

English Language Paper 1: Introduction to Literary Fiction



Y11 self-isolation work – Autumn Term 2

Objective: to understand the skills required for this component of the exam; to refine the skills needed for each question in the exam.

This booklet contains two weeks' worth of materials to support your learning at home. Each task or lesson should take you approximately thirty minutes to complete. The lessons in this booklet contain learning that you would have covered in school.

Answers will be provided at the back of the booklet for some tasks.

Tasks

- ☐ **Lesson 1** – Introduction to the exam - Literary Fiction
- ☐ **Lesson 2** – Terminology and Q1
- ☐ **Lesson 3** – Q1 and Q2
- ☐ **Lesson 4** – Planning Q2
- ☐ **Lesson 5** – Responding to Q2
- ☐ **Lesson 6** – Introduction to Q3
- ☐ **Lesson 7** – Responding to Q3
- ☐ **Lesson 8** – Completing Q1 – 3. Please upload this task to ClassCharts or give a copy to your teacher on your return to school so that they can provide you with feedback.

Websites you could visit to support your learning:

- <https://www.bbc.co.uk/bitesize/topics/zgkj39q>

Suggested reading to extend your learning:

- *Read the openings to some classic modern novels*
- [Sylvia Plath- The Bell Jar](#)
- [F. Scott Fitzgerald- The Great Gatsby](#)
- [Iain Banks- The Wasp Factory](#)
- [Chimamanda Adichie- Americanah](#)

Section A: 1 hour (1hr 10min ET) LITERARY FICTION: Read one fiction text and answer four questions.

Read the contextual information on the cover of the insert booklet and above the extract because it will tell you what the extract is about. Begin by either reading the extract or the questions.

English Language Paper 1

BUG the questions!

BOX the key word
UNDERLINE the topic
GLANCE BACK at the question as you write



TIMINGS

Question 1 + 2 + 3 =
30 minutes
Question 4 =
20 – 25 minutes

QUESTION 1

Read again lines x to y. List four things about... [4 marks]

Use the phrasing of the question. Write answers out as short, simple, factual sentences.

Eg. List four things about the bird.

1. The bird had yellow claws.

QUESTION 2

Look in detail at this extract, from lines x to y of the source:
How does the writer use language here to describe...? [8 marks]

Point – Use the phrasing of the question to open with a statement.

Quote – Include a 'rich' quote from the relevant section. Bonus: use terminology.

Explain – Explain how the quote supports your point. Aim to use 'because' and develop explanation by writing at least two sentences about the quote.

Analyse – Unpick the effects of the most interesting words/phrases from the quote and link back to the question focus.

P – The writer describes... as...

Q – ...in the quote/metaphor/simile "..."

E – This implies/suggests...because... Furthermore...

A – The adjective/verb "... indicates/conjures up an image of



QUESTION 3

You now need to think about the whole source.
How has the writer structured the text to interest you as a reader? [8 marks]

Write about the beginning, an interesting structural feature or a shift in focus, and the ending.
Think carefully about what the writer reveals to the reader and how this might be structurally significant.

WHEN? WHAT? HOW/WHY?

At the beginning/Towards the middle/At the end of the extract

The writer focuses on/introduces/the writer changes focus to...

This creates... This makes the reader feel... because...

DO NOT WRITE: TO MAKE THE READER WANT TO READ ON OR TO PUT AN IMAGE IN THE READER'S HEAD



QUESTION 4

TOP TIP: Remember that you can recycle any previous ideas from previous questions as long as it is tailored to the question focus!

A student said 'STATEMENT'. To what extent do you agree? [20 marks]
This is the extended essay question. You must: write an **introduction** with a clear thesis, several (3 – 5) paragraphs (with quotes) of argument where you will **comment on writers' methods**, and a short conclusion.

INTRODUCTION: Immediately outline 'to what extent' you agree with the statement and a broad reason for why you believe this.

CENTRAL PARAGRAPHS: Begin paragraphs by stating whether the quote/idea supports or challenges the statement.

Point

Quote

Explain/Explore alternative interpretations/Analysis/Link back.

Conclusion - In conclusion/Overall... reiterate your thesis, and then add your personal response.

Section B: 45 minutes (1hr ET) CREATIVE WRITING: Choice of two questions, one picture to support. [40 marks]

QUESTION 5

What are examiners looking for?

A well-crafted piece of writing. It should have elements of description and narrative. It is vital that you plan. Regardless of task, focus on building descriptive imagery.

HOW YOU COULD PLAN:

- After selecting your task, think of four of five *good* moments to write about – that link to the picture or topic. Each moment will represent a paragraph.
- Think carefully about the structure of your writing and number your ideas in the order you'd like to reveal them to the reader.
- For each moment, consider writing some ambitious vocabulary to use and imagery that you'd like to focus on.

Struggling to start? Try a one-word opener.

CONTENT AND ORGANISATION: 24 MARKS

- ✓ A thoughtful, mature interpretation of the task; engaging piece of self-contained creative writing – keep the plot relatively simple.
- ✓ Range of ambitious/sophisticated vocabulary with original/detailed imagery created. You could consider using pathetic fallacy as a tool to set the mood/atmosphere or to foreshadow later events
- ✓ Clear paragraphs with interesting use of structural features (such as a flashback or a cyclical structure)

TECHNICAL ACCURACY, SPaG: 16 MARKS

- ✓ Accuracy in sentence demarcation
- ✓ Uses extensive and ambitious vocabulary
- ✓ Uses formal Standard English consistently
- ✓ Consistency in tense
- ✓ Security in a range of grammatical structures
- ✓ Wide range of punctuation is used with accuracy
- ✓ Varying sentence type and sentence length to dictate pace
- ✓ Accuracy in spelling (included complex words)

LANGUAGE ANALYSIS
EVALUATION

FIFTY PERCENT OF THE MARKS FOR THIS PAPER IS FOR THIS QUESTION

LESSON 1. TITLE – ENGLISH LANGUAGE PAPER 1 and NARRATIVE PYRAMID

Study the exam mat on the previous page. Here, you will find information about: the exam itself, allocation of marks, the skills required for each question, general timings, as well as helpful sentence starters that you might need for the later lessons.

Task 1: Answer the following

Tip: Knowing the requirements of the English Language exams and revising good exam technique is a great way to prepare yourself for these exams.

1. Section A is the 'Reading Section'. How many sources will you need to read?
2. How many questions are in Section A?
3. How long should you spend on Section A?
4. In Q1 you will need to LIST information. How many things will you need to list?
5. What skill is Q2 assessing?
6. Which part of the source do you need to focus on for Q3?
7. How many marks is Q4 worth?
8. In section B what type of writing are you doing?
9. Fill in the blanks. In Section B your writing will have elements of d_____ and n_____ writing.
10. How many marks are there for SPaG in Section B?

Answers can be found at the end of the document.

- Gustav Freytag 19th century German playwright and novelist devised a narrative pyramid to represent the plot/dramatic structure of narratives.
- Watch [this](#) (from 50s to 3m8s).



TASK 2: Complete the table

<u>Stage of the pyramid</u>	<u>Definition</u>
<u>Exposition</u>	The b _____. The character, _____, place, a _____ is established.
<u>Rising Action</u>	A com _____ is introduced.
<u>Climax</u>	The action reaches a _____ k. An event will happen that will ch _____ the course of action forever.
<u>Falling Action</u>	The _____ act of the changed situation/circumstance is felt.
<u>Dénouement</u>	A new equilibrium is established. The plot is re _____.

Answers can be found at the end of the document.

TASK 3: Reading Questions

Look at extract on the next page from **The Collector by John Fowles**

It is an extract from the beginning of a thriller published in 1963. It begins with the narrator describing a young woman he admires from a distance.

Then, answer the following questions:

1. What do we learn about the narrator?
2. What do we learn about the girl?
3. What part of the narrative pyramid is covered in the extract?
4. How is this opening to the novel structured to engage you as a reader?

Extract from The Collector by John Fowles

When she was home from boarding school I used to see her almost every day sometimes, because their house was right opposite the Town Hall Annexe. She and her younger sister used to go in and out a lot, often with young men, which of course I didn't like. When I had a free moment from the files and ledgers I stood by the window and used to look down over the road over the frosting and sometimes I'd see her. In the evening I marked it in my observations diary, at first with X, and then when I knew her name with M. I saw her several times outside too. I stood right behind her once in a queue at the public library down Crossfield Street. She didn't look once at me, but I watched the back of her head and her hair in along pigtail. It was very pale, silky, like burnet cocoons. All in one pigtail coming down almost to her waist, sometimes in front, sometimes at the back. Sometimes she wore it up. Only once, before she came to be my guest here, did I have the privilege to see her with it loose, and it took my breath away it was so beautiful, like a mermaid.

Another time one Saturday off when I went up to the Natural History Museum I came back on the same train. She sat three seats down and sideways to me, and read a book, so I could watch her for thirty five minutes. Seeing her always made me feel like I was catching a rarity, going up to it very careful, heart in mouth as they say. A Pale Clouded Yellow, for instance. I always thought of her like that, I mean words like elusive and sporadic, and very refined – not like the other ones, even the pretty ones. More for the real connoisseur.

Well, then there was the bit in the local paper about the scholarship she'd won and how clever she was, and her name as beautiful as herself, Miranda. So I knew she was up in London studying art. It really made a difference, that newspaper article. It seemed like we became more intimate, although of course we still did not know each other in the ordinary way.

Elusive – difficult to find or catch Connoisseur – an expert

LESSON 2. TITLE – TERMINOLOGY AND Q1

Task 1: Match up...

Mix and match the terms to their definition.

Match the term to its definition:

- Noun
- Adjective
- Verb
- Adverb
- Simile
- Metaphor
- Personification

- A word that describes *how* a verb is performed (frequently ends in 'ly')
- A linguistic technique that names a person, thing or action as something else.
- A word used to indicate an action (doing)/state (being)
- A word used to describe a noun.
- A person, place, object, or idea (check with a/the)
- A linguistic technique that compares one thing to another using like or as
- A metaphor attributing human feelings/qualities to an inanimate object.

In English Language, it will benefit you if you can use some subject terminology in your answers.

Answers can be found at the end of the document.

Task 2: Q1

Q1 requires you to write four, short, simple, factual sentences.

H G Wells – War of the Worlds (1897)

In this extract the narrator is one of the first to arrive at the site of a meteor landing near his home in Surrey. The crowd discover a cylinder has landed from the sky and it is about to open.

Read again the first part of the source, **lines 1 to 12**.

List four things from this part of the text about the cylinder and its contents. *The first one has been done for you.*

a. *It has a lid.*

b.

c.

d.

[4 marks]

Answers can be found at the end of the document.

The end of the cylinder was being screwed out from within. Nearly two feet of shining screw projected. Somebody blundered against me, and I narrowly missed being pitched onto the top of the screw. I turned, and as I did so the screw must have come out, for the lid of the cylinder fell upon the gravel with a ringing concussion. I stuck my elbow into the person behind me, and turned my head towards the Thing again. For a moment that circular cavity seemed perfectly black. I had the sunset in my eyes.

I think everyone expected to see a man emerge – possibly something a little unlike us terrestrial men, but in all essentials a man. I know I did. But, looking, I presently saw something stirring within the shadow: greyish billowy movements, one above another, and then two luminous disks - like eyes. Then something resembling a little grey snake, about the thickness of a walking stick, coiled up out of the writhing middle, and wriggled in the air towards me – and then another.

LESSON 3: TITLE - Q2 – LANGUAGE ANALYSIS

Task 1: Read the following extract

The Mill by H.E. Bates (1935)

This extract is from the beginning of a short story by H E Bates, set in the 1930s. Hartop and his wife own a van from which they sell produce to people in their local area, and their daughter, Alice, works with them.

- 1 A Ford motor-van, old and re-painted green with 'Jos. Hartop, greengrocer, rabbits' scratched in streaky white lettering on a flattened-out biscuit tin nailed to the side, was slowly travelling across a high, treeless stretch of country in squally November half-darkness. Rain hailed on the windscreen and periodically swished like a sea-wave on the sheaves of pink chrysanthemums* strung on the van roof.
- 5
- 6 Hartop was driving: a thin, angular man, starved-faced. He seemed to occupy almost all the seat, sprawling awkwardly; so that his wife and their daughter Alice sat squeezed up, the girl with her arms flat as though ironed against her side, her thin legs pressed tight together into the size of one. The Hartops' faces seemed
- 10 moulded in clay and in the light from the van-lamps were a flat swede-colour. Like the man, the two women were thin, with a screwed-up thinness that made them look
- 12 both hard and frightened.
- Hartop drove with great caution, grasping the wheel tightly, braking hard at the bends, his big yellowish eyes fixed ahead, protuberantly, with vigilance. His hands,
- 15 visible in the faint dashboard light, were marked on the backs with dark smears of dried rabbits' blood. The van fussed and rattled, the chrysanthemums always swishing, rain soaked, in the sudden high wind squalls. And the two women sat in a
- 'Hear anything drop?' he said. 'I thought I heard something.'
- 'It's the wind,' the woman said. 'I can hear it all the time.'
- 'No, something dropped.'
- 25 They sat listening. But the engine still ticked, and they could hear nothing beyond it but the wind and rain squalling in the dead grass along the roadside.
- 'Alice, you get out,' Hartop said.
- The girl began to move herself almost before he had spoken.
- 'Get out and see if you can see anything.'
- 30 Alice stepped across her mother's legs, groped with blind instinct for the step, and then got out. It was raining furiously. The darkness seemed solid with rain.

'See anything?' Hartop said.

'No.'

34 Hartop leaned across his wife and shouted: 'Go back a bit and see what it was.' The
35 woman moved to protest, but Hartop was already speaking again. 'Something
dropped. We'll stop at Drake's Turn. You'll catch up. I know something dropped.'
He let in the clutch as he was speaking and the van began to move away.

Soon, to Alice, it seemed to be moving very rapidly. In the rain and the darkness all
she could see was the tail-light, smoothly receding. She watched it for a moment
40 and then began to walk back along the road. The wind was behind her; but
repeatedly it seemed to veer and smash her, with the rain, full in the face. She
walked without hurrying. She seemed to accept the journey as she accepted the
rain and her father's words, quite stoically. She walked in the middle of the road,
looking directly ahead, as though she had a long journey before her. She could see
45 nothing.

And then, after a time, she stumbled against something in the road. She stooped
and picked up a bunch of pink chrysanthemums, and then she began to walk back
with them along the road. Before very long she could see the red tail-light of the van
again. It was stationary. She could also see the lights of houses, little squares of
50 yellow which the recurrent rain on her lashes transformed into sudden stars.

When she reached the van, Mrs Hartop said: 'What was it?'

'Only a bunch of chrysanthemums.'

Hartop himself appeared at the very moment she was speaking.

55 Alice stood mute. Then Hartop raised his voice.

'Well, don't stand there! Do something. Go on. Go on! Go and see who wants a
bunch o' chrysanthemums. Move yourself!'

Alice obeyed at once. She picked up the flowers, walked away and vanished, all
without a word.

END OF SOURCE

Glossary

* chrysanthemums – a type of flower

Task 2: Q1 practice

0	1
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Read again the first part of the source, from **lines 1 to 5**.

List **four** things about the motor-van from this part of the source.

[4 marks]

Answers can be found at the end of the document.

Task 3: Q2

For question 2 you will be you be given a section from the text to focus on.

You will be asked **HOW** does the writer use language in this section.

The paragraph/section **will contain interesting language use** (such as powerful vocabulary and the language techniques studied in Lesson 2) and your job is to zoom in on the most powerful language and explain the effects created by those specific word choices.

The Question

Look in detail at this extract, lines 6 to 12 of the source.

How does the writer use language to describe Hartop?

- Which are the **best quotes** to answer this question? Choose three from the section.

Here is an example answer that achieved full marks:

The writer's choice of adjectives to describe Hartop as 'a thin, angular man, starved-faced' suggests both the gaunt appearance of a man who is malnourished and, metaphorically, the hard edges of someone whose character is possibly devoid of generosity or compassion for others, including his family. The use of the adverb 'awkwardly', where it says that he 'seemed to occupy almost all the seat, sprawling awkwardly,' not only reinforces the impression of Hartop's body being tall, sharp and skinny, but also that, in deliberately 'sprawling', spreading his frame and taking up the space in the van, he was self-centred and intentionally selfish towards others - a difficult person in mind and attitude to life, as well as in body.

Now you try...

How does the writer use language to describe Hartop?

Write two paragraphs in response to the question.

You could use the sentence starters for support.

POINT: Begin with a precise, overview statement:

The writer creates the impression that Hartop is a ... character

QUOTE: Insert your best quotation:

...in the quotation "...".

EXPLAIN and **ANALYSE** how this quote creates meaning and supports your point. Make sure you link back.

This suggests/implies... The word '...' has connotations of...

The word '...' indicates...

LESSON 4: TITLE - Q2 – LANGUAGE ANALYSIS

This lesson you will be working on the language analysis skills required for Q2 but with a new extract, *Birdsong* by Sebastian Faulks

Birdsong is a novel, mainly set during the First World War. Watch this [clip](#).

Task 1: Active Reading

Read the extract and as you read, underline/highlight/write out any phrases that suggest that the experience of the battlefield is one of horror. *One has been done for you.*

***Birdsong* by Sebastian Faulks (1993)**

It was dark at last. The night poured down in waves from the ridge above them and the guns at last fell silent.

The earth began to move. To their right a man who had lain still since the first attack eased himself upright, then fell again when his damaged leg would not take his weight. Other single men moved, and began to come up like worms from their shell holes, limping, crawling, dragging themselves out.

Within minutes the hillside was seething with the movement of the wounded as they attempted to get themselves back to their line.

It was like a resurrection in a cemetery 12 miles long. Bent, agonised shapes loomed in multitudes on the churned earth, limping and dragging back to reclaim their life. It was as though the land were disgorging a generation of crippled sleepers, each one distinct but related to its twisted brothers as they teemed up from the reluctant earth.

Weir was shaking.

‘It’s all right,’ said Stephen. ‘The guns have stopped.’

‘It’s not that,’ said Weir. ‘It’s the noise. Can’t you hear it?’

Stephen had noticed nothing but the silence that followed the guns. Now as he listened, he could hear what Weir had meant: it was a low, continuous moaning.

He could not make out any individual pain, but the sound ran down to the river on their left and up over the hill for half a mile or more. As his ear became used to the absence of guns, Stephen could hear it more clearly: it sounded to him as though the earth itself was groaning.

‘Oh God, oh God,’ Weir began to cry. ‘What have we done, what have we done?’

Task 2: The effect of quotations

Hopefully you identified some of the quotations below in response to looking at the 'horror of the battlefield'. For a minimum of three quotes, explain the effect in the box provided and comment on any significant words (for analysis).

Quotation	Effects/inferences
<i>'night poured down in waves'</i>	<i>Metaphor – suggests that the night is never-ending, sweeping the men away. It's too dark – disorientating for the soldiers. The darkness could be symbolic of the death on the battlefield – it is everywhere. 'Poured' implies it's an overwhelming and unstoppable force; the men are trying to battle nature (as well as the enemy).</i>
<i>it was like a resurrection in a cemetery 12 miles long'</i>	
<i>'bent, agonised shapes loomed in multitudes on the churned earth'</i>	
<i>it was as though the land were disgorging a generation of crippled sleepers'</i>	
<i>'each one distinct but related to its twisted brothers'</i>	
<i>it sounded to him as though the earth itself was groaning'</i>	
<i>Painful verbs: 'limping, crawling, dragging', 'seething', 'teemed', 'moaning'</i>	

LESSON 5: TITLE - Q2 – LANGUAGE ANALYSIS

Task 1: Responding to Q2

Firstly, take some time to familiarise yourself with the *Birdsong* extract.

Then, respond to the question below and write two analytical paragraphs.

How does Faulks use language to describe the horror of the battlefield?

You should use the grid from yesterday's lesson to help you.

Aim to spend no longer than fifteen minutes on this task.

Task 2: Review and Improve

Use the checklist to check how detailed your own response was.

An example of a top-mark answer has been included on the following page.

- Could you improve your original paragraphs?
- Are there skills that you need to remember to include?

Checklist:

- ✓ ***identify a clear point/statement about the battlefield***
- ✓ *include a relevant quotation*
- ✓ *use of terminology (simile/metaphor)*
- ✓ *explained how the quote supports the quote*
- ✓ *extended the explanation (more than one sentence/added a 'because')*
- ✓ *explored layers of meaning in the quote – if relevant*
- ✓ *analysed (zoomed in) on particularly effective words/phrases from the quote and discussed connotations/effect*
- ✓ *linked back to the focus of the question*

Example:

Faulks describes the horror of the battlefield in the simile 'men...began to come out like worms from their shell holes.' This demonstrates the dehumanising effect that war has on the soldiers as Faulks indicates that the men have been reduced to small, pink, wriggling things emerging from the earth, still covered in dirt. Faulks highlights their vulnerability on the battlefield which contrasts with the usual image of a soldier as a strong, young man in the prime of his life. **By comparing the soldiers to 'worms', Faulks implies that they are insignificant and worthless. The scale of injury and death reveals that the soldiers are expendable. There is a sense of disgust and a reader may feel slightly repulsed that human beings have been reduced to 'worms'. Worms have connotations of death and decay, and this in turn emphasises the huge human cost of the battle, as even the men who survive are pitiful and reminds us of the men who have died and are already decomposing on the battlefield. Faulks' description of the battlefield could be a greater comment on human nature – when we destroy each other, we are reduced to nothing.**

Return to the question:

How does Faulks use language to describe the horror of the battlefield?

PRIDE:

Improve your pre-existing two paragraphs from Task 1.

Write one more paragraph in response to this question, aiming to achieve everything on the checklist.

LESSON 6: TITLE - Q3 – TEXT STRUCTURE

Q3 is all about how a text is structured and how the structure interests the reader. Structure is to do with the *order* of the text, how the writer sequences events, and how they guide the reader through the text.

Task 1: Defining Terms

Write out a definition of each of the following words. These terms are all relevant when we look at how a text is structured.

1. Setting
2. Dialogue
3. (Narrative) Perspective
4. Repetition
5. Chronology / Chronological
6. Flashbacks

Answers can be found at the end of the document.

Task 2: Read the extract

***The Child in Time* by Ian McEwan (1987)**

In this extract from a novel by Ian McEwan, Stephen, a young father, has taken his three-year-old daughter, Kate, to the supermarket and they have reached the checkout.

Kate was holding on to the wide bar at the other end of the trolley, pretending to push. There was no one behind her. Now the person immediately ahead of Stephen, a man with a curved back, was about to pay for several tins of dog food. Stephen lifted the first items on to the belt. When he straightened he might have been conscious of a figure in a dark coat behind Kate. But it was hardly an awareness at all, it was the weakest suspicion brought to life by a desperate memory. The coat could have been a dress or a shopping bag or his own invention. He was intent on ordinary tasks, keen to finish them. He was barely a conscious being at all.

The man with the dog food was leaving. The checkout girl was already at work, the fingers of one hand flickering over the keypad while the other drew Stephen's items towards her. As he took the salmon from the trolley he glanced down at Kate and winked. She copied him, but clumsily, wrinkling her nose and closing both eyes. He set the fish down and asked the girl for a carrier bag. She reached under a shelf and pulled one out. He took it and turned. Kate was gone. There was no one in the queue behind him. Unhurriedly he pushed the trolley clear, thinking she had ducked down behind the end of the counter. Then he took a few paces and glanced down the only aisle she would have had time to reach. He stepped back and looked to his left and right. On one side there were lines of shoppers, on the other a clear space, then the chrome turnstile, then the automatic doors on to the pavement. There may have been a figure in a coat hurrying away from him, but at that time Stephen was looking for a three-year-old child, and his immediate worry was the traffic.

This was a theoretical, precautionary anxiety. As he shouldered past shoppers and emerged on to the broad pavement he knew he would not see her there. Kate was not adventurous in this way. She was not a strayer. She was too sociable, she preferred the company of the one she was with. She was also terrified of the road. He turned back and relaxed. She had to be in the shop, and she could come to no real harm there. He expected to see her emerging from behind the lines of shoppers at the checkouts. It was easy enough to overlook a child in the first flash of concern, to look too hard, too quickly. Still, a sickness and a tightening at the base of the throat, an unpleasant lightness in the feet, were with him as he went back. When he walked past all the tills, ignoring the girl at his who was irritably trying to attract his attention, a chill rose to the top of his stomach. At a controlled run - he was not yet past caring how foolish he looked - he went down all the aisles, past mountains of oranges, toilet rolls, soup. It was not until he was back at his starting point that he abandoned all propriety, filled his constricted lungs and shouted Kate's name.

Now he was taking long strides, bawling her name as he pounded the length of an aisle and headed once more for the door. Faces were turning towards him. There was no mistaking him for one of the drunks who blundered in to buy cider. His fear was too evident, too forceful; it filled the impersonal, fluorescent space with unignorable human warmth. Within moments all shopping around him had ceased. Baskets and trolleys were set aside, people were converging and saying Kate's name and somehow, in no time at all, it was generally known that she was three, that she was last seen at the checkout, that she wore green dungarees and carried a toy donkey.

Task 3: Questions to think about the 'structure' of the text

Write down your answers to the following:

1. Whose narrative perspective is this text from? Why do you think that is important?
2. Reread the opening paragraph. It is composed of lots of declarative, factual sentences about the past. What do these sentences *sound* like? Why do you think the writer included this at the start?
3. In the second paragraph, where does the tone change dramatically? How does the writer do this? Why might the writer do this?
4. Do you notice any repetitions in the text? If so, what do you think is the intended effect?
5. What happens to the sentence lengths in the final paragraph? What happens to the pace in the final paragraph? Why might the writer do this?

LESSON 7: TITLE - Q3

Q3 is all about how a text is structured and how the structure interests the reader. Structure is to do with the *order* of the text, how the writer sequences events, and how they guide the reader through the text.

The question itself will always be phrased as:

You need to think about the whole source. How does the writer structure the text to interest you as a reader?

You could include the writer's choice of:

- 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]

Task 1: Annotating

Consider the text from yesterday's lesson, *The Child in Time* and note down answers in response to the following questions:

The beginning

- What does the writer focus the reader on here? Whose perspective do we see? Why?
 - Challenge: Why does the writer include modal verbs (might/could)?
- Foreshadowing – can you find an example? How does it contribute to the story?

The shift/something interesting

- What is the effect of focus in the second paragraph 'He...She...He...' followed by the simple sentence 'Kate was gone.'?
- What emotion is created in the third paragraph through the repeated use of 'She...' at the beginning of sentences?

The end

- What do you notice about sentence lengths here? How many 'things' are happening in one sentence? What atmosphere is created by doing this? Why?

Task 2: Responding

Here is an example paragraph. For Question 3, you should structure your sentences as: Point, Example, Explanation.

Point: **What** does the writer do and **Where?**

Example: You *could* give an example from the text to show **How**.

Explain: **Why** you think they the writer did this? How did it 'add' to the story? What was the intended effect?

As the text develops, the writer immediately changes focus from the checkout to the missing child. **"He set the fish...She reached...Kate was gone."** The writer begins to use sentences in an almost predictable way with a regular rhythm which possibly mirrors the mundane task of a checkout routine and systematic nature of shopping. This is immediately disrupted by the use of the short, simple sentence in 'Kate was gone'. The length of the sentence seems to illustrate how quickly the event happened, how quickly the child disappeared. In addition, the immediacy of the sentence creates a sudden sense of panic and fear, similar to the feelings that Stephen is experiencing.

Write out 3 paragraphs to respond to Q3.

You could use the sentence starters for help:

Point: At the beginning of the text, the writer focuses the reader on...

Example: This can be seen "..."

Explain the effect of the structural technique/device: This hints at (explore the quotation and how it related to the rest of the extract) The contrast between the ordinary and the unusual here interest the reader because (explain the impact – why is this interesting? What is the writer trying to do at this point in the text?) How do they want the reader to feel?

Banned phrases:

- To put an image in the reader's head.
- To make the reader want to read on.
- To intrigue the reader.

LESSON 8: TITLE – Propping up the line

Either upload the work that you complete in this lesson to ClassCharts or hand a copy to your English teacher on your return to school so that they can provide you with feedback.

In this lesson, you will complete Q1 – 3 on a single text. The questions are printed on this page and the text is printed on the following page.

Make sure that you label your questions clearly. You may either handwrite or type your answer. *You could refer to the English Language Help Mat on page 2.*

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

List four things about Alfred from this part of the Source.

[4 marks]

2. Look in detail at the extract from **lines 8 to 16** of the Source.

How does the writer use language here to describe the rat?

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 the opening of a short story.

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

You could write about:

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

[8 marks]

***Propping Up the Line* by Ian Beck (2014)**

Source A

Alfred, a young British soldier finds himself alone in the trenches of France during World War One...

1 Alfred felt something move. It came out of the mud in the dark behind his back where he sat
cold and drowsily slumped against the trench wall. Something small and warmly alive pushed
itself between the wooden slats and his battledress jacket. It touched for an instant the small
exposed area of his pale dirty skin just where his jacket and vest were folded and rucked up
5 together. He could feel something struggling and pushing to get past him. He shot up in
6 revulsion – he knew just what it was: a filthy...

'Rat!' he shouted to no one in particular.

8 He saw it there, pushing through and twisting its head, saw the wet greasy fur and its mean
red eyes. He kicked at it and missed. The rat scuttled out from the tiny gap between the slat
10 supports and ran across the mud. Normally Alfred would have let it go. Rats were, after all,
commonplace but something, whether pent-up anger... hate... loss... pain... boredom,
whichever it was made him give chase after it.

The creature appeared sluggish, as if it were weighed down with overeating. It had most likely
been feeding on what was caught, left behind, in the lines and coils of barbed wire which
15 stretched for miles beyond the trench. The terrible sad debris of dead soldiers. The remains
16 that were left behind after a 6am push.

17 Before it was light, after the heavy artillery bombardments and the whistles and the bright
spray of the flares and the shouting and the 'Very lights'¹, the men streamed over, filtered
through the narrow gaps in the wire. Whole portions of them however were miraculously left
20 behind – bits of men hooked up and hanging there for all to see, like the display in an awful
butcher's shop window; or if there were enough shreds and rags of uniform still attached to the
limbs, then it was more like the washing on the line flapping on a Monday morning at home.

Alfred had grown almost used to such sights.

Almost used to seeing the remains of men he had sometimes known and shared fag time and
25 mugs of tea with.

Almost used to them being suddenly torn apart and scattered around here and there or falling
like rain into the mud.

Almost used to them being thrown up in the air along with the astonishingly loud shellbursts.

Used to seeing the remains chucked around among the living like so much discarded offal.
30 Used to seeing legs, hands, heads and sometimes faces stare up at him blankly from the grey
mud. Used to seeing his pals' insides suddenly all spilled out from between their buttons, or
poking through the rips and gaps in their uniforms. Used to seeing their innards fully exposed
in the cold light of the outside where they didn't belong at all. Where they were never meant to
be seen. He knew it was wrong to be even remotely used to such sights, or to any of it, even
35 for a second, let alone for ever.....

The rat zigzagged through the mud down the service trench, passed a wooden sign. It hesitated at the base of a trench ladder, and Alfred finally smashed it down into the mud. He felt its tiny backbone crack under his boot and he had a moment of fleeting sympathy for it; just another dirty dead thing, another of God's creatures that had given up the ghost in the mud like
40 so many others, and no one there to grieve its loss but him. He twisted his boot on the rat, pushing its bloated little body further into the mire.

Very lights¹ – brilliant white flares used at night to show the approaching enemy

ANSWERS

LESSON 1

Task 1: Answer the following

1. Section A is the 'Reading Section'. How many texts will you need to read? **1**
2. How many questions are in Section A? **4**
3. How long should you spend on Section A? **1 hour**
4. In Q1 you will need to LIST information. How many things will you need to list? **4**
5. What skill is Q2 assessing? **Language analysis**
6. Which part of the source do you need to focus on for Q3? **The whole source**
7. How many marks is Q4 worth? **20**
8. In section B what type of writing are you doing? **Creative**
9. Fill in the blanks. In Section B your writing will have elements of **descriptive** _____ and **narrative** _____ writing.
10. How many marks are there for SPaG in Section B? **16**

Task 2:

The **beginning** The character, **_setting**, place, **action** is established.

A **complication** is introduced.

The action reaches a **peak**. An event will happen that will **change** the course of action forever.

The **impact** of the changed situation/circumstance is felt.

A new equilibrium is established. The plot is **resolved**

Task 3:

1. What do we learn about the narrator? **He is watching (stalking?) a girl he likes, he records her movements, he's jealous**
2. What do we learn about the girl? **She is beautiful, clever, studying art**
3. What part of the narrative pyramid is covered in the extract? **Exposition**
4. How is this opening to the novel structured to engage you as a reader? **Makes you suspicious of the narrator, wonder how their paths will cross, sense of disequilibrium**

ANSWERS

LESSON 2:

Task 1: Mix and match...

Noun – a person, place, object or idea (check with a/the)

Adjective – a word used to describe a noun

Verb – a word used to indicate an action (doing)/state (being)

Adverb – a word that describes *how* a verb is performed (frequently ends in 'ly')

Simile – A linguistic technique that compares one thing to another using 'like' or 'as'

Metaphor – A linguistic technique that names a person, place, thing, or action as something else

Personification – A metaphor attributing human feelings/qualities to an inanimate object

Task 2: Q1

Acceptable answers:

- *It has a shiny screw coming out of it.*
- *The screw coming out of it is nearly 2 feet long*
- *It has a lid*
- *The thing inside has 'greyish billowy movements'*
- *The thing has 'two luminous disks – like eyes'*
- *Something like a 'little grey snake' comes out*
- *The snake thing is coiled up and writhing*
- *There is more than one snake thing*

ANSWERS

LESSON 3

Task 2: Q1 practice

Correct answers may include:

- The van is old.
- It is a Ford.
- It has been re-painted.
- It is green.
- It says 'Jos. Hartop, greengrocer, rabbits' on the side.
- A flattened-out biscuit tin is nailed to the side of the van.
- It travelled slowly across a stretch of country.
- It has a windscreen.
- It has a roof.
- It had flowers strung on its roof.

ANSWERS

LESSON 6

Task 1: Defining Terms

1. **Setting** – the place, time or backdrop to the story
2. **Dialogue** – use of speech and conversation
3. **(Narrative) Perspective** - the way a story is told and what is told. It includes the person who is telling the story, or the narrator, as well as the character from whose point of view the story is told
4. **Repetition** – repeating words/phrases/sentences, themes, ideas etc
5. **Chronology (chronological)** – arranging events by time
6. **Flashbacks** – taking the narrative back in time (analepsis)