

Paper 1

The Reading section (15 mins reading time before you begin – use your highlighter and annotate!):

All four questions are based on the one source.

Question 1 will always ask you to retrieve (quotation or paraphrase) information/ ideas from the text (keep it simple). There are **4 marks**, one for each identified fact/piece of information. You should spend no more than **5 minutes** answering this question.

Question 2 will always give you an extract from the source and ask you to analyse language (PEED x 3). There are **8 marks** available. You should spend no more than **10 minutes** answering this question – **3 minutes** per PEEDL.

Question 3 will always refer to the source as a whole and will ask you to analyse structure (PEE x 3). There are **8 marks** available. You should spend no more than **10 minutes** on this question – **3 minutes** per PEE.

Question 4 may refer to the whole source or a directed part of the source – **read the question carefully to see** – it will always ask you to evaluate a statement in response to the text (Introduction, PEEDL x 3). There are **20 marks** available. You should spend no more than **20 minutes** on this question.

Remember – *stay focused on what the question is asking, and support your ideas with quotations from the text.*

The Writing section:

Question 5 is focused on creative. There are **40 marks** available. You should spend no longer than **40 minutes** on this question and should write approx. 3 sides.

How to structure your time:

Spend 6 minutes jotting ideas down using POSSUM (more of that later)

Spend 3 minutes crafting your first (and last sentence)

Spend 20 minutes writing your first 3 paragraphs

Spend 10 minutes writing 2 paragraphs telling the same story from a different perspective

Spend 6 minutes re-reading and checking the following:

- Capital letters
- Full stops
- Homophones
- Varied vocab choices

SPEND 5 MINUTES AT THE END READING OVER ALL YOUR ANSWERS TO PICK UP ANY MISTAKES YOU MAY HAVE MADE.

Reading the extract (15minutes):

The more you annotate and plan in this time, the more time you have to write your answers.

Step 1- Look at what the questions are asking you to do and which area they are asking you to focus on and mark that off on the source.

Step 2- Read through the whole extract once.

Step 3- Read through it again, this time, selecting relevant quotations and annotating in preparation to answer your questions.

Step 4- Select the most appropriate choices for the questions. HINT: Don't just select the first 3 quotations you come across that will allow you to answer the question, there could be something that you could squeeze more analysis out of.

The questions for the below source are:

- 2. Look in detail at lines 4-13 of the source. How does the writer use language here to describe the atmosphere when Arthur Kipps wakes up?**
- 3. You now need to think about the whole of the source. This text is from the middle of a novella. How the writer structured the text to interest you as a reader?**
- 4. Focus this part of your answer on the second part of the source, from line 14 to the end.**

A student having read this section of the text said: 'This part of the text, where Arthur Kipps searches for the source of the noise, shows how nervous he feels being in the house all alone. I felt anxious about what might happen to him.'

To what extent do you agree?

Have a look at this example of how well a students has utilised their 15 minutes of reading:

3) INTEREST ME AS READER

SOURCE A

This extract is from the middle of *The Woman in Black*, a novella by Susan Hill first published in 1983. In this section Arthur Kipps, a junior solicitor, is staying overnight in Eel Marsh House in order to sort through some legal papers. The house is supposed to be empty following the death of its elderly and reclusive former inhabitant Alice Drablow.

The Woman in Black

At first all seemed very quiet, very still, and I wondered why I had awoken. Then, with a missed heart-beat, I realized that Spider was up and standing at the door. Every hair of her body was on end, her ears were pricked, her tail erect, the whole of her tense, as if ready to spring. And she was emitting a soft, low growl from deep in her throat. I sat up paralysed, frozen, in the bed, conscious only of the dog and of the prickling of my own skin and of what suddenly seemed a different kind of silence, ominous and dreadful. And then, from somewhere within the depths of the house—but somewhere not very far from the room in which I was—I heard a noise. It was a faint noise, and, strain my ears as I might, I could not make out exactly what it was. It was a sound like a regular yet intermittent bump or rumble. Nothing else happened. There were no footsteps, no creaking floorboards, the air was absolutely still, the wind did not moan through the casement. Only the muffled noise went on and the dog continued to stand, bristling at the door, now putting her nose to the gap at the bottom and snuffing along, now taking a pace backwards, head cocked and, like me, listening, listening. And, every so often, she growled again.

In the end, I suppose because nothing else happened and because I did have the dog to take with me, I managed to get out of bed, though I was shaken and my heart beat uncomfortably fast within me. But it took some time for me to find sufficient reserves of courage to enable me to open the bedroom door and stand out in the dark corridor. The moment I did so, Spider shot ahead and I heard her padding about, sniffing intently at every closed door, still growling and grumbling down in her throat.

After a while, I heard the odd sound again. It seemed to be coming from along the passage to my left, at the very far end. But it was still quite impossible to identify. Very cautiously, listening, hardly breathing, I ventured a few steps in that direction. Spider went ahead of me, the passage led only to three other bedrooms on either side and, one by one, regaining my nerve as I went, I opened them and looked inside each one. Nothing, only heavy old furniture and empty unmade beds and, in the rooms at the back of the house, moonlight. Down below me on the ground floor of the house, silence, a seething, blanketing, almost tangible silence, and a musty darkness, thick as felt.

And then I reached the door at the very end of the passage. Spider was there before me and her body, as she sniffed beneath it, went rigid, her growling grew louder. I put my hand on her collar, stroked the rough, short hair, as much for my own reassurance as for hers. I could feel the tension in her limbs and body and it answered to my own.

This was the door without a keyhole, which I had been unable to open on my first visit to Eel Marsh House. I had no idea what was beyond it. Except the sound. It was coming from within that room, not very loud but just to hand, on the other side of that single wooden partition. It was a

1st person narration - emotional
Turmoil - journey

Sinister -
Supernatural?

will change

adjectives - scary / fore-boding

ATMOSPHERE

withholding info - tension

short sentence - sharp declarative

repetition - waiting for something - builds suspense

NERVOUS

atmosphere
trapped
blind - vulnerable

Character - dogs - 6th sense

Setting - how did it get in?

character
- typical Gothic - attempting
to rationalise

35 sound of something bumping gently on the floor, in a rhythmic sort of way, a familiar sound and yet one I still could not exactly place, a sound that seemed to belong to my past, to waken old, half-forgotten memories and associations deep within me, a sound that, in any other place, would not have made me afraid but would, I thought, have been curiously comforting, friendly.

40 **Nervous** **convincing - doesn't believe**
But at my feet, the dog Spider began to whine, a thin, pitiful, frightened moan, and to back away from the door a little and press against my legs. My throat felt constricted and dry and I had begun to shiver. There was something in that room and I could not get to it, nor would I dare to, if I were able. **told myself it was a rat or a trapped bird**, fallen down the chimney into the hearth and unable to get out again. But the sound was not that of some small, panic-stricken creature. Bump bump. Pause. **Bump bump. Pause. Bump bump. Bump bump. Bump bump.**

anti climatic.
- no revelation
Chronological order - slow pace,
still don't know the source of
the noise.

2. Look in detail at lines 4-13 of the source. How does the writer use language here to describe the atmosphere when Arthur Kipps wakes up?

Writing frame:

The writer uses _____ to describe _____.

For example, “_____”.

This suggests _____

(Where possible) This could also suggest _____

The word (use subject terminology where possible verb, adjective etc)

“_____” has connotations of _____

And therefore makes the reader think _____.

Do this 3 times!

Top tips for question 2:

- Don't add an introduction or conclusion at all, just the 3 paragraphs above.
- Your explanation should focus on the language not make inferences about the character or the plot. What effect does the *language* have on the *reader*.
- Don't over complicate the question, if there's some obvious imagery in there, analyse it, that's why the examiner chose it! You will be able to squeeze a lot more analysis out of some imagery than you will from a compound sentence!
- If you can't find a specific language feature, such as a simile, you can still analyse imagery, adjectives, a semantic field.

Have a look at this sample answer:

The writer uses **adjectives** to describe the atmosphere when Arthur initially awakes. For example, “I sat up paralysed, frozen” as there was a “silence, ominous and dreadful”. This suggests that the atmosphere itself, despite nothing happening, is something to be feared. This could also suggest that Arthur is so fearful of the silence, that he is unable to move, foreshadowing that something foreboding and sinister is about to happen. The adjective “ominous” has connotations of **being threatening** and therefore makes the reader **fear for Arthur as the tension builds**.

The writer uses **a short, declarative sentence** to bring the reader to an abrupt halt. For example, “Nothing else happened”. This suggests to the reader that the noise is something supernatural as we were awaiting an answer, yet nothing was given. This could also build tension as we are left in sudden suspense as to what the noise could be. The word “nothing” has connotations of the **unknown and mystery** and therefore makes the reader **intrigued and once again fearful** the noise is the only sound in the “ominous” atmosphere.

The writer uses **repetition** to describe Arthur’s reaction to the atmosphere. For example, “listening, listening”. This suggests that it is unclear to Arthur what the source of the noise could possibly be. The repetition of the verb “listening” has connotations of **him straining to hear in a desperate attempt to identify the noise without having to leave the bedroom and face it** and therefore makes the reader **tense as we impatiently await to discover the source**.

- 3. You now need to think about the whole of the source. This text is from the middle of a novella. How the writer structured the text to interest you as a reader?**

Thing to consider when analysing structure:

- 1. How does the pace progress / change?**
- 2. Does the writer hold back any information and if so why?**
- 3. Are there any similarities or contrasts between the beginning and end of the passage? What is the effect?**
- 4. How does the writer use the length of the paragraphs to affect the reader?**
- 5. What is the tone / mood / atmosphere of the text? Is it the same or does it change and why? Trace the evidence throughout the text.**
- 6. What is the writer making the reader focus on in the text? Does this stay the same, develop or change? Trace the evidence throughout the text.**
- 7. Can I name the structural features I have found using subject terminology (e.g. repetition / pathetic fallacy / change)**
- 8. Does the writer create tension through the source? How?**
- 9. Whose point of view is it from? Why?**
- 10. Is the passage in chronological order? What is the effect of this?**

Writing frame:

Point

- ✓ **Introduce point linked to question**
- ✓ **Name structural techniques (subject terminology)**

Evidence

- ✓ **(Usually) use at least two quotations / references**

Analysis

- ✓ **First Effect**
- ✓ **Second Effect**
- ✓ **Effect of structural method**
- ✓ **Effect of development in text as a whole**
- ✓ **Writer's intentions (and effect on reader)**

Do this 3 times!

Top tips for question 3:

- Don't add an introduction or conclusion at all, just the 3 paragraphs above.
- Your explanation should focus on the effect on the reader, how does this interest you?
- Your explanation should be specific. For example, first person narration always allows you to understand the thoughts and feelings of a character but how does this particularly interest you as a reader here?
- Don't over complicate the question, if there's some obvious building of tension or shifting of focus in there, analyse it, that's why the examiner chose it! You will be able to squeeze a lot more analysis out of some tension and suspense than you will from paragraph length!
- If you can't find a specific structural feature, such as withholding information, you can still analyse the beginning, middle and end.

Have a look at this sample answer:

The writer uses a first person narrative throughout the extract to allow us to follow Arthur's emotional turmoil. For example, the extract opens with, "At first, all seemed very quiet". By opening with the phrase "at first" the reader is immediately aware that this is about to change and we therefore fear for Arthur as he is soon "paralysed with fear" yet we are unaware as to why. This narration enables us to follow Arthur through his journey and experience the noise as he does, in the present tense.

The writer withholds information throughout the extract in order to build tension and suspense. For example, a short, declarative sentence is used to bring the reader to an abrupt halt part way through the description of the noise. For example, "Nothing else happened". This suggests to the reader that the noise is something supernatural as we were awaiting an answer, yet nothing was given. This could also build tension as we are left in sudden suspense as to what the noise could be. The writer has done this to create a sense of the unknown and mystery and therefore makes the reader intrigued and once again fearful as the noise is the only sound in the "ominous" atmosphere.

Finally, the writer structures the extract in chronological order with a slow pace to build tension and suspense. For example, we are made aware of the noise in the opening paragraph yet are still only revealed that it is a repetitious, "Bump bump" by the end. This is an anti-climatic ending to the extract as although the repetition of "Bump bump" leaves us tense, as we are aware as a reader that this is unlikely to be the last we hear of the noise, we were expecting a revelation to shock or frighten us when Arthur reached the door at the end of the corridor.

4. Focus this part of your answer on the second part of the source, from line 14 to the end.

A student having read this section of the text said: ‘This part of the text, where Arthur Kipps searches for the source of the noise, shows how nervous he feels being in the house all alone. I felt anxious about what might happen to him.’

To what extent do you agree?

Writing frame:

**Introduction- I agree with the statement because _____
_____.**

Main- Firstly, the writer uses _____ to describe _____

For example, “ _____ ”.

**This suggests _____
_____.**

**The word “ _____ ” has connotations of _____
and therefore makes the reader think _____.**

**Overall, the writer’s intention/overall effect on the reader is _____

_____.**

Do this 3- 4 times!

Top tips for Question 4:

- **Always agree with the statement.**
- **Always bring it back to the effect on the reader and the writer’s intention.**
- **Use the phrase “this is successful in creating” to show you’re evaluating.**
- **Use some of the ideas from Question 1 and 2 if they’re in the same section you’ve been asked to focus on.**
- **Never miss this question out, it’s worth 20 marks!**
- **This answer should be considerably more developed than your analysis in questions 2 and 3 as you have longer and it’s worth more marks.**

Have a look at this sample answer:

I agree with the statement because Hill creates a tense atmosphere that makes the reader feel anxious and the presentation of the characters shows us how nervous Arthur is.

Firstly, the writer uses imagery to create a sense of danger. For example, "I put my hand on her collar, stroked the rough, short hair [...] I could feel the tension in her limbs". This suggests that as a dog is often described to have a sixth sense with regards to supernatural entities. Therefore, if the dog can sense something, as well as Spider, the reader feels sure that something sinister is lurking. This also creates the impression that Arthur is particularly nervous as he has to stroke the dog to comfort her but we are under the impression that this is also to comfort himself and to reassure himself that he is not alone. The word "tension" has connotations of being rigid with fear and therefore makes the reader think that if the dog is afraid, we should be too. Overall, the writer's intention is to make us aware that Arthur's nervousness is not irrational as Spider also fears the noise and therefore we are anxious of what the source could be.

Secondly, the writer uses listing, coupled with a simile to create tension. For example, "a silence, a seething, blanketing, almost tangible silence, and a musty darkness, thick as felt". This suggests a sinister atmosphere, typical of the Gothic genre, in which we know something Supernatural will be the cause of the noise and therefore tension and suspense is built as we await to discover what. This also creates the idea that Arthur is vulnerable as the simile describes the darkness as impenetrable, suggesting that Arthur is blindly making his way towards the noise, unaware of what could be around him. The word "blanketing" has connotations of being covered and therefore makes the reader think that Arthur is surrounded and trapped. Overall, the writer's intention is to build tension and suspense as we recognise this atmosphere to be typically Gothic and therefore anxiously await the inevitable arrival of the Supernatural.

Moreover, the writer uses imagery to create a stereotypical Gothic house. For example, "This was the door without a keyhole". This suggests a typical Gothic setting of a haunted house. This also creates mystery as we are aware that if the noise is emitting from the locked room, it must have used Supernatural forces to enter. However, the writer withholds the information as to who, what or how they entered. Overall, the writer's intention is to create a sense of mystery and build our anxiety as we fear what might come out of the room.

Finally, the writer uses the first person narrative to create a stereotypical Gothic character. For example, "I told myself it was a rat or a trapped bird". This suggests an understanding in the reader of Arthur's emotional turmoil throughout this experience as we take this slow journey towards the door with him and our anxiety builds with his own. This also creates a typical Gothic character as he attempts to rationalise the noise. Here we pity Arthur as we know it will be a Supernatural entity, as is common of the genre, but Arthur doesn't want to believe it. The phrase "told myself" has connotations of Arthur trying to convince himself and therefore makes the reader think that he doesn't truly believe this. Overall, the writer's intention is to highlight Arthur as a typically rational Gothic character as this is the middle of the novella and could be the point in which he begins to realise the truth.

Write a description suggested by this picture



In all the most recent examiners' reports, it has been noted that students **at all ability levels** have not spent their time as effectively as possible. Too often, students rush to start without having a plan of what they want to say. In today's session, we will practise using a structured plan then will guide your writing.

We will look at a modelled example and see how the plan has been used to help create a Grade 8 response.

6 MINUTES TO PLAN:

P	Personification	The sun smiled at each of the revellers; its rays dancing in time to the blaring beat.
O	Opening of sentences	Pulsating through my veins, the music seemed to ring through my body.
S	Simile	The band started and the crowd jumped in unison, like an electric current was running through us all
S	Senses	The fresh cut grass perfumed the air which

		hung heavy with a whole host of other, less pleasant odours!
U	Unique vocab	Oppressive and suffocating, the crowd now seemed inescapable.
M	Metaphor	The sounds of cheering, laughing and singing all blurred together: a symphony of fun and youth.

3 MINUTES TO WRITE THE OPENING & END:

Long awaited and anticipated, the festival weekend stretched out ahead of me.

Long awaited and anticipated, the journey home could at last begin.

20 MINUTES TO WRITE THE FIRST THREE PARAGRAPHS:

Long awaited and anticipated, the festival weekend stretched out ahead of me.

For nearly four months I had scrimped and saved, missing out on nights with family and friends, so I could fully enjoy this weekend. The line-up was amazing and the venue was just as I expected. Thousands of like-minded fans were gathered together, all amiable

and friendly, setting up camp next to one another with a convivial attitude. Admittedly, there was some disappointments, my friend had forgotten some crucial camping essentials, but with the sun shining, the drinks flowing and the music pumping, what did it matter?

Arriving the afternoon before the concert was due to start had been a stroke of genius. We met loads of great people in the tents near to ours and we were able to scope out the best places to eat drink and be merry! The fresh cut grass perfumed the air which hung heavy with a whole host of other, less pleasant odours! Excited and energised, we made our way to the central stage: my favourite band was due to headline.

The sun smiled at each of the revellers; its rays dancing in time to the blaring beat. The band started and the crowd jumped in unison, like an electric current was running through us all. The sounds of cheering, laughing and singing all blurred together: a symphony of fun and youth.

10 MINUTES TO WRITE TWO PARAGRAPHS FROM A DIFFERENT PERSPECTIVE:

As the chords from their biggest hit came to an end, the lead singer shouted: 'Thank you and good night!' Again, the crowd erupted in an enormous cheer, and started to move. Fans of the next act rushed to the front and all of a sudden I was being pushed and pulled in every direction. I lost sight of my friends. My palms started to sweat and my ears began to ring with pain. Oppressive and suffocating, the crowd now seemed inescapable.

Panicked and anxious, I looked all around me. Faces that had before seemed new and exciting now seemed unknown and intimidating.

The clouds gathered as the sun dropped and the air felt cold and harsh against my skin. An onslaught of rain began and I felt it slosh around my soul: I thought with a heavy heart about my flimsy tent and began to grow angrier and angrier at the friend who had forgotten our waterproof cover.

The night was horrendous. Wet, cold and noisy, it would have been easier to sleep in the centre of a motorway. My muscles ached from dancing and three nights of poor sleep. My skin felt grimy and dirty after some of the worst showering conditions imaginable. As the sun finally peeked into our tent, I sighed and thought about the packing up we needed to do.

What an awful last night. Long awaited and anticipated, the journey home could at last begin.