

English Language Paper 1: Introduction to Literary Fiction



Y11 self-isolation work – Spring Term 1

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 a week's 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 Q4
- ☐ **Lesson 2** – Planning Q4
- ☐ **Lesson 3** – Writing Q4
- ☐ **Lesson 4** – Completing Q4 - [UPLOAD TO CLASSCHARTS \(p11\)](#)

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

LANGUAGE ANALYSIS

STRUCTURAL ANALYSIS

LESSON 1. TITLE – INTRODUCTION TO Q4

***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
5 exposed area of his pale dirty skin just where his jacket and vest were folded and rucked up
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 lights¹, 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.

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

40 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 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

Task 1: Read the extract above from *Propping up the Line* and answer the questions that follow

As you are reading consider the question below...

When Alfred remembers the battle in the text, do you think these moments:

a) showed the horrors of war?

b) revealed that the war was having a dreadful effect on him?

For a) and b), do you strongly agree, agree, disagree, or strongly disagree?

Write down your thoughts/opinions in response to a) and b).

Task 2: Information about Q4.

- Q4 is worth 20 marks in total. This equates to half the total marks for Section A in English Language Paper 1.
- You must spend *at least* 25 minutes on Q4.
- It is an extended essay question.
- You will be given a statement based on the extract. You will need to engage with the statement by arguing whether you agree or disagree and write analytical paragraphs to support your judgement.
- Tip: If you are really struggling with this question, it may be easier to agree with the statement and then find evidence to support this. If you are really struggling, look at your ideas from previous questions to see if you can reuse any ideas for Q4.

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

Task 3: How does the question look?

Focus this part of your answer on the second half of the Source, from **line 17 to the end**.

A student said, 'This part of the text, where Alfred remembers the battle shows the horror of war and the dreadful effect it has on him.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what Alfred remembers and its effect on him
- evaluate how the writer shows the horror and dreadful effect war has on Alfred
- support your response with references to the text.

[20 marks]

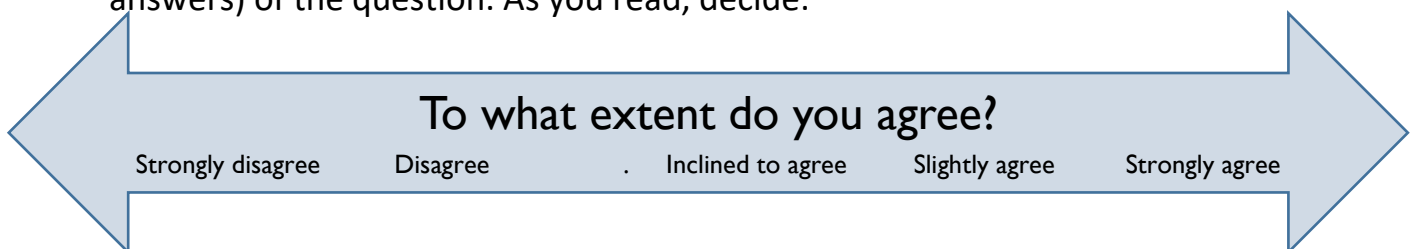
What are the **key words** of the question? Underline/highlight/write them out.

How many parts of the statement are there: one or two?

Answers can be found at the end of the document.

Task 4: Preparing Q4

Reread the specified lines in the question and focus on the key words (see answers) of the question. As you read, decide:



Reread once more and try to find three, four, or five 'methods' that the writer uses to support your judgement. Write out the quotes/parts of the text that you would want to discuss in an answer and annotate ideas that you could use in an answer.

Methods might include:

- powerful language, language techniques
- structural features
- symbolism

Eg. Horror and dreadful effects shown in similes on line 21/22 as grotesque/morbid imagery is used – carcasses, bloodied flesh/inanimate pieces of meat. Men are reduced to cloth, distorted, unrecognisable, the image haunts Alfred.

Task 5: Review your ideas

Use the following images to check your own ideas. Could you add anything to the quotes you identified for this question?

Note: These ideas are in support of the statement.

Horror: The repetition of 'and' makes it sound like too much is happening at once. Lots of sensory imagery to suggest that it was overwhelming. Chaotic.

- 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 lights¹, 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.

Horror/Dreadful: similes – grotesque, morbid imagery – carcasses, bloodied, flesh / inanimate – men reduced to cloth, distorted, unrecognisable, memory of home suggests the memories of war will not leave him – the world of war will ruin the domestic world.

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

Horror/Dreadful: The repetition (anaphora) implies that it happens frequently. Almost used – not quite desensitised, but nearly.

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.

Horror/Dreadful: Continues from previous comments, but Alfred is desensitised here.

- 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.
Horror/Dreadful: Continues from the butcher simile. This simile is repulsive and implies that the dead are rotting meat.
poking through the hips 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 Alfred recognises the dreadful effect that the war is having on him. This, coupled with the
sympathy, suggests that his former self, his morals are not completely lost though nearly.
T 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
0 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.

The violent, dynamic verbs show that he has little remorse for the rat – he wants it to suffer and he intends to cause it pain. It reveals his aggression in this grotesque moment. The rat is presented as somewhat innocent and defenceless – 'tiny backbone crack'. Even after hearing its fragile bones snap, he continues 'twist' and 'push' it into the mire – no respect, immoral. Enemy?

LESSON 2. TITLE – BEGINNING TO WRITE Q4.

Task 1: Writing a thesis

Your response should begin with an introduction. In your introduction, you will outline your thesis (your argument / to what extent you agree) and provide an overall reason to justify your view.

‘This part of the text, where Alfred remembers the battle shows the horror of war and the dreadful effect it has on him.’

Have a look at the examples.

Which is the best, and why?

1. I strongly agree that *Propping Up the Line* reveals the horror of war and the dreadful effect it has on Alfred because during his time alone in the trenches, he dwells on the horrific things he has witnessed during WWI and the way that he deals with the rat.
2. I think that the statement is right and that the war has had a dreadful effect on Alfred.
3. I strongly agree with the statement. It seems that the war has had a dreadful effect on Alfred because he was imagining dead men ‘hooked up’ and ‘hanging’ on the wire. This shows that the death is all that he can think about. This is the case when it talks about what he was used to seeing because he sees the horrors of war on a regular basis. This might be why he killed the rat at the end of the extract because when he was twisting his boot he didn’t care about hurting another living thing.

*Answers can be found at the end of the document.
Check the answer before you move on!*

Now, have a go at writing your own thesis for this question in three steps:

- **State to what extent you agree.**
- **Use the key words in the question**
- **Give an overall reason for why you think this.**

Task 2: Writing the main part of the answer

You should have a relatively concise (short) introduction that clearly outlines whether you agree or disagree.

Now you will move onto the important part of the essay – where you will select parts from the text that ‘prove’ your thesis.

Look at the example of an analytical paragraph below. Why is it effective?

Alfred remembers the battle in gory detail, especially how the men were blown to pieces when they climbed over the wire fence. The horror of war is shown in the simile ‘bits of men hooked up and hanging there for all to see, like the display in an awful butcher’s shop window’. This image has connotations of raw meat being put on show, and shows what happened to the men. It suggests that Alfred has seen so many lifeless bodies, bodies that have become distorted and contorted by war that they don’t even look human any more. The writer alludes to the idea that the men are a grotesque spectacle and that Alfred might find it difficult to see anything else but ‘bits of men’ because they are ‘there for all to see’. The horrors of war confront him directly and have a dreadful effect on him. The writer says that he had become ‘used to seeing the remains chucked around among the living like so much discarded offal.’ Offal refers to the insides of animals so this imagery insinuates that the men are just carelessly thrown away as if they are worth nothing. It also tells us that Alfred has seen so many dreadful things that he has almost become used to it and become desensitised to the horrors of war.

Review the example paragraph. Can you find evidence that they:

- ✓ Make a clear point that engages with the question.
- ✓ Include a well-selected quote
- ✓ Reference terminology (when appropriate)
- ✓ Explain what the quote means and how this supports the point
- ✓ Extended their explanation (more than one point)
- ✓ Offered an alternative idea about the language/quote
- ✓ Analysis (zoomed in) on an effective part of language and explained how/why it is effective?
- ✓ Linked back to the focus of the question

Task 3: How might you improve it?

LESSON 3. TITLE – Q4

Task 1: Write a response

Following on from the thesis that you completed in yesterday's lesson, you are going to complete your response for Q4.

Here is a reminder of the question:

Focus this part of your answer on the second half of the Source, from **line 17 to the end**.

A student said, 'This part of the text, where Alfred remembers the battle shows the horror of war and the dreadful effect it has on him.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what Alfred remembers and its effect on him
- evaluate how the writer shows the horror and dreadful effect war has on Alfred
- support your response with references to the text.

[20 marks]

In 20 – 25 minutes writing time, you are going to aim to complete 4 paragraphs. Note: The help mat suggests 3 – 5 because we understand that there might be variation between students.

Return to the help mat for generic help should you need it.

Use the following page for specific help tailored to this question should you need it.

Further Support:

Some things you could consider:

- Grotesque imagery
- The brutal scene with the rat
- Hypnotic style of repetition to show that he has become desensitised.

Beck suggests the horrors of war/the dreadful effects on Alfred when...

This is evidenced in the line/simile/repetition etc. "..."

This implies...

Additionally, it could also show...

The word(s)/adjective/verb etc. "... " indicates...

Link back to your initial statement.

LESSON 4 – UPLOAD TO CLASSCHARTS

Q4

In this lesson, you will complete a typical Q4 on a different text. It is expected that you will employ the knowledge and the skills acquired in the earlier questions.

You may either handwrite or type your answer. *You could refer to the English Language Help Mat on page 2.*

The text is printed on the following page.

Question 4:

Focus this part of your answer on the **end of the source, paragraphs 3 and 4.**

A student, having read this section of the text said: ***“The writer captures the parent’s complete panic and alarm in this extract.”***

To what extent do you agree?

In your response, you could:

- consider your own impressions of the parent’s behaviour in this extract
- evaluate how the writer creates these impressions
- support your opinions with quotations from the text.

[20 marks]

***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.

ANSWERS

LESSON 1

Task 3: How does the question look?

Key words in the question:

- **Line 17 to the end.**
- **Horrors of war**
- **Dreadful effect it has on him**

ANSWERS

LESSON 2

Task 1: Writing a Thesis

The most effective thesis was the first one. This was because the student clearly stated 'to what extent' they agreed and they had an overall reason to justify their opinion.

The second example was less effective in the sense that it lost some of the formal, academic tone needed when they said 'I think that the statement is right', however they did allude to the fact that they agreed. They also used a key word in their thesis – dreadful.

If you thought that the third one was the best, it wasn't – it was too long and too specific for a thesis. In a thesis, you don't need to go into specific aspects, you don't need to refer to quotes. All you need to do in this part of the exam is state whether you agree or not and an overall reason for why you think this.