your own impressions of the characters
- Evaluate how the writer has created those impressions
- Support your opinions from the text [20 marks]

Paper 1 Question 4 Example answer

The writer brings the characters to life through their tiny actions which are very realistic. As soon as the second man enters the valley, we witness his physical actions which reveal to us his personality and character. For instance, the second man enters the scene 'dragging his feet.' The verb 'dragging' reminds me of a child sulkily following behind. It is as if he is resenting the journey and potentially sees this walk as tedious. In this way, I feel as though I am taking this laborious walk alongside him and am willing him (along with the other man) to walk more swiftly. It is likely that the two men have travelled a long distance due to his reluctance to walk and in this sense, I, similarly, am wearied by this travel. Another very effective way that the writer brings this character to life is through the use of animalistic imagery. The comparison between the character and the 'bear' is also an interesting way to bring him to life. Bears are wild, huge and powerful creatures and this kind of animalistic imagery is an effective way to bring the character to life without focussing heavily on using actual physical descriptions. Therefore, from these tiny actions and imagery, I am able to determine that Lennie, the second man, is childlike, but physically strong. It is also possible that Lennie could be a character to fear due to his comparison to a bear and in this way, Lennie appears to be a multifaceted character who is at once fascinating and yet one to potentially be wary of as the narrative develops.

Another way that the writer brings the characters to life...

Engaging with the question

Evidence from the text

Methods

Evaluation

Now it is your turn...

Complete another paragraph in order to answer the above question

Assess your paragraph for paper 1 question 4

Assess your work

Element of mark scheme	Have you evidenced this?	What you need to do to improve
Discusses the impressions of the character in detail		
Engages with the statement		
Give examples to support your ideas (including methods)		
Gives a clear opinion		

Paper 1 Question 5

You only need to do one of the tasks for question 5

Question 5 is a **creative writing** task that will test **assessment objectives 5 and 6** - examiners will be looking for you to produce an **interesting, well-organised** and **accurately written** piece.

There will be a **choice** of tasks, but you only need to do **one**.

The tasks will usually be on a **similar theme** to the text from the reading section.

The **question** will look something like this:

You should spend about 45 minutes on this section of the paper.

You are advised to plan your answer

05] You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either:

Write a description suggested by this picture:



One of the tasks will ask you to respond to a prompt.

Or:

Write an opening to a story that is set in a cold place in winter. (24 marks for content and organisation

16 marks for technical accuracy) [40 marks]

This question is worth 40 marks so you need to write quite and lengthy answer - making a plan will help you to make sure that your answer is well organised.

Make sure you only answer one of the tasks.

There Are also quite a few marks available for assessment objective 6.

Lots of the marks are awarded for assessment objective 5.

Paper 1 Question 5

To write a good answer to this question, you need to match your writing to the **form**, **purpose** and **audience** in the question.

The form needs to be either a **description** or the **beginning of a story**. Think about the kind of **language** and **writing structures** that work well for these forms.

For both tasks, it's a piece of **creative writing** that's being **judged**, so that purpose is to **entertain** the judges. You need to use a range of sophisticated **vocabulary** and **language techniques**, and a **structure** that grabs and holds a judges' interest.

Your **audience** is mentioned explicitly in the question. You need to **adapt** your language, tone and style so that it is **appealing** to your audience.

Paper 1 question 5

Writing stories

It is always a good idea to start your stories with an opening sentence that'll make your reader want to carry on reading.

For example:

You could start with a **direct address** to the reader

Or you could try a **description of a character**

You may even want to start your story in the **middle of the action**

However you start your story, you need to make sure it is engaging for the reader.

Writing Descriptions

Descriptions use strong **visual language** to create an **impression** of a person or place for the reader.

You **don't** need to create as much **plot** or **action**.

Even though there is no **plot**, you still need to **structure** your writing - you could start with a general **description**, then go on to describe more **specific** details.

The purpose of a description is to **entertain** the reader, so you need to adapt your writing style accordingly, and keep your **language** interesting.

Descriptions need **detail**.

Paper 1 Question 5 continued

Remember to include features of SPAMROD to make your writing more interesting.

S	Similies
P	Personification
A	Alliteration
M	Metaphor
R	Repetition
O	Onomatopoeia
D	Descriptive language - including the senses

Paper 1 question 5

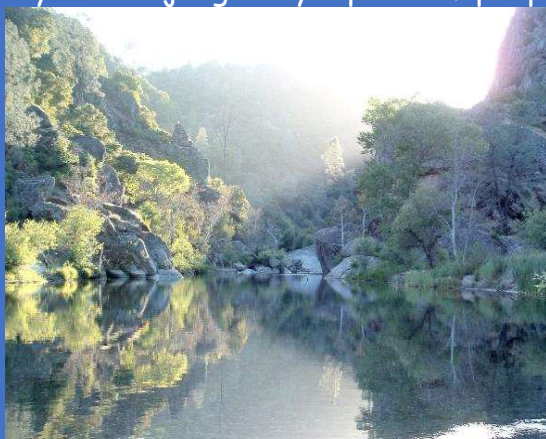
Your question:

You should spend about 45 minutes on this section of the paper.

You are advised to plan your answer

05] You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.



Either:

Write a description suggested by this picture:

Or:

Write an opening to a story that is set by a river in the summer. (24 marks for content and organisation

16 marks for technical accuracy) [40 marks]

Descriptive writing structured plan.
Plan your response to the above question

Sounds:

Sight

Smells:

Touch:

Taste:

**Language
techniques
checklist:**

- Similes
- Personification
- Alliteration
- Metaphor
- Repetition
- Onomatopoeia
- Descriptive language - including the senses



**Punctuation
checklist:**

- Ellipses
- Question mark
- Exclamation mark
- Semi colon
- Colon
- Brackets
- Dashes

Paragraph 1 focus:

E.g. surrounding area

Paragraph 2 focus:

E.g. atmosphere/emotions

Paragraph 4 focus:

E.g. Person

Paragraph 3 focus:

E.g. River

Example opening for Paper 1 Question 5

The sun dipped low beneath its blanket of trees. Its daytime glory was reduced to the fading flicker that only just protruded above the horizon.

Down in the valley, the river hummed with activity: wildlife skittered, deer drank along the shadowy banks whilst rats lurked amongst the undergrowth.

A glance beyond the river banks revealed the forest and the open plains beyond, as they bathed in the warmth of the dying light. Come nightfall, the river, forest and the plains would transform from a place of relative safety into a harsh and discordant environment...

Personification

Alliteration

Onomatopoeia

Symbolism

Sophisticated vocabulary

Now it's your turn. Either complete this response or create your own.

Success Criteria for paper 1 question 5

Success Criteria:

AO5: Content & organisation

Appropriate tone

Purpose matches question

Sophisticated vocabulary

Language devices used

Paragraphs accurate

Success Criteria: AO6: SPaG

Range of connectives

Ideas linked together

Range of punctuation

Clear structure

How many of these have you achieved?

Paper 1 example papers

Work through the following papers using the skills that you have learnt.

Source A

This extract is from a novel by Margaret Atwood, first published at the beginning of the 21st Century. In this section, a character closely examines a photograph that was taken many years before.

The Blind Assassin

She has a single photograph of him. She tucked it into a brown envelope on which she'd written clippings, and hid the envelope between the pages of *Perennials for the Rock Garden*, where no one else would ever look.

She's preserved this photo carefully, because it's almost all she has left of him. It's black and white, taken by one of those boxy, cumbersome flash cameras from before the war, with their accordion-pleat nozzles and their well-made leather cases that looked like muzzles, with straps and intricate buckles. The photo is of the two of them together, her and this man, on a picnic. Picnic is written on the back, in pencil - not his name or hers, just picnic. She knows the names, she doesn't need to write them down.

They're sitting under a tree; it might have been an apple tree; she didn't notice the tree much at the time. She's wearing a white blouse with the sleeves rolled to the elbow and a wide skirt tucked around her knees. There must have been a breeze, because of the way the shirt is blowing up against her; or perhaps it wasn't blowing, perhaps it was clinging; perhaps it was hot. It was hot. Holding her hand over the picture, she can still feel the heat coming up from it, like the heat from a sun-warmed stone at midnight.

The man is wearing a light-coloured hat, angled down on his head and partially shading his face. His face appears to be more darkly tanned than hers. She's turned half towards him, and smiling, in a way she can't remember smiling at anyone since. She seems very young in the picture, too young, though she hadn't considered herself too young at the time. He's smiling too - the whiteness of his teeth shows up like a scratched match flaring - but he's holding up his hand, as if to fend her off in play, or else to protect himself from the camera, from the person who must be there, taking the picture; or else to protect himself from those in the future who might be looking at him, who might be looking at him through this square, lighted window of glazed paper. As if to protect himself from her. As if to protect her. In his outstretched, protecting hand there's the stub end of a cigarette.

She retrieves the brown envelope when she's alone, and slides the photo out from among the newspaper clippings. She lies it flat on the table and stares down into it, as if she's peering into a well or pool - searching beyond her own reflection for something else, something she must have dropped or lost, out of reach but still visible, shimmering like a jewel on sand. She examines every detail. His fingers bleached by the flash or the sun's glare; the folds of their clothing; the leaves of the tree, and the small round shapes hanging there - were they apples, after all? The coarse grass in the foreground. The grass was yellow then because the weather had been dry.

Over to one side - you wouldn't see it at first - there's a hand, cut by the margin, scissored off at the wrist, resting on the grass as if discarded. Left to its own devices.

The trace of brown cloud in the brilliant sky, like ice cream smudged on chrome. His smoke-stained fingers. The distant glint of water. All drowned now.

Drowned, but shining.

Question 1: Read again this part of the source, lines 1 to 9.

List four things from this part of the text about the photograph.

[4 marks]

1. _____
2. _____
3. _____
4. _____

CHECK!

It is a relatively straightforward question. It is asking you to identify four distinct things about the photograph.

Check your answers against the following list and decide how many you identified correctly:

- ☐ It is the only one she has of him
- ☐ It was hidden in an envelope between the pages of *Perennials for the Rock Garden*, where no one else would ever look.
- ☐ It had been carefully preserved.
- ☐ It was black and white.
- ☐ It was taken by one of those boxy, cumbersome flash cameras.
- ☐ It was taken from before the war.
- ☐ It was of the two of them together on a picnic.
- ☐ Picnic is written on the back, in pencil.

Question 2: Look in detail at this extract from lines 16 to 24 of the source.

The man is wearing a light-coloured hat, angled down on his head and partially shading his face. His face appears to be more darkly tanned than hers. She's turned half towards him, and smiling, in a way she can't remember smiling at anyone since. She seems very young in the picture, too young, though she hadn't considered herself too young at the time. He's smiling too - the whiteness of his teeth shows up like a scratched match flaring - but he's holding up his hand, as if to fend her off in play, or else to protect himself from the camera, from the person who must be there, taking the picture; or else to protect himself from those in the future who might be looking at him, who might be looking at him through this square, lighted window of glazed paper. As if to protect himself from her. As if to protect her. In his outstretched, protecting hand there's the stub end of a cigarette.

How does the writer use language here to describe the photograph? You could include the writer's choice of:

- ☐ Words and phrases
- ☐ Language features and techniques
- ☐ Sentence forms [8 marks]

CHECK! This question tests your skill in examining and commenting on the writer's use of language - her phrases, language features, language techniques and sentence forms (AO2)

You should:

- ☐ Show you understand the writer's use of language
 - ☐ Examine and analyse the effects of the writer's language choices
 - ☐ Select and use relevant quotations
 - ☐ Use appropriate subject terminology to discuss language use. You might, for example, comment on the writer's use of adjectives or similes.

SAMPLE RESPONSE! The writer uses a range of techniques to describe the photograph. She uses the simile 'like a scratched match flaring' to describe the man's smile. The verb 'flaring' makes it seem sudden and has connotations of danger. She repeats the adjective 'young' three times in one sentence to describe the woman and emphasises this even more by saying twice that she is 'too' young. This makes it seem as though she shouldn't have been there with this man because she wasn't old enough. She also uses repetition later in the paragraph when she repeats the word 'protect' in the sentences: 'As if to protect himself from her. As if to protect her' These two sentences are structures in very similar ways but they have a different meaning and the short words 'as if' at the start of each sentence make the reader realise that she doesn't know why the man was holding up his hand and it maybe shows that she wasn't very sure about him. The writer also uses an effective metaphor near the end. She calls the photograph a 'a square lighted window'. The transparency of the metaphor gives a sense to the reader of looking through a window into the world of this man and woman.

Question 3: You now need to think about the whole of the source.

This text is from the early part of a novel.

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**
- ☐ **How and why the writer changes this focus as the source develops**
- ☐ **Any other structural features that interest you [8 marks]**

CHECK!

You should:

- ☐ **Show you understand features of structure**
- ☐ **Examine and analyse the effects of the writer's choice of structural features**

Select and use relevant examples

- ☐ **Use appropriate subject terminology to discuss structure**

Structural features can be:

- ☐ **At a whole text level – for example beginnings, endings and shifts in focus**
- ☐ **At a paragraph level – for example topic changes, single-sentence paragraphs**
- ☐ **At a sentence level – for example sentence lengths**
- ☐ **Write at least 3 paragraphs**

SAMPLE RESPONSE The writer begins with a simple sentence 'She has a single photograph of him'. This opening establishes a sense of the photograph being of significance. The importance of the photograph is reinforced when she hides it away later on in the opening paragraph 'where no one else would ever look'. This creates mystery and whets the reader's appetite as they are intrigued to find out more. The third paragraph zooms into actual details of the photograph 'the tree...white blouse...wide skirt'. This creates a flashback to an earlier point in the narrator's life and suggests to the reader that she is delving into her past. It seems to be a happy time in her life because she seems not to notice much around her aside from the photograph being taken. Furthermore, the 'heat' coming up from the photograph perhaps suggests warm and happier times. The use of questions and shifting from the past to the present is suggestive of the present narrator searching deep into her past and trying to piece together key events. There is a sense of nostalgia as she questions things 'were they apples?'. There is a darker tone towards the end of the extract with the description of a hand 'scissored off at the wrist' suggesting that in hindsight the speaker sees things in a different light. This is ominous and leaves the reader wondering what has happened. The very last sentence is on its own "Drowned, but shining" suggesting something ominous had occurred after.

Question 4: Focus on lines 25 to the end. 'The writer successfully creates an air of mystery around the photograph'.

To what extent do you agree with this statement?

- **Examine how the writer creates an air of mystery around the photograph**
- **Evaluate the extent to which the writer is successful in doing this**
 - **Support your opinions and judgements with quotations from the text**

[20 marks]

CHECK!

You should:

- **Clearly evaluate the text**
- **Offer examples from the text to explain your views**
- **Explain the effect of writer's choices**
- **Select relevant quotations to support your views**
- **Write 5-6 paragraphs.**

SAMPLE RESPONSE: The writer creates an air of mystery around the photograph from the start when she 'slides the photograph out from among the newspaper clippings'. The use of the verb 'slide' shows how it has been hidden away and she has to look at it secretly. She stares at it as if 'searching for something else' which makes it sound mysterious and intriguing to the reader. She then says how looking at it is like looking into a 'well or pool'. The use of simile suggests she is delving into the past in search of something. This suggests that the photograph as well as being a secret in itself, also holds further secrets that can't be seen on first examination. The woman then examines the photograph in 'every detail' and notices things that haven't been mentioned before like the 'folds of their clothing'. As the narrator scrutinises the picture so closely, the reader expects her to find something and solve the mystery of the photograph but she never does. The mention of a hand that is 'scissored' off sounds ominous and unsettling. The sharp verb 'scissored' sounds bizarre and out of place in the context of the photograph as though somebody has deliberately cut it. This is strange and creates a sense of mystery and enigma for the reader.

Section B: Writing

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

Question 5: You are going to enter a creative writing competition.
Your entry will be judged by a panel of professional writers.

Either:

Write a story in which a photograph plays a significant part.

OR:

Write a description suggested by this photograph:



(24 marks for content and organisation
16 marks for technical accuracy)

CHECK!

- Use language techniques such as similes and metaphors
- Use lots of punctuation □ Use a range of sentence structures
- Use interesting vocabulary
- Open your sentences in different ways e.g. words ending in -ly or -ed □ Vary your paragraph lengths

Sample opening for first question:

The photograph took pride of place on the mantelpiece. I had often caressed the glossy paper with a feather duster - often to infuriate him. I gingerly fingered the edges of the curling paper; I had meant to get it framed. I sighed. Staring solidly at it for longer than a few seconds brought fragments of old memories flooding back like some shadow of a person greeting their long lost lover.

The first memory began to materialise before my eyes...

I remembered how it had been a cold, rainy night. The rain had pattered dismally against the window forming tears that poured down like the tears of one who is deeply grieving. Was it then? No, it was some time later when I had been lost in a muddle of thoughts that I heard it. A soft knocking. Almost inaudible. I had definitely heard it though and wondered momentarily whether it had been the distant rumble of thunder. Then it came again. This time louder. Persistent. I had gone to open it and a stream of sunlight had flooded the room...

Sample opening for second question:

I am invisible to them. Yet I watch them nearly every day. There are usually hordes of them, but today this number has been diminished significantly to only four. I watch. Staring transfixed, I wonder how they retain such exuberance. They are dishevelled and ragged; some are clearly malnourished. The debris and filthy rubble is their playground. The air is silent aside from their laughter. It is not always like this...

Occasionally, a sudden blast. And then a horrifying scream piercing the air. Today, I take consolation in their carefree laughter...

More practise

Source A

This extract is from the beginning of a novel by Ian McEwan, it was first published in 1997.

In this section, the narrator, Gadd and other men are trying to stop a hot air balloon from flying off. Inside the basket is a terrified boy.

Enduring Love

A mighty fist of wind socked the balloon in two rapid blows, one-two, the second more vicious than the first. It jerked Gadd right out of the basket on to the ground, and with Gadd's considerable weight removed from the equation, it lifted the balloon five feet or so, straight into the air. The rope ran through my grip, scorching my palms, but I managed to keep hold, with two feet of line spare. The others kept hold too. The basket was right above our heads now, and we stood with arms upraised like Sunday bell ringers. Into our amazed silence, before the shouting could resume, the second punch came and knocked the balloon up and westwards. Suddenly we were treading the air with all our weight in the grip of our fists. Those one or two ungrounded seconds occupy as much space in memory as might a long journey up an unchartered river. My first impulse was to hang on in order to keep the balloon weighted down. The child was incapable, and was about to be borne away. Two miles to the left were high-voltage power lines. A child alone and needing help. It was my duty to hang on, and I thought we would all do the same.

Almost simultaneous with the desire to stay on the rope and save the boy came other thoughts of self-preservation and fear. We were rising, and the ground was dropping away as the balloon was pushed westwards. I knew I had to get my legs and feet locked round the rope. But the end of the line barely reached below my waist and my grip was slipping. My legs flailed in the empty air. Every fraction of a second that passed increased the drop, and the point must come when to let go would be impossible or fatal. Then, someone did let go. Immediately, the balloon and its hangers on lurched upwards another several feet.

Because letting go was in our nature too. Selfishness is also written on our hearts. Mostly, we are good when it makes sense. A good society is one that makes sense of being good. Suddenly, hanging there below the basket, we were a bad society, we were disintegrating. Suddenly the sensible choice was to look out for yourself. The child was not my child, and I was not going to die for it. Then I glimpsed another body fall away and I felt the balloon lurch upwards. The matter was settled. Altruism had no place. Being good made no sense. I let go and fell, I reckon, about twelve feet. I landed heavily on my side, I got away with a bruised thigh. Around me - before or after, I'm not so sure - bodies were thumping to the ground.

By the time I got to my feet the balloon was fifty yards away, and one man was still dangling by his rope. When I stood up and saw him, he was one hundred feet, and rising, just where the ground itself was falling. He wasn't struggling, he wasn't kicking or trying to claw his way up. He hung perfectly still along the line of his rope, all his energies concentrated in his weakening grip. He was already a tiny figure almost black against the sky and as the balloon and its basket lifted away and westwards, the smaller he became and the more terrible it was.

Our silence was a kind of acceptance, a death warrant. Or it was horrified shame. He had been on the rope so long that I began to think he might stay there until the balloon drifted down. But even as I had that hope we saw him slip down right to the end of the rope. And still he hung there. For two seconds, three, four. And then he let go and ruthless gravity played its part. And from somewhere a thin squawk cut through the stilled air. He fell as he had hung, a stiff little black stick. I've never seen such a terrible thing as that falling man.

Question 1. Read again the first part of the source, lines 1 - 8.

List four details from this part of the text about the wind:

[4 Marks]

- A. _____
- B. _____
- C. _____
- D. _____

Question 2: Look in detail at this extract from lines 9 - 20 of the source:

Those one or two ungrounded seconds occupy as much space in memory as might a long journey up an unchartered river. My first impulse was to hang on in order to keep the balloon weighted down. The child was incapable, and was about to be borne away. Two miles to the left were high-voltage power lines. A child alone and needing help. It was my duty to hang on, and I thought we would all do the same.

Almost simultaneous with the desire to stay on the rope and save the boy came other thoughts of self-preservation and fear. We were rising, and the ground was dropping away as the balloon was pushed westwards. I knew I had to get my legs and feet locked round the rope. But the end of the line barely reached below my waist and my grip was slipping. My legs flailed in the empty air. Every fraction of a second that passed increased the drop, and the point must come when to let go would be impossible or fatal. Then, someone did let go. Immediately, the balloon and its hangers on lurched upwards another several feet.

How does the writer use language here to describe the thoughts of the narrator?

You could include the writer's choice of:

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

[8 marks]

3.

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

This text is from the beginning of a novel.

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

You could write about:

- ☐ **what the writer does to create an atmosphere at the beginning**
- ☐ **how and why the writer changes the focus as the extract develops**
- ☐ **any other structural features that interest you.**

[8 marks]

4. Focus this part of your answer on the second half of the source, from line 21 to the end.

A student, having read this section of the text said:

"The writer vividly conveys the horror of the situation. It is as if you are there with the narrator."

To what extent do you agree?

In your response, you should:

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

[20 marks]

Section B: Writing

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

Question 5: You are going to enter a creative writing competition. Your entry will be judged by a panel of professional writers.

Either:

Write a story in which a hot air balloon plays a significant part.

OR:

Write a description suggested by this photograph:



(24 marks for content and organisation
16 marks for technical accuracy)

Source A
The Life of Pi

This extract is from a novel by Yann Martel. In this section the central character, Pi, is on a sinking ship. The ship is carrying the animals belonging to Pi's father, who owns a zoo.

Inside the ship, there were noises. Deep structural groans. I stumbled and fell. No harm done. I got up. With the help of the handrails I went down the stairwell four steps at a time. I had gone down just one level when I saw water. Lots of water. It was blocking my way. It surging from below like a riotous crowd, raging, frothing and boiling. Stairs vanished into watery darkness. I couldn't believe my eyes. Was this water doing here? Where had it come from? I stood nailed to the spot, frightened and incredulous and ignorant of what I should do next. Down there was where my family was.

I ran up the stairs. I got to the main deck. The weather wasn't entertaining any more. I was very afraid. Now it was plain and obvious: the ship was listing badly. And it wasn't level the other way either. There was a noticeable incline going from bow to stern. I looked overboard. The water didn't look to be eighty feet away. The ship was sinking. My mind could hardly conceive it. It was as unbelievable as the moon catching fire.

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck, a gaur - an Indian wild ox - exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

I ran for the stairs to the bridge. Up there was where the officers were, the only people on the ship who spoke English, the masters of our destiny here, the ones who would right this wrong. They would explain everything. They would take care of my family and me. I climbed to the middle bridge. There was no one on the starboard side. I ran to the port side. I saw three men, crew members. I fell. I got up. They were looking overboard. I shouted. They turned. They looked at me and at each other. They spoke a few words. They came towards me quickly. I felt gratitude and relief welling up in me. I said, "Thank God I've found you. What is happening? I am very scared. There is water at the bottom of the ship. I am worried about my family. I can't get to the level where our cabins are. Is this normal? Do you think?"

One of the men interrupted me by thrusting a life jacket into my arms and shouting something in Chinese. I noticed an orange whistle dangling from the life jacket. The men were nodding vigorously at me. When they took hold of me and lifted me in their strong arms, I thought nothing of it. I thought they were helping me. I was so full of trust in them that I felt grateful as they carried me in the air. Only when they threw me overboard did I begin to have doubts.

Read again the first part of the Source from **lines 1 to 12**.

List **four** things from this part of the text about the ship.

[4 marks]

- A. _____
- B. _____
- C. _____
- D. _____

Q2. Look in detail at this extract from **lines 13 to 25** of the Source:

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck, A gaur-an Indian wild ox-exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

How does the writer use language here to describe the narrator's fright and confusion?

You could include the writer's choice of:

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

[8 marks]

Q3. You now need to think about the whole of the Source.

This extract comes at the end of a chapter.

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
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you

[8 marks]

Focus this part of your answer on the second part of the Source from line 19 to the end.

A student, having read this section of the text, said: 'The writer makes reader feel sympathy for the narrator.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the narrator**
- evaluate how the writer has created these impressions**
- support your opinions with references to the text**

[20 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



OR Write a story opening in which a dramatic event occurs.

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

Source A

This extract is from a novel by F Scott Fitzgerald. In this section the narrator describes the extravagant parties held by his rich neighbour.

Great Gatsby

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon* scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre*, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived—no thin five-piece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality*, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the "Follies." The party has begun.

Glossary

- station wagon = an estate car...
- hors-d'oeuvre = a small portion of food served as an appetizer before a main meal
- prodigality = wasteful luxury

Section A: Reading

Answer **all** questions in this section.

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

Read again the first part of the Source from **lines 1 to 8**.

List **four** things from this part of the text about what goes on at the neighbour's house.

[4 marks]

- A. _____
- B. _____
- C. _____
- D. _____

Q2. Look in detail at this extract from lines 1 to 18 of the Source:

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

How does the writer use language here to describe the extravagance of the parties?

You could include the writer's choice of:

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

[8 marks]

Q3. You now need to think about the whole of the Source.

This extract comes at the beginning of a chapter.

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
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you

[8 marks]

Focus this part of your answer on the second part of the Source from line 19 to the end.

A student, having read this section of the text, said: 'The writer brings the parties to for the reader. It is as if you are there.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the parties
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

Section B: Writing

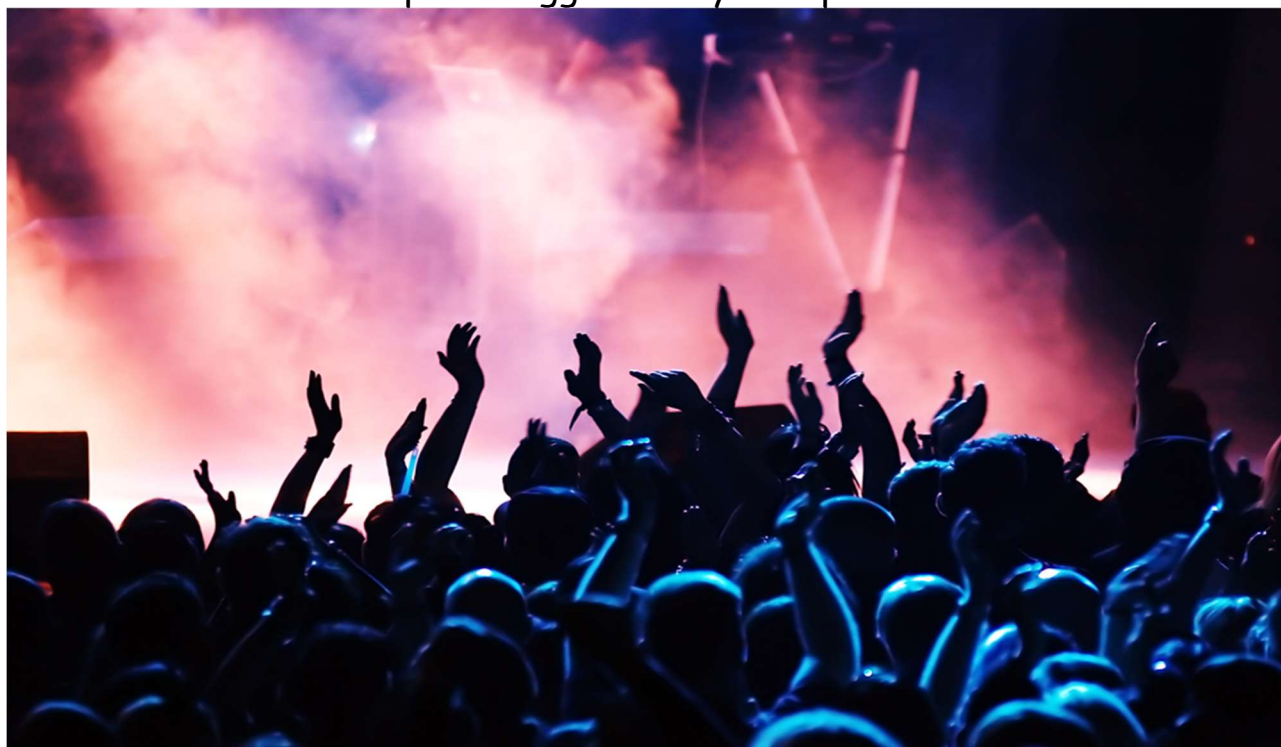
You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Either: Write a description suggested by this picture:



Or Write a story opening for a genre of your choice. Set the scene vividly.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

