

GCSE: English Language

Exams Information and Revision Booklet



Name:

Class:

Assessments

All texts in the examination will be unseen.

Paper 1: Explorations in Creative Reading and Writing	+ Paper 2: Writers' Viewpoints and Perspectives	+ Non-examination Assessment: Spoken Language
<p>What's assessed</p> <p>Section A: Reading</p> <ul style="list-style-type: none"> one literature fiction text <p>Section B: Writing</p> <ul style="list-style-type: none"> descriptive or narrative writing 	<p>What's assessed</p> <p>Section A: Reading</p> <ul style="list-style-type: none"> one non-fiction text and one literary non-fiction text <p>Section B: Writing</p> <ul style="list-style-type: none"> writing to present a viewpoint 	<p>What's assessed</p> <p>(AO7–AO9)</p> <ul style="list-style-type: none"> presenting responding to questions and feedback use of standard English
<p>Assessed</p> <ul style="list-style-type: none"> written exam: 1 hour 45 minutes 80 marks 50 % of GCSE 	<p>Assessed</p> <ul style="list-style-type: none"> written exam: 1 hour 45 minutes 80 marks 50 % of GCSE 	<p>Assessed</p> <ul style="list-style-type: none"> teacher set throughout course marked by teacher separate endorsement (0 % weighting of GCSE)
<p>Questions</p> <p>Reading (40 marks) (25 %) – one single text</p> <ul style="list-style-type: none"> 1 short form question (1 x 4 marks) 2 longer form questions (2 x 8 marks) 1 extended question (1 x 20 marks) <p>Writing (40 marks) (25 %)</p> <ul style="list-style-type: none"> 1 extended writing question (24 marks for content, 16 marks for technical accuracy) 	<p>Questions</p> <p>Reading (40 marks) (25 %) – two linked texts</p> <ul style="list-style-type: none"> 1 short form question (1 x 4 marks) 2 longer form questions (1 x 8, 1 x 12 marks) 1 extended question (1 x 16 marks) <p>Writing (40 marks) (25 %)</p> <ul style="list-style-type: none"> 1 extended writing question (24 marks for content, 16 marks for technical accuracy) 	

Important terminology that you should know!

Device	Definition	Example
Proper Noun	A name used for a person, place or organisation- always has a capital letter	<i>Bob</i> went shopping I am going to <i>America</i> I love shopping at <i>Tescos</i>
Pronoun	A word used in place of a noun to stop unnecessary repetition	<i>I, we, he, she, they, you, it, us, me, my, them, him, her</i>
Verb	A word that shows an action	I <i>jumped</i> out of bed and <i>ran</i> to the kitchen where I <i>ate</i> my breakfast.
Adverb	Adds description to a verb- tells you how an action is completed	I <i>quickly</i> jumped out of bed and <i>greedily</i> ate my breakfast
Adjective	Adds description to a noun	The <i>fluffy</i> cat It was a <i>beautiful</i> day
Preposition	Tells you the position (clue is in the name!) of an object	<i>Under, over, on, up, in, behind, next to, close etc.</i>
Determiner	A word that shows how many there is of something	<i>A, an, the, (numbers)</i>
Concrete noun	A name of an object that relates to the senses- see, hear, touch, taste smell- anything that isn't an emotion or name of a person or place.	Can you pass me the <i>phone</i> , please? Tuck your <i>chairs</i> in The <i>cat</i> is meowing for his <i>dinner</i>
Abstract noun	The name of a state or emotion that you cannot physically touch	It needs to be <i>silent</i> in here I am very <i>upset</i> today This is so <i>exciting</i>
Simile	A comparison made using the words like or as	<i>The tears fell down her face like raindrops</i>
Metaphor	A comparison made by direct comparison- not literally true	<i>We have a mountain to climb to pass this English exam</i> <i>Her fiery eyes burned when I looked at her</i>
Alliteration	The repeated sound at the beginning or within a number of words that are close together	The train <i>chucked</i> to itself as it <i>chugged</i> along the <i>Chiltern</i> Hill track next to the <i>church</i>
Onomatopoeia	A word that almost sounds like the noise it is describing	The sausages <i>sizzled</i> in the pan The bubbles <i>popped</i> above us The car <i>screeched</i> to a halt.

Personification	Giving something that is not a human, human characteristics	<i>The tree's arms reached out to grab me</i> <i>The house looked on sadly as his owners moved out</i>
Animalistic features	Giving something (normally a human but not always) features of an animal	<i>He scooped up the food with his big bear paw-like hands</i> <i>His teeth shone and his lips snarled</i>
Pathetic fallacy	When the time of day, weather, light or dark, setting or words used relate to the mood of the text	<i>Rainy weather-miserable mood</i> <i>Graveyard setting-spooky atmosphere</i>
Emotive language	Words used in order to provoke a reaction from the reader- it could be a positive or negative reaction	<i>The poor, innocent, abandoned little kitten looked on with tears in his eyes</i>
Imperative language	Words that appear as bossy-instructions	<i>Do as</i> you are told. <i>Sit down</i> over there please. <i>Mix</i> the butter with the sugar
Modal verbs	Words that suggest possibility	<i>Can, could, would, should, may, might</i>
Genre	A category of music, art or literature	<i>Horror, romance, rock and roll, classic, pop, jazz, sci-fi etc.</i>
Stanza	A 'paragraph' in a poem	<i>Each separate 'paragraph' is a stanza</i>

English Language Paper 1- Explorations in Creative Reading and Writing.

Exam Information at a glance:

- 1 hour 45 minutes long
- 80 marks
- 50% of English Language GCSE
- Section A- 4x reading based questions= 40 marks
- Section B- 1x extended creative writing question (descriptive or narrative) = 40 marks
- One literature prose extract drawn from either the 20th or 21st century - include extracts from novels and short stories and focus on openings, endings, narrative perspectives and points of view, narrative or descriptive passages, character, atmospheric descriptions and other appropriate narrative and descriptive approaches.

Assessment:

The paper will assess in this sequence, AO1, AO2 and AO4 for reading, and AO5 and AO6 for writing. Section A will be allocated 40 marks, and Section B will be allocated 40 marks to give an equal weighting to the reading and writing tasks.

Assessment Objectives:

AO1	Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts
AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
AO3	Not applicable for this exam.
AO4	Evaluate texts critically and support this with appropriate textual references
AO5	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Sample Extract for Paper 1:

This extract is taken from Chapter 1: 'The East of Eden' by John Steinbeck. (20th Century Literature)

THE SALINAS VALLEY is in Northern California. It is a long narrow swale between two ranges of mountains, and the Salinas River winds and twists up the center until it falls at last into Monterey Bay. I remember my childhood names for grasses and secret flowers. I remember where a toad may live and what time the birds awaken in the summer—and what trees and seasons smelled like—how people looked and walked and smelled even. The memory of odors is very rich.

I remember that the Gabilan Mountains to the east of the valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias stood up against the sky to the west and kept the valley from the open sea, and they were dark and brooding—unfriendly and dangerous. I always found in myself a dread of west and a love of east. Where I ever got such an idea I cannot say, unless it could be that the morning came over the peaks of the Gabilans and the night drifted back from the ridges of the Santa Lucias. It may be that the birth and death of the day had some part in my feeling about the two ranges of mountains.

From both sides of the valley little streams slipped out of the hill canyons and fell into the bed of the Salinas River. In the winter of wet years the streams ran full-freshet, and they swelled the river until sometimes it raged and boiled, bank full, and then it was a destroyer. The river tore the edges of the farm lands and washed whole acres down; it toppled barns and houses into itself, to go floating and bobbing away. It trapped cows and pigs and sheep and drowned them in its muddy brown water and carried them to the sea. Then when the late spring came, the river drew in from its edges and the sand banks appeared. And in the summer the river didn't run at all above ground. Some pools would be left in the deep swirl places under a high bank. The tules and grasses grew back, and willows straightened up with the flood debris in their upper branches. The Salinas was only a part-time river. The summer sun drove it underground. It was not a fine river at all, but it was the only one we had and so we boasted about it—how dangerous it was in a wet winter and how dry it was in a dry summer. You can boast about anything if it's all you have. Maybe the less you have, the more you are required to boast.

Glossary:

Swale: Low marshy valley or ridge

Freshet: fresh rushing water

Acres: Farming measurement of land

Tules: a plant commonly found in marshland

Q1: Refer to the **opening paragraph only**.

What four things do we learn about the SALINAS VALLEY?

1:

2:

3:

4:

Key Question information!

- ✓ 4 marks
- ✓ Only spend approximately 5 minutes on this question
- ✓ Refers to specific lines or sections of the text only- your responses must come from this section or you will not be awarded any marks!
- ✓ The question is assessing your ability to extract information from a text
- ✓ You only need to write down one answer on each line
- ✓ You may write in your own words, or you can directly quote from the text
- ✓ If you try to copy down the whole of the paragraph/ specific lines section, you will not be awarded any marks.

Examiner Tips!

- **Don't try to analyse** anything- you don't need to on this question and it will waste valuable time!
- **Read the question carefully**- it may be asking you to find information about **something specific**, so read the question twice!
- If it helps, **draw a box or highlight the lines that your answer can come from**- this will stop you losing valuable marks!



Question 2

(8 marks)

Look in detail at this extract of the source

I remember that the Gabilan Mountains to the east of the valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias stood up against the sky to the west and kept the valley from the open sea, and they were dark and brooding—unfriendly and dangerous. I always found in myself a dread of west and a love of east. Where I ever got such an idea I cannot say, unless it could be that the morning came over the peaks of the Gabilans and the night drifted back from the ridges of the Santa Lucias. It may be that the birth and death of the day had some part in my feeling about the two ranges of mountains.

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

You could include the writer's choice of:

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

Key Question information!

- ✓ 8 marks
- ✓ Spend approximately 15/20 minutes on this question
- ✓ Refers to specific lines or sections of the text only- your responses must come from this section or you will not be awarded any marks!
- ✓ The question is assessing your ability to analyse the writer's use of language
- ✓ You should refer to the bullet points and include at least one example from each of them to secure the highest marks possible.

Examiners tips!

- Aim to write **3-4 PEA paragraphs**
- Include **quotations!**
- Remember to use your **subject terminology**
- Link back to **WHY** the writer has used these words!



Paper 1: Question 2- Top band of the mark scheme:

<p>AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p>			
<p>This question assesses Language ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms</p>			
<p>Level</p>	<p>Skills Descriptors</p>	<p>How to arrive at a mark</p>	<p>Indicative Standard</p>
<p>Level 4 Detailed, perceptive analysis 7-8 marks</p>	<p>Shows detailed and perceptive understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Analyses the effects of the writer's choices of <i>language</i> Selects a judicious range of textual detail Makes sophisticated and accurate use of subject terminology 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p>	<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.</p> <p>The opening paragraph consists of a single, complex sentence perhaps reflecting the onward movement of the coach. The adjective 'exposed' and the noun 'force', evoke the idea of vulnerability, danger, and how little control man has over the power of nature. The verb 'rocking', progresses the cumulative effect of the list of verbs, 'shaking', 'trembled', 'swayed' leading to the simile, 'rocking between the high</p>

Detailed and Perceptive= original answers, thinking outside the box, picking up on tiny details and exploring them!

Judicious quotations- short, specific- well chosen to support your point!

Analysis: choose a short quotation, label with Subject terminology, describe what images and connotations are created. Link to the mood. Explain WHY a writer has used that word or device. Keep linking to the question!

Question 3

(8 marks)

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

This text is from the opening of a novel.

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

You could write about:

- What the writer focuses your attention on at the beginning
- How the writer wants you to feel and why
- Any other structural features that interest you.

Key Question information!

- ✓ 8 marks
- ✓ Spend approximately 15/20 minutes on this question
- ✓ Refers to the whole of the text- your response should refer to the beginning, middle and end of the source.
- ✓ The question is assessing your ability to analyse the writer's use of structure to interest us as a reader!
- ✓ You should refer to the bullet points and include at least one example from each of them to secure the highest marks possible.



Examiner's tips!

- Make sure you refer to the **beginning, middle and end** of the text
- **Use the information given** about the text- is it from an opening of a novel, the end of a novel etc.- why is this significant?
- **Use the bullet points as a plan** for your answer
- Aim to write about **3-4 PEA paragraphs**

What does Structure mean in Question 3, Paper 1?

What it DOESN'T mean:

- Sentences
 - Punctuation
- (You wrote about these in the language analysis of question 2!)

This information is really important and a clue as to what to talk about!

Opening of a novel- the part where writers must engage their readers immediately- what techniques do they use? Look out for these in the text and refer to them in your response!

0 3

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

This text is from the opening of a novel.

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

You could write about:

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

[8 marks]

Bullet point 1:

What happens in the first sentence? What mood is created immediately?

What information are we (not) given? Are we being introduced to setting, characters or events? What is the narrative style- first person, third person?

Bullet point 2:

Move towards the middle- end of the extract now- is there more information given to us? Less? What are we focusing on now? Has the mood changed? Find the word where the atmosphere seems to shift. How does the ending of the extract differ from the beginning? How do we as a reader feel at the end?

Bullet point 3:

Think about any other structural features that have been used: narrative perspective; repetition; building of tension; mood changes; juxtaposition; contrasts; oxymorons; pace; flashbacks/forwards; plot twists; references to time, references to movement, etc.

Again, they are repeating the idea that you need to focus on how the reader responds in your response- what makes it exciting for you? What do we learn? What is kept a mystery? What mood is there? Does it change? How quickly do events unfold? Is there a sense of tension built up? Think about what the writer is doing to tease us and keep us hooked to this part of the text.

Paper 1: Question 3- What does the top band mark scheme say?

<p>AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p> <p>This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings / endings / perspective shifts; at a paragraph level eg. topic change / aspects of cohesion; and at a sentence level when judged to contribute to whole structure.</p>			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
<p>Level 4 Perceptive, detailed analysis 7-8 marks</p>	<p>Shows detailed and perceptive understanding of <i>structural</i> features:</p> <ul style="list-style-type: none"> Analyses the effects of the writer's choice of <i>structural</i> features Selects a judicious range of examples Makes sophisticated and accurate use of subject terminology 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p>	<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.</p> <p>The text, about a journey, is structured to also take the reader on a journey: from the general to the specific; from the outside to the inside; from the weather, through the coach, the driver and horses, to the passengers.</p> <p>There is also a constant reminder of the weather which permeates each part – the 'little drips of rain' that came through the roof and, later, 'the rain oozed through the crack in the roof' onto</p>

Detailed and Perceptive= original answers, thinking outside the box, picking up on tiny details and exploring them!

You analyse in the same way as you would in language- you need to explain **WHY a writer has chosen to use a device, or create a mood shift at that particular point in the text**

You still need to refer to **subject terminology** (see previous page!) when analysing structural techniques

Judicious examples- short - chosen quotations or references from the text- you must include these in your answer!

Question 4

(20 marks)

Focus this part of your answer on the **last two paragraphs** of the source.

A student, having read this section of the text, said “At closer glance of this description there are signs that this might not be the perfect place it first leads you to believe” To what extent do you agree?

In your response, you could:

- Consider your own impressions of the Salinas Valley
- Evaluate how the write creates this image.
- Support your opinions with quotations from the text.

Key Question information!

- ✓ 20 marks
- ✓ Spend approximately 30/ 35 minutes on this question
- ✓ Refers specific parts of the text- your response should refer to the beginning, middle and end of the source.
- ✓ The question is assessing your ability to evaluate writer’s choices and consider the impact on different audiences
- ✓ You should refer to the bullet points and include at least one example from each of them to secure the highest marks possible.

Examiner’s tips!

- Make sure you refer explicitly to the statement- use it as a plan for your answer
- Always agree with the statement- it is much easier to get good marks
- Write a sentence saying that you agree then the rest of your answer should be evidence used to support that point of view.
- Aim to write 5-6 PEA paragraphs if possible
- Use quotations to support your point of view and statement.



Words that express your viewpoint:

- ❖ I think
- ❖ I believe
- ❖ In my view
- ❖ In my opinion
- ❖ Interestingly
- ❖ Surprisingly
- ❖ It is worth noting that
- ❖ It is reasonable to believe
- ❖ It is essential that we understand
- ❖ It would seem that
- ❖ One could believe
- ❖ You could be lead to think that
- ❖ Significantly
- ❖ The writer is clearly stating
- ❖ That writer is perhaps suggesting
- ❖ Obviously
- ❖ In my eyes
- ❖ As far as I am concerned
- ❖ I am of the belief that
- ❖ My impression of
- ❖ My own feeling on the subject is
- ❖ I am certain that
- ❖ Considering
- ❖ I hold the opinion of
- ❖ The writer has clearly used this technique in order to
- ❖ I agree with this statement
- ❖ Agreeing with this statement, I believe that...

**These are
helpful-
use them!**

Section B: Writing

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

You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age.

Either: **Write a description suggested by this picture:**



OR:

Write the opening part of a story which is set in a forest or mountain location.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

What does the mark scheme say for question 5?

AO5 Content and Organisation			
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<p>Content</p> <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4</p>

This means your writing will include:

- ✓ Interesting and original ideas that keep your readers engaged
- ✓ The correct tone/ formality for the type of writing you are producing
- ✓ Ambitious, interesting and complex vocabulary- you should be showing off your very best writing skills
- ✓ A wide range of devices such as similes, metaphors, alliteration, onomatopoeia, personification, pathetic fallacy amongst others
- ✓ Zooming in and zooming out in terms of detail- focus on the 5 senses- what can you see, hear, touch, taste, smell?
- ✓ Cleverly used structural devices- you need to think about what you want your readers to focus on at the beginning of you writing, then think about how it changes and finally what you want the focus to be on at the end.
- ✓ A range of sentence types- mix up the different forms of sentences- shorter, simple sentences for an emotional impact, or longer more complex and descriptive sentences to add tension or develop an image. Make sure you also remember to vary the start of these sentences- don't always begin with 'I' 'As I' or 'The' or it becomes boring for your reader!
- ✓ Clear paragraphs- each building on the image put forward in the previous one- think about building tension, what information you are giving to your reader and when, or how much you want to keep a mystery until the end.

English Language Paper 2- Writers' Viewpoints and Perspectives

Exam Information at a glance:

- 1 hour 45 minutes long
- 80 marks
- 50% of English Language GCSE
- Section A- 4x reading based questions= 40 marks
- Section B- 1x extended creative writing question (To express a point of view) = 40 marks
- Two non-fiction/ literary non-fiction extracts drawn from either the 20th or 21st century (whichever century was not covered in Paper 1) and a 19th century texts to include extracts from newspaper or magazine articles, information sheets, letters, advertisements, reports, etc.

Assessment:

The paper will assess in this sequence, AO1, AO2 and AO4 for reading, and AO5 and AO6 for writing. Section A will be allocated 40 marks, and Section B will be allocated 40 marks to give an equal weighting to the reading and writing tasks.

Assessment Objectives:

AO1	Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts
AO2	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
AO3	Not applicable for this exam.
AO4	Evaluate texts critically and support this with appropriate textual references
AO5	Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
AO6	Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Source A: Extract from Robert Macfarlane's 'Mountains of the Mind' (2003)

I looked upwards. A tall, steep face of rock, striped vertically with snow gullies, angled up into the lightening sky. That was our route. My eye followed the face down. Without relenting in angle, it dropped some 600 feet to a small glacier which arced off the bottom of the face. The convex surface of the glacier looked hard, silvered and pitted like old metal, and it was pocked with stones which had fallen from the cliffs above. Further down, the glacier tumbled over a 100 foot drop. There, its surface turned a curdled grey, and the smoothness of the upper ice became ruptured into crevasses and blocks. I could see glimmers of blue ice far down inside the body of the glacier. That was where we would end up if we fell.

We had left the hut too late that morning. When we stepped outside, the sky beyond the mountains to our east was already livid with colour. It meant the day would be a hot one; another good reason to have avoided a late start, for the warmth would loosen rocks that were gripped by ice, and cause crevasses to yawn in the glaciers. Pushing for time and unroped, we half jogged up over two steepening miles of glacier, trusting the lingering cold to keep the snow-bridges rigid. A final toil up a long snow ramp - tacking back and forth to make the slope less severe - brought us to the shoulder of our mountain, and the beginning of the route.

As soon as we stepped out on to the face, it became obvious this was going to be an awkward route. Not technically hard, but dangerous and pleasureless. The main problem was talus, the scree-like debris that collects on mountainsides. Talus is despised by mountaineers for two reasons. First, because it can easily be pushed off on to you by people climbing above. And second, because it makes every step you take insecure. Put a foot down on a shoal of talus, and it will skid off as the talus scrapes over the rock beneath.

For about 30 minutes we moved steadily up the face. The rock was in poor condition, shattered horizontally and mazed with cracks. When I tried to haul myself up on a block of it, it would pull out towards me, like a drawer opening. Some of the rock ledges were covered with a moist sill of snow. My hands became progressively wetter and colder. The climbing hardware we had festooned about us clanked and tinkled on the rock. This, our breathing and the rasp of rock on rock were the only noises.

Then came a shout. "Cailloux! Cailloux!" I heard yelled from above, in a female voice. The words echoed down towards us. I looked up to see where they had come from.

Time does not stop or slow down when you are in danger. Everything happens as fast. It is just that - providing we survive them - we subject these periods of time to such intense retrospective scrutiny that we come to know them more fully, more exactly. We see them in freeze-frame. From this moment I remember a rivulet of water running darkly down the rock-rib in front of my eyes, the minute cross-hatchings on the fabric of my waterproof jacket and a little yellow Alpine flower tucked into a pocket of rock. And a sound - the crunching of the talus beneath my feet as I braced myself for impact.

Source B: Diary of a Survivor, 11 April 1916 by Ernest Shackleton

Only one untoward occurrence took place in getting away, which might have been fraught with serious consequences. In launching the "Caird" she tipped over on her side owing to the height of the snow bank at the only place where the water permitted us to launch her and to our not having time to cut a proper launching slip, as we had been careful to do on previous occasions. She partly filled with water before she righted herself, but a few minutes and strenuous work by bailing soon saw her clear again ready to receive [sic] her complement of 9 men and stores.

It was nearly 1 p.m. by the time that we were clear of the turmoil of ice.

About 6 p.m. we were compelled to shove off and after an hour or two of paddling about came up to a piece of heavy old floe under the lee of which we lay for the remainder of the night. It was very dark, bitterly cold and a driving sleet added to our discomfort.

We took watches on the oars all through the night, those not on watch huddling together as best they could in the stern for mutual warmth, cheering each other up or squabbling for the favoured positions according as the primitiveness or the refinement of their natures asserted itself. An unexpected horror was added to our already sufficient discomforts by the presence of a large school of killer whales, which surrounded us on every side like fat bulls of Basan.

Their blood-curdling blast, now coming from the distant darkness, now right alongside the boat, seemed to bring one face to face with "the great leviathan" and every now and again we could see their sinister black forms diving like submarines beneath our frail boats. These deadly creatures, more rapacious than sharks, and the largest carnivorous animal that has ever lived, would have made short work of a boat's crew had they chanced to upset us, for they chase seals and swallow them whole, as many as eleven seals having been found in the stomach of a single killer.

Whether their unwelcome attentions were prompted by the curiosity or not it is impossible to say, but it is certain that for several hours each one of us was expecting every moment to become the "joint" at a whale's banquet.

Again, we owe to providence the fact that they did not molest us and that we, therefore, escaped scot free from another of the many dangers that beset the path of those who go down to the Antarctic seas in ships. That they were killer whales we were certain by their short length, their white throats, which we occasionally saw, and by their unmistakable dorsal fins.

It was indeed a miserably spent night, with sea-sickness added to the other horrors for some. The sleet covered us at times half an inch deep, and the keen wind pierced us through and through.

Our Burberry suits were our greatest protection in preventing the penetration of the wind, but eventually even they got wet through with the continued driving sleet, and never was a poor shipwrecked crew more thankful than when dawn at last broke on us.

1. Choose four statements that are true from the list below.

4 marks

Only refer to **source A**

- The man looked upwards
- The glacier tumbled over a 100 foot drop
- The surface of the glacier was hard
- The surface of the glacier was green in colour
- There was a drop off 600ft
- There was no risk of them falling
- The rock was striped horizontally
- It was raining

Key Question information!

- ✓ 4 marks
- ✓ Only spend approximately 5 minutes on this question
- ✓ Refers to specific lines or sections of the text only- your responses must come from this section or you will not be awarded any marks!
- ✓ The question is assessing your ability to extract information from a text
- ✓ You only need to choose four true statements
- ✓ If you try to choose more than four true statements only the first four will be marked so you will miss out on marks overall.

Examiner Tips!

Read the statements carefully- the statements that are false may be very close to the truth!

If it helps, **draw a box or highlight the lines that your answer can come from-** this will stop you losing valuable marks!



Question 2: You need to refer to **Source A and B** for this question:

Use details from both sources.

Write a summary of the differences between Shackleton and Macfarlane's experiences.

8 marks

Key Question information!

- ✓ 8 marks
- ✓ Spend approximately 15/20 minutes on this question
- ✓ Refers to the whole of both of the texts- your response should refer to the beginning, middle and end of the sources ideally.
- ✓ The question is assessing your ability to summarise and compare key information.

Comparison connectives to show differences: (you must use these in your answer!)

- ✓ **In contrast**
- ✓ **In comparison**
- ✓ **A difference between**
- ✓ **However**
- ✓ **Whereas**
- ✓ **But**
- ✓ **Although**
- ✓ **Whilst**
- ✓ **Contrary to**
- ✓ **In a different way**

Examiner Tips!

You don't need to analyse – instead choose key information and summarise- write in your own words

You can use **subject terminology** to help boost your marks

You need to be aiming to **write 2-3 PEA paragraphs** in your response

Make sure you are using **quotations** in your response to support your points

You need to be **directly comparing** the texts, not just talking about both of them!



What does summarise mean?

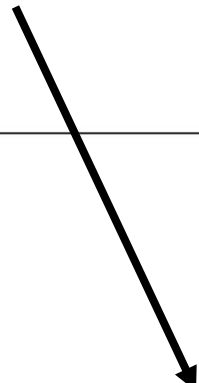
Only choose the **most important** key information

Fewer words

Still understand the text's meaning

What does the top band of the question 2 mark scheme say?

AO1 <ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts 			
This assesses both bullet points.			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive summary 7-8 marks	Shows perceptive synthesis and interpretation of both texts: <ul style="list-style-type: none"> • Makes perceptive inferences from both texts • Makes judicious references/use of textual detail relevant to the focus of the question • Statements show perceptive differences between texts 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level. Eddie is a typical modern teenager who is cheeky and speaks to his father in a 'mocking voice' emphasising their close relationship and good humour with each other. Henry however is distant and formal with his father addressing him in a respectful tone, 'my dear Father' emphasising the difference in status between them.



Perceptive-thinking outside the box, confident, original answers, looking at small details!

Perceptive inferences:
 You are able to read between the lines and look at what a text is suggesting, finding implicit information from the text.

Makes judicious references & quotations- you also use well-chosen, short and specific references to the text or quotations within your answer. These help to support as well as develop your original points. These may not always be the obvious choices, but have in depth subtle information that you can talk about.

Sample answer extract- you can see you don't have to go into that much detail- simply summarising key points, what they suggest and how each text is different!

Question 3: You now need to refer only to **Source B**.

How does Shackleton use language to influence how his readers feel about his experience?

12 marks

Key Question information!

- ✓ 12 marks
- ✓ Spend approximately 15/ 20 minutes on this question
- ✓ Refers to the whole text- make sure your answers come from the beginning, middle and end of the source!
- ✓ The question is assessing your ability to analyse the writer's choice of language and how it is effective
- ✓ You need to be choosing short quotations and analysing in as much depth as possible

Examiner Tips!

You must analyse –you need to say as much as you can about judiciously chosen quotations

You must use **subject terminology** to help boost your marks- don't use vague comments like 'the writer has use the word'

You need to be aiming to **write 3 PEA paragraphs** in your response

Make sure you are using **quotations** in your response to support your points

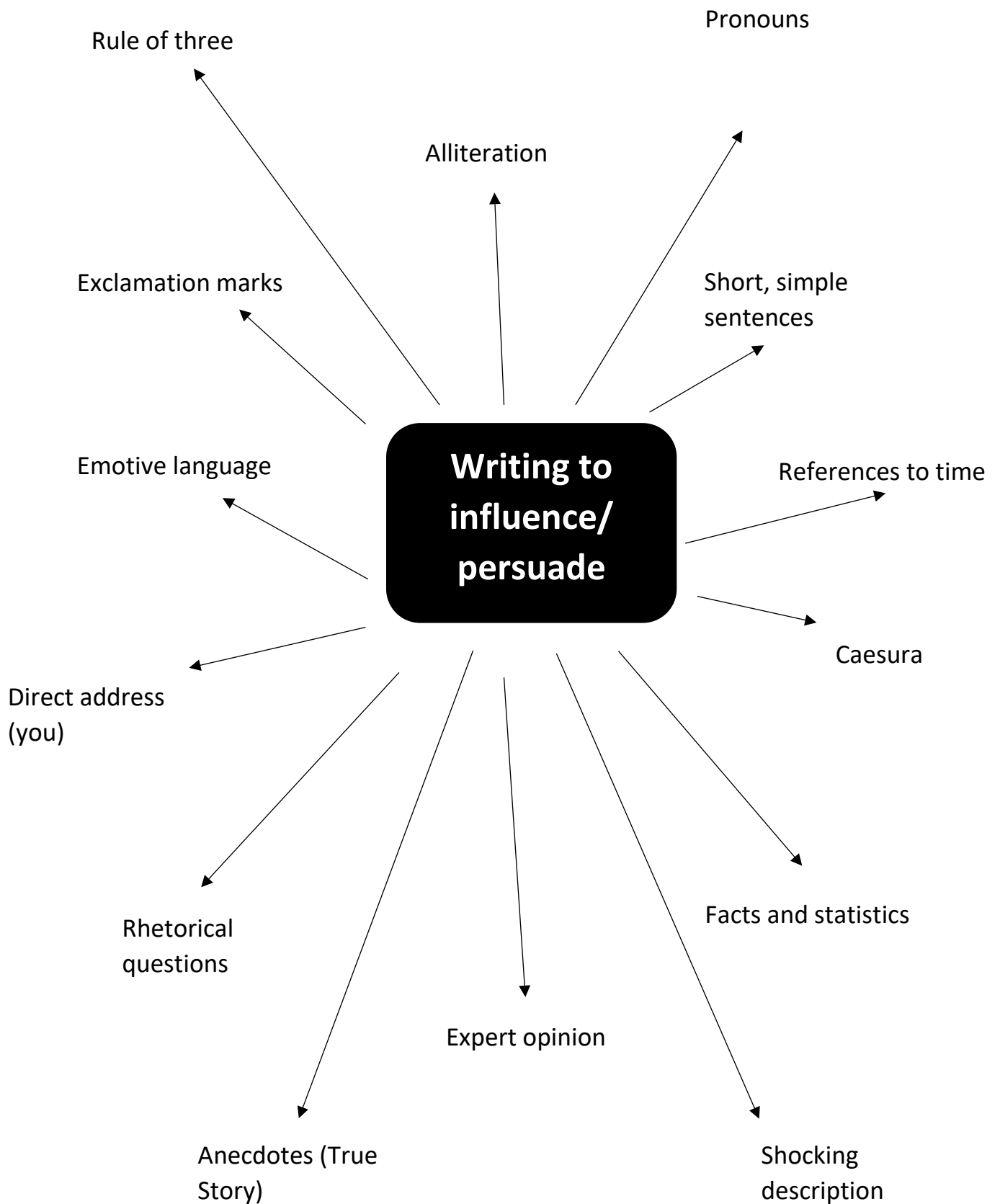
You must remember to refer to the writer's intentions (purpose of the text) and the effect on the reader in your response!



What does influence mean?

- To persuade
- To manipulate someone's thoughts or decision making

Writing to influence/ persuade: The devices writers use:



1. **Question 4:** For this question, you need to refer to the **whole of Source A, together with the whole of Source B.**

Compare how the two writers convey their different experiences to their travels.

In your answer, you could:

- Compare their different attitudes
- Compare the methods they use to convey these attitudes
- Support your ideas with references to both texts.

16 marks

Key Question information!

- ✓ 16 marks
- ✓ Spend approximately 25/30 minutes on this question
- ✓ Refers to the whole of both of the texts- your response should refer to the beginning, middle and end of the sources ideally.
- ✓ The question is assessing your ability to compare the writer's opinions and viewpoints on a particular topic.

Examiner Tips!

- ✓ You must use your **comparison connectives**- look at question 2 for connectives showing differences and to the right for connectives showing similarities
- ✓ You need to **use subject terminology** when explaining how the writers show their opinions
- ✓ You **must use quotations** to support your points
- ✓ You should **explain what the quotations suggest**, but you don't need to analyse in too much detail
- ✓ You should be aiming to **write 4-5 PEA paragraphs**

Comparison connectives- similarities

- Likewise
- In the same way
- Also
- Too as well
- This is similar to
- Similarly
- Both
- Is the same as
- Equally
- This is equal to



SECTION B: WRITING

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

'Adventure holidays are no place for young people. They are too expensive and too dangerous.'

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

24 marks for content and organisation

16 marks for technical accuracy

Key Question information!

- ✓ 40 marks in total
- ✓ Spend approximately 45 minutes on this question
- ✓ This question assesses your own creative writing response to a statement. You will need to use the influence/ persuasive writing devices seen in question 3 in your own writing.
- ✓ You will be awarded up to 24 marks for your ideas, use of language, the way you organise your text
- ✓ You will be awarded up to 16 marks for your technical accuracy- your spelling, punctuation, grammar etc.

Examiner's Tips

- ✓ Always plan your answer- this will save time and panicking in the long run
- ✓ You must be showing off your best language and vocabulary choices- use your impressive synonyms
- ✓ You should be littering your writing with devices- at least one every other sentence
- ✓ Keep referring back to the statement- use it to help you plan.
- ✓ Make sure you leave time to proof read your work for silly mistakes like missing capital letters or apostrophes
- ✓ Pay attention to the question- it will tell you what type of writing you need to do (newspaper, letter etc.) and who you should be writing it for (teenagers, head teacher etc..)



Question 5: What does the mark scheme say? Content and Organisation

AO5 Content and Organisation			
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<p>Content</p> <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers 	<p>At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the upper range, a student's response will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4</p>
	Lower Level 4 19-21 marks	<p>Content</p> <ul style="list-style-type: none"> Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with evidence of conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Varied and effective structural features Writing is highly engaging, with a range of developed complex ideas Consistently coherent paragraphs 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4</p>

This means your writing will include:

- ✓ Interesting and original ideas
- ✓ A range of impressive vocabulary- the best words you can think of
- ✓ A range of linguistic devices throughout your writing- see the devices for question 3 of the exam
- ✓ Wide range of structural devices to help emphasise or make points
- ✓ Repeated references to the statement- make sure your writing stays focused
- ✓ Correct format of writing- i.e does it sound like a letter, news article, script etc.?
- ✓ Wide range of sentence forms- different length sentences for specific effects as well as lots of different ways of opening the sentences (not all starting with 'the')
- ✓ Paragraphs that help develop your ideas and build on your original points.

Question 5: What does the mark scheme say? Technical accuracy

AO6 Technical Accuracy		
Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)		
Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	<ul style="list-style-type: none">• Sentence demarcation is consistently secure and consistently accurate• Wide range of punctuation is used with a high level of accuracy• Uses a full range of appropriate sentence forms for effect• Uses Standard English consistently and appropriately with secure control of complex grammatical structures• High level of accuracy in spelling, including ambitious vocabulary• Extensive and ambitious use of vocabulary	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>

This means your writing must include:

- ✓ Consistently correct punctuation of all sentences- not just commas and full stops- there should be a range of punctuation marks used throughout including semi colons, brackets, questions, ellipsis etc.
- ✓ You should be ensuring you also use a wide range of simple, compound and complex sentences for different effects. Normally, shorter simple sentences help to add a 'punchy' emotional impact, whereas the longer more complex sentences develop images and ideas.
- ✓ You need to be writing in full standard English- that means writing formally- no text talk or shorthand- you need to be showing off your very best use of English so no 'LOL' etc.!
- ✓ Your spelling needs to be consistently accurate- this means all common words and homophones (words that sound the same with different meanings like their, there and they're) are correct throughout. In addition, spelling of more complex and difficult words are also spelled correctly at the top end of the mark scheme.
- ✓ You need to be showing off your best use of vocabulary. Try to think about more exciting and effective synonyms that you could use!

Good luck!