Clear**Revise**®

AQA GCSE
English Language 8700

Illustrated revision and practice

PG ONLINE

PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the exam and beam with pride. Each topic is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

Each section of the specification is clearly indicated to help you cross-reference your revision. The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There is also a set of exam-style questions at the end of each section for you to practise writing answers. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try and recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

ACKNOWLEDGEMENTS

THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.[1] This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.[2] The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.[3] What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.[4]

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.[5] Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.[6]

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.[5] If you choose to study with friends, choose carefully – effort is contagious.[7]

1.   Mayer, R. E., & Anderson, R. B. (1991). Animations need narrations: An experimental test of dual-coding hypothesis. *Journal of Education Psychology*, (83)4, 484–490.

2.   Roediger III, H. L., & Karpicke, J.D. (2006). Test-enhanced learning: Taking memory tests improves long-term retention. *Psychological Science*, 17(3), 249–255.

3.   Nestojko, J., Bui, D., Kornell, N. & Bjork, E. (2014). Expecting to teach enhances learning and organisation of knowledge in free recall of text passages. *Memory and Cognition*, 42(7), 1038–1048.

4.   Smith, A. M., Floerke, V. A., & Thomas, A. K. (2016) Retrieval practice protects memory against acute stress. *Science*, 354(6315), 1046–1048.

5.   Perham, N., & Currie, H. (2014). Does listening to preferred music improve comprehension performance? *Applied Cognitive Psychology*, 28(2), 279–284.

6.   Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridgeline of optimal retention. *Psychological Science*, 19(11), 1095–1102.

7.   Busch, B. & Watson, E. (2019), *The Science of Learning*, 1st ed. Routledge.

CONTENTS

Paper 1   Explorations in creative reading and writing

Paper 2   Writers' viewpoints and perspectives

MARK ALLOCATIONS

Green mark allocations[1] on answers to in-text questions throughout this guide help to indicate where marks are gained within the answers. A bracketed '1' e.g. [1] = one valid point worthy of a mark. There are often many more points to make than there are marks available so you have more opportunity to max out your answers than you may think.

Higher mark questions require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **pages 73-78**.

Understanding the paper reference tabs

This number refers to the exam paper. In this case, Paper 2.

This number refers to the section of the exam paper. In this case, Section A.

2, A
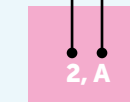
STRUCTURING YOUR ANSWERS

For the longer response questions across both papers, you need to know how to back up your points with quotes and examples.

PEED

Use **PEED** to help structure your answers. PEED stands for **point**, **evidence**, **explanation**, **develop**.

1. **Point**: Make a point that answers the question.
2. **Evidence**: Use evidence from the text to support your point. This could be a direct quote or a paraphrased example (an example written in your own words). Try to use short quotes which clearly back up the point you're making.
3. **Explanation**: Explain how the evidence you've selected supports your point.
4. **Develop**: Include some additional information to make your point more detailed. You could consider the impact on the reader or give your opinion on how effective the writing is.

You should clearly signal the explanation and develop parts to the examiner. You can do this by using phrases such as:

This suggests/implies/shows that...

This idea is developed by...

The effect of this is...

This alerts the reader that...

This is reinforced by...

The writer presents...

You might have been taught a different word, e.g. PEEL (point, example, evidence, link), but the idea behind it is exactly the same.

An example of how to use PEED

This is the point...

The writer uses language to suggest that the mountain is dangerous, for example the phrase "glinting wickedly". This use of personification suggests that the mountain is evil, and hints to the reader that something terrible will happen to the mountaineers.

...this is the evidence...

...this is the explanation...

...this is where the point is developed.

⭐ Make sure to use quote marks (also known as **inverted commas**) around any words taken directly from the text, and to copy the words exactly as they appear.

Paragraphs

Each PEED should have its own paragraph. You can signal a new paragraph by starting a new line, and either indenting the text or leaving an empty line above it.

Join your paragraphs with linking words to make your answer flow smoothly. For example, if you're adding extra points that agree with or extend your previous point, you could use:

Firstly / Secondly / Thirdly / Finally...   Furthermore...   Another way that...   In addition...

If your next point presents an alternative view, you could use:

However...   Whereas...   Alternatively...   On the other hand...   Contrastingly...

⭐ As well as being grammatically correct, using paragraphs makes it easier for the examiner to follow your answer and see where you're starting a new point.

You also need to use paragraphs in fiction writing. You should start a new paragraph when a new character speaks, or if the setting, time or place of the narrative changes. For more about fiction writing, look at **pages 31–33**.

Correcting paragraphs

If you've forgotten to start a new paragraph, you can add two forward slashes (//) to signal where a new paragraph should go:

... this shows that the narrator is fearful of what might happen. // Another way that the writer creates a tense atmosphere is by....

Make sure you use correct spelling, punctuation and grammar in your answers (**pages viii–xi**).

TECHNICAL ACCURACY

It's important that all your answers are well written, but it's extra-important for Q5 on both papers because there are 16 marks available for technical accuracy.

Sentences

Make sure all your sentences start with a capital letter, and end with a full stop (or an exclamation mark or question mark).

Don't over-use exclamation marks and never put more than one exclamation mark at the end of a sentence.

⭐ As well as demonstrating that you can use correct spelling, punctuation and grammar, you'll also be marked on how varied it is, so to get the top marks, try to use a range of different techniques.

Punctuation

Make sure you know how to use basic punctuation correctly.

Apostrophes

Apostrophes show where letters are missing from words. For example, the apostrophe in 'didn't' shows that there's an 'o' missing from 'did not'.

Apostrophes can also show that something belongs to someone. For example, 'Milly's bag' or 'Raj's laptop'. If you want to show that something belongs to more than one person or thing, put the apostrophe after the 's', e.g. 'the cats' food bowls'.

Make sure you know the difference between 'it's' and 'its'. 'It's' is the shortened version of 'it is' or 'it has' whereas 'its' means 'belonging to it'.

Commas

Commas can separate items in a list.

The cellar was dark, dank and dingy.

Commas can separate extra information in a sentence. If the information in between the commas can be removed and the sentence still makes sense, the commas have been used correctly.

Alex, who had just turned 17, desperately wanted a car.

Commas go after **fronted adverbials**. Fronted adverbials are phrases that appear at the start of a sentence and act like adverbs. Often they can be moved to the end of the sentence and the sentence will still make sense.

After a thorough search of the park, the dog turned up safe and well.

The dog turned up safe and well after a thorough search of the park.

Punctuation continued

Direct speech

If you include direct speech in your creative writing, make sure you punctuate it correctly.

Speech marks (also known as inverted commas) go around the words that are spoken.

"Helena! Where are you?" Ben called out desperately into the blizzard.

"I'm over here!" she yelled back faintly.

Punctuation marks go inside the speech marks.

Every time a new person talks, start a new line.
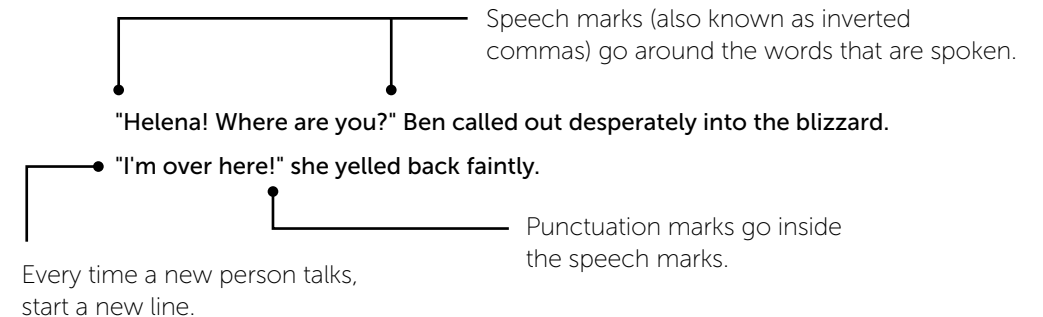
Colons

Colons can be used to introduce a list.

Sarah checked her knapsack: a coil of rope, an ice axe, three blankets and a book of matches.

Colons can also be used to introduce an explanation.

He knew the house wasn't secure: he had left the door unlocked.

Semi-colons

Semi-colons separate longer items in a list.

Sarah checked her knapsack: a coil of rope that was sturdy and undamaged; an ice axe that she had recently sharpened; three thick wool blankets; and an unused book of matches.

Semi-colons also join two sentences together where the sentences are about the same thing and make sense by themselves.

Jules is going on holiday to Spain; Tyson is going on holiday to Greece.

Ellipsis

Ellipsis is three dots grouped together, e.g. '...'. It can be used in direct speech to show that someone has been interrupted or that their speech tails off.

"I'm not accusing you of stealing, it's just..." the shopkeeper said meekly, pointing to the chocolate bar sticking out of her pocket.

The examiner will be impressed if you can use more complex punctuation, like ellipsis, commas and semi-colons, but only if you can use them correctly and sparingly.

ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Find and understand information and ideas from text(s). The information could be stated clearly, or implied.
- Choose and combine evidence from different texts.

The AOs on this page have been written in simple language. See the AQA website for the official wording.

AO2

- Explain, comment on, and analyse how writers use language and structure to achieve effects and influence readers.
- Use relevant technical terms to support your answer.

AO3

- Compare writers' ideas and attitudes, and how they are expressed, across two or more texts.

AO4

- Evaluate texts critically and support evaluations with appropriate evidence from the texts.

AO5

- Write clearly, effectively and imaginatively. Use an appropriate tone, style and register for different forms, purposes and audiences.
- Use structural and grammatical features to organise your answers.

AO6

- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

AOs 7–9 aren't included on this page, but they test the spoken language element of the course. See the AQA website for more information.

PAPER 1
Explorations in creative reading and writing

Information about Paper 1

Written exam: 1 hour 45 minutes
80 marks
Q1—4 are mandatory
You will have a choice of two questions for Q5.
50% of the qualification grade

Specification coverage

Section A will test AO1, AO2 and AO4
Section B will test AO5 and AO6

Questions

One short-form question, two longer form questions and two extended-writing questions.

EXAM TEXT

Paper 1 is split into two sections: Section A and Section B. All the questions in Section A will be about an unseen fiction extract.

What to expect from the exam text

Text type

The extract will be from a **literary fiction** text written in the 20th or 21st century (i.e. from 1900-present day). It might be taken from the beginning, middle or end of a longer text. The extract will be **unseen** which means you won't have studied it before the exam.

> Literary fiction just means a well-written fiction text.

Purpose

The purpose of literary fiction is to **entertain**, so the extract will have been written to make the reader feel certain emotions and to keep them interested in the story. Some of the questions in Section A will ask you to comment on how successfully the writer has achieved this.

Subject and genre

The text could be about anything and from any **genre** (i.e. adventure, mystery, historical fiction).

> The extract will be printed in a separate booklet so it's easier to refer to in the exam.

Word count

The text will be between 700–800 words. The extract will probably be printed across multiple pages, and the phrase "end of source" will indicate where the extract finishes.

Introduction

There will be a couple of sentences at the start of the extract which will briefly introduce the **setting** and **characters**. It may mention who wrote the text and when.

Line numbers

The line numbers down the left-hand side of the page can be used to navigate the text. Some of the questions will use line numbers to specify which part of the text you need to take your answer from.

Glossary

A couple of difficult or unusual words might be defined at the end of the text, but don't rely on this.

READING THE TEXT

All the questions in Paper 1, Section A will be about the extract, so it's really important you understand the text before you start writing.

Reading the text

Read through the text quickly, but carefully. Don't just skim read. If you read too quickly, you might miss something or misunderstand what's happening. It's better to spend a few extra minutes to make sure you really understand the text.

You can write on the extract, so underline or note down anything interesting. For example, what tense the extract is written in, whether it's written in the first, second or third person or any examples of literary techniques you notice (see **pages 11–12**).

> ★ You should spend about 15 minutes reading the source and questions at the start of the exam.

> ★ Don't ignore the introductory sentences above the text. There could be some information to help you understand the characters or context.

Effect of the text

After you've read the text, think about the effect the writer was trying to create. Most fiction writers want to entertain the reader to make sure they keep reading, but they might do this in different ways. For example, the extract in the exam might:

- **make the reader feel a certain emotion** — excitement, disgust, fear, sadness.
- **develop a character** — to make a character more interesting, more relatable or make the reader more invested in their story. The main character in a story is the **protagonist**.
- **develop the story** — to keep the plot moving so the reader doesn't lose interest.
- **use vivid descriptions** — to create a clear picture in the readers' mind of a character or setting, so the reader is more absorbed in the story.
- **create tension** — to make the text exciting to keep the reader invested and interested.

> The purpose of literary fiction is to entertain, but non-fiction texts may have different purposes. There's more on **page 42** about the purposes of non-fiction texts.

QUESTION 1 – EXAM TECHNIQUE

The first question in the exam tests your ability to spot **explicit** information (facts that have been directly stated in the extract).

Example question

01 Read the first part of the source, from **lines 5 to 9**.

List **four** things about the house from this part of the source. **[4 marks]**

In the exam, you'll get a full extract to answer the question. This is just a sample question to show you the question wording you can expect.

How to answer question 1

- This question tests the first part of AO1 (see **page xii** for the AOs). You need to pick out information from the text.
- Make sure you take your answers from the part of the text specified by the line numbers. If you take your answers from any other part of the source, you won't get the marks.
- Your answers should only refer to the thing or person stated in the question. In the example above, only answers which refer to the house will be awarded marks.
- There are usually more than four correct answers, but you only need to write down four. Writing extra answers won't get you any more marks.
- It's fine to write down the most obvious answers. You won't get extra marks for spotting something someone else hasn't, and you shouldn't need to **infer** (read between the lines) information from the text.
- You will be awarded one mark per correct answer.
- You can either quote directly from the text or use your own words.
- Your answers don't have to be in full sentences.
- You should spend about 4 minutes on this question.

This extract is taken from the beginning of a novel called *The Secret Garden*. The main character, Mary, has just woken up in an unfamiliar room.

1. When she opened her eyes in the morning it was because a young housemaid had come into her room to light the fire and was kneeling on the hearth-rug raking out the cinders noisily. Mary lay and watched her for a few moments and then began to look about the room. She had never seen a room at all like it and thought it curious and gloomy.
5. The walls were covered with tapestry with a forest scene embroidered on it. There were fantastically dressed people under the trees and in the distance there was a glimpse of the turrets of a castle. There were hunters and horses and dogs and ladies. Mary felt as if she were in the forest with them. Out of a deep window she could see a great climbing stretch of land which seemed to have no trees on it, and to look rather like an endless, dull, purplish sea.

Read the first part of the source, from **lines 5 to 9**.

List **four** things about the tapestry from this part of the source. [4 marks]

1. The tapestry is on the wall.[1]
2. The tapestry has a forest scene on it.[1]
3. The tapestry has a castle on it.[1]
4. The tapestry has dogs on it.[1]

There are more than four things you could write about the tapestry, but you only need to mention 4 to get the marks. Starting each sentence with "The tapestry…" helps to keep this answer focused on the specific item in the question.
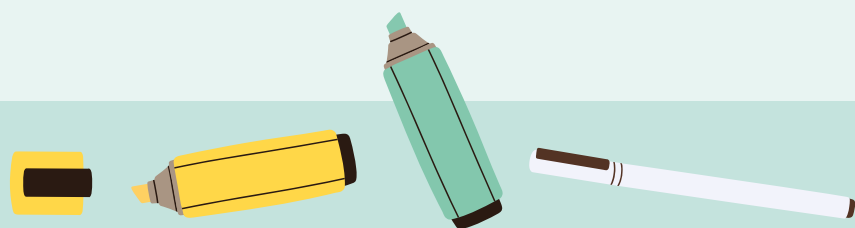
EXAMINATION PRACTICE

> 1. The great spider was lying asleep when the Lion found him, and it looked so ugly that its foe turned up his nose in disgust. Its legs were quite as long as the tiger had said, and its body covered with coarse black hair. It had a great mouth, with a row of sharp teeth a foot long; but its head was joined to the pudgy body by a neck as slender as a
> 5. wasp's waist.
>
> This gave the Lion a hint of the best way to attack the creature, and as he knew it was easier to fight it asleep than awake, he gave a great spring and landed directly upon the monster's back. Then, with one blow of his heavy paw, all armed with sharp claws, he knocked the spider's head from its body. Jumping down, he watched it until the long
> 10. legs stopped wiggling, when he knew it was quite dead.

1. Read **lines 1 to 5**. List **four** things about the spider.   **[4 marks]**

> 1. "Karl," he spoke in German to one of the men in the doorway, "you will put this fellow in the storeroom till I return, and you will be answerable to me for his keeping."
>
> I was marched out of the room with a pistol at each ear.
>
> The storeroom was a damp chamber in what had been the old farmhouse. There was
> 5. no carpet on the uneven floor. It was black as pitch, for the windows were heavily shuttered. I made out by groping that the walls were lined with boxes and barrels and sacks of some heavy stuff. The whole place smelt of mould and disuse.

2. Read **lines 4 to 7**. List **four** things about the storeroom.   **[4 marks]**

> 1. Down the frozen waterway toiled a string of wolfish dogs. Their bristly fur was rimed with frost. Their breath froze in the air as it left their mouths, spouting forth in spumes of vapour that settled upon the hair of their bodies and formed into crystals of frost. Leather harness was on the dogs, and leather traces attached them to a sled which
> 5. dragged along behind.
>
> The sled was without runners. It was made of stout birch-bark, and its full surface rested on the snow. The front end of the sled was turned up, like a scroll, in order to force down and under the bore of soft snow that surged like a wave before it. On the sled, securely lashed, was a long and narrow oblong box.

3. Read **lines 6 to 8**. List **four** things about the sled.   **[4 marks]**

QUESTION 2 – EXAM TECHNIQUE

Question 2 tests your ability to analyse a writer's use of language and sentence forms.

Example question

02 Look in detail at the extract from **lines 14 to 23**.

How does the writer use language to describe Meg?

You could include the writer's choice of:
- words and phrases
- language features and techniques
- sentence forms

[8 marks]

> In the exam, you'll get a full extract to answer the question. This is just a sample question to show you the question wording you can expect.

How to answer question 2

- This question covers the language part of AO2 (see **page xii**). It tests how well you can understand **implicit** information, i.e. information that is not directly stated in the text.

- Make sure you refer to the part of the extract stated by the line numbers. The correct section of text will probably be printed above the question on the exam paper.

- Your answers should only refer to the thing or person specified in the question. In the example above, only answers that refer to Meg will be awarded marks.

- Make sure you write something to address each of the bullet points, and that you provide examples from the text to support your points.

- It's not enough to just spot techniques. You need to write what effect the language and sentence forms have on reader too.

- This question is worth 8 marks, so you should spend about 9 minutes on it.

- You will need to use quotes in your answer. For more advice on quoting from a text, see **page vi**.

EXAM TEXTS

You will be given two sources to accompany Paper 2. You'll need to use these sources to answer all the questions in Section A.

What to expect from Source A and B

You should spend about 15 minutes reading the sources and questions at the start of the exam.

The sources will be printed in a separate booklet so they're easier to refer to.

Text type

Both sources will be literary non-fiction (based on real events). One will be written in the 20th or 21st century (1900–to present day), the other will be written in the 19th century (1800s). 19th century texts can sound different to modern texts (have a look at **pages 39–40**).

Literary non-fiction tends to be written in a more descriptive way than other non-fiction texts and may use similar linguistic techniques to fiction texts (see **pages 11–12**).

Word count

Each source will be around 600–700 words.

Introduction

There will be a couple of sentences at the start of each extract which will briefly introduce the **author**, the **publication date** and **context**.

Glossary

A couple of difficult words might be defined at the end of the text, but don't rely on this.

Topic

Both texts will be about a similar topic, but their authors might have different **viewpoints** and **perspectives**.

Form

The texts could be any **form** of non-fiction writing, for example, an autobiography, a letter, a diary or a newspaper article.

Purpose

The **purpose** will depend on the form and intended audience, and there may be more than one purpose, for example, the purpose of an autobiography might be to **inform** and to **entertain** the reader.

Line numbers

The line numbers down the left-hand side of the page can be used to navigate the text. Some of the questions will use line numbers to specify which part of the text you need to draw your answer from.

19TH CENTURY TEXTS

Texts from the 1800s will often sound different to more modern texts, and you might be less familiar with the text's context.

19th century texts — writing style

Language

Older texts often sound more **formal** than modern texts. This is partly because they use language which is more complicated and sophisticated. 19th century writers often chose longer words over shorter ones, for example, 'desire', 'declare' or 'earnest' instead of 'want', 'say' or 'keen'.

Texts from the 1800s might use words and phrases that aren't common today, e.g. 'governess' (female tutor), 'looking-glass' (mirror), 'beastly' (horrible).

19th century texts, particularly letters, tend to use **superlatives** (adjectives with 'most' or ending '-est') such as 'most beautiful', 'most charming, 'dearest' and 'kindest'. They also might use **intensifiers** (a word that goes before an adjective to emphasise it), such as 'very', 'truly', 'dear'. Writers often used superlatives and intensifiers to flatter the reader, as flattery was considered polite.
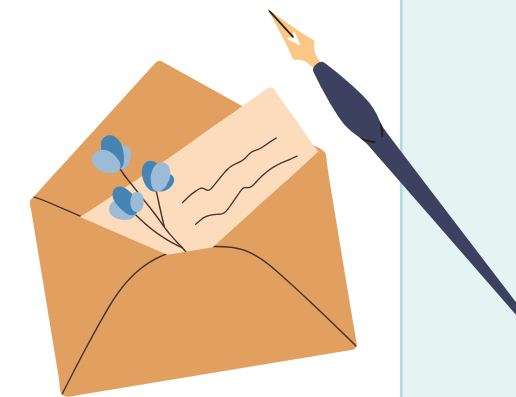
Any really unfamiliar words should be defined for you in the exam.

Sentence structure

Texts written in the 1800s also tend to use longer, more complex sentence structures with multiple **clauses**. Sometimes they might use **inversion** or a less common word order which might not be as easy for modern readers to follow. Compare this example written in the 19th century, to the version below which has been rewritten in more modern English.

> It gives me great satisfaction to hear that you are enjoying the sea air and like the place which you now occupy. I wish I could pay your Mamma a visit there and see you again, my dear little niece, for I long to have that pleasure, and must resign myself at being deprived of it some time longer.

> I'm pleased that you are enjoying the sea air and that you like the place you're living in. I would like to visit your mother and see you again, my dear little niece, and although I am very keen to see you both, I've got to wait a little bit longer.

PURPOSE

Before you start analysing the texts, it's helpful to narrow down their **purpose**, i.e. why they were written.

Purpose

Inform / Explain

Texts that inform or explain tell the reader information, usually something they don't already know. For example, a history book about the Roman Empire or a newspaper article about an earthquake abroad. They might include **facts** and **statistics** to make their writing seem more reliable and might use an **objective writing style** (see **page 55**) to appear more authoritative.

Entertain

Texts that entertain are written for the audience's enjoyment. For example, an autobiography is designed to interest the reader. Entertaining texts might use **figurative** language and vivid descriptions to make the text come alive for the reader (see **pages 11–12**).

Argue

Texts that argue state the writer's opinion, and try to encourage the audience to agree with them or change their own opinion. These texts might use **rhetorical devices** or **bias** (see **page 55**) to try to convince the reader.

Advise

Texts that advise help the reader to do something. For example, an article about creating a household budget or how to eat healthily. They might use clear language and **simple sentences** to make the text easy for the reader to follow and understand.

Persuade

Persuasive texts want the reader to do something. For example, a letter persuading a reader to donate money to charity. Persuasive texts often appeal to the reader's emotions, and they might use **direct address** and **emotive language**.

Texts that argue and texts that persuade often share some similarities, but texts that argue are often more forceful, whereas persuasive texts tend to be gentler, and play on the reader's emotions.

Instruct

Texts that instruct tell the reader how to do things, for example a recipe or a set of instructions for building furniture. They often use short, clear sentences that use **imperative verbs**. Texts are usually structured into a numbered list, and each sentence has to be read in a particular order.

Most texts have multiple purposes. For example, a leaflet about a theme park might inform the reader about ticket prices and opening hours, but it might also try to persuade the reader to visit the theme park with descriptions that make it sound exciting.

QUESTION 1 – EXAM TECHNIQUE

The first question in the exam tests your ability to spot information.

Example question

01   Read again the first part of **Source A**, from **lines 1 to 5**.

Choose four statements below which are **true**.   **[4 marks]**

In the exam, you'll get a full extract to answer the question. This is just a sample question to show you the question wording you can expect.

How to answer question 1

- This question tests the first part of AO1. (See **page xii** for the AOs.) You have to pick out information from a text. The information might be explicit (clearly stated in the text), or you might have to make an inference.
- The question is multiple choice. You will be given eight statements about the extract. Four statements will be true, and four will be false. You need to identify the true statements.
- You should shade a box next to the statements to show which ones you have chosen. If you tick the box you risk losing marks.
- Make sure you take your answers from the part of the text specified by the line numbers. If you take your answer from any other part of the source, you won't get the mark.
- Only select four statements. If you choose any more than four, you will have marks deducted.
- You will get one mark per correct answer.
- You should spend about 4 minutes on this question.

Correcting question 1

If you change your mind about an answer to question 1, cross out the whole box. If you change your mind again and want to select a statement that has been crossed out, then draw a circle around the box.

A	The writer has never ridden a horse.	○
B	The writer is afraid of horses.	⊗
C	Most people at the ranch ride horses daily.	○

QUESTION 3 – EXAM TECHNIQUE

This question asks you to refer to just one source, and to explain how a writer uses language.

Example question

03   You now need to refer only to **Source A** from **lines 24 to 36**.

How does the writer use language to describe the garden?   **[12 marks]**

> In the exam, you'll get a full extract to answer the question. This is just a sample question to show you the question wording you can expect.
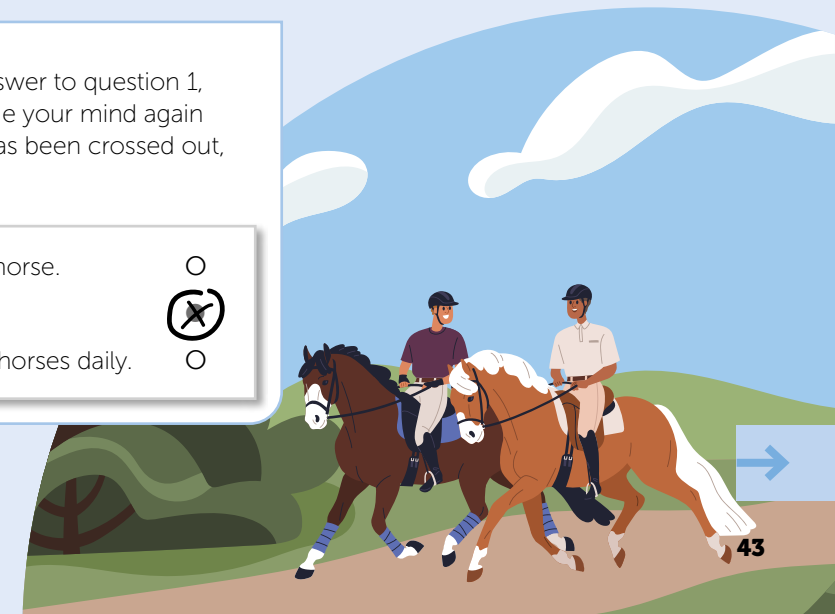
How to answer question 3

- This question covers the language part of AO2. (See **page xii** for the AOs.) It tests how well you can understand **implicit** information, i.e. information that is not directly stated in the text.
- You only need to look at one of the sources and select information from the line numbers specified in the question.
- You need to focus your answer on the thing specified in the question. In the example above, only answers that mention the garden will be awarded marks.
- It's not enough to just spot techniques. You need to write about how the writer uses language.
- This question is worth 12 marks so you should spend about 14 minutes on it.
- This question is very similar to the language part of question 2 on Paper 1. To remind yourself of how to answer this question, turn to **pages 8–9 and 11–12**.

> ⭐ You'll need to use PEED to structure your answer. **See pages vi–vii** for more on using PEED.

Source A is a description of the town of Nome, Alaska, by a traveller, Mary Kellogg Sullivan.

How easily the long and graceful breakers rolled and broke upon the sands. With what music the foam-tipped wavelets spread their edges, like the lace-trimmed ruffles on some lady's gown, upon the smooth and glistening beach. How the white tents everywhere looked like doves of peace just alighted, and the little boats danced up and down on the river. I was glad to be there. I enjoyed it. Nothing, not even the hard work, the storms, nor the bitter Arctic winter which came afterwards ever erased from my memory the beautiful pictures of river, sea and sky repeatedly displayed during those first novel and busy days at Nome.

You now need to refer only to **Source A**.

How does the writer use language to describe the scene?   [12 marks]

The writer uses positive imagery to describe the scene. She uses the simile, "like the lace-trimmed ruffles on some lady's gown" to describe the foamy waves hitting the beach. The image of "lace-trimmed ruffles" suggests that the foam is beautiful and delicate, and creates a clear picture in the reader's mind of the bubbles in the foam by comparing it to lace. The author also describes the sound of the waves as being like "music". This sensory language helps the reader to imagine the melodic sounds of the water, and immerses the reader in the scene by describing both what they can hear as well as see.

The writer continues this positive imagery by using the simile "like doves of peace" to describe the crests of the waves. This suggests that the waves are tipped with white foam and helps the reader imagine the movement of the water, by comparing it to a flock of white birds taking flight. This suggests the waves are graceful and beautiful, just like doves. The writer continues this jubilant tone by using personification to describe the boats dancing on the river, implying that the boats are happy and joyful, which contributes to the positive mood of the scene.

The writer juxtaposes the peaceful, beautiful scene with a flashforward when she recalls "the storms" and the "bitter Arctic winter which came afterwards", suggesting that there are difficulties ahead. This makes the scene seem even more magical because we know that it is fleeting.

This answer should be marked in accordance with the levels-based mark scheme on page 78.

> This is just a short example extract. The extract and response you'll give in the exam will be longer.

EXAMINATION PRACTICE ANSWERS

Paper 1, Section A: Question 1

1. Any four from the following:
    The spider is asleep.
    The spider is ugly.
    The spider's body is covered in coarse hair.
    The spider's body is covered in black hair.
    The spider has a row of sharp teeth. / Spider's teeth are sharp.
    The spider's teeth are a foot long.
    The spider's body is pudgy / fat.
    The spider had a slender neck.

2. Any four from the following:
    The storeroom is damp
    The storeroom had been in an old farmhouse.
    The is no carpet in the storeroom.
    The floor of the storeroom is uneven.
    It is dark / "black as pitch" in the storeroom.
    The windows of the storeroom are shuttered.
    The walls of the storeroom are lined with boxes and/or barrels and/or sacks.
    The storeroom smells like mould.

3. Any four from the following:
    The sled didn't have runners.
    The sled is made from stout wood.
    The sled is made from birch-bark.
    The sled is on snowy ground.
    The sled is designed to travel on snow.
    The front of the sled is shaped like a scroll.
    The sled has an item tied on top of it.
    The sled has an oblong box on it.

Paper 1, Section A: Question 2

1. The writer uses language to describe the scene as beautiful and mysterious, but they also hint at something darker too. The writer uses the simile "like a white-clad girl tip-toeing" to describe the plum tree leaning out to the water which conjures the image of an angel or fairy, reinforcing the scene as magical and enchanting. Furthermore, the colour of the water is described as "ethereal", "spiritual" and "elusive". The cumulative effect of these adjectives implies that the water is changing colour in an almost magical way. These colours have "no name" which adds to their mystery since the reader cannot picture what they look like.

    The sentence order guides the reader's focus, introducing all the landscape features one by one, and the writer uses long compound and complex sentences to describe the features which slows the pace of the text, and creates a calm and peaceful tone. The long sentences also make the reader feel as though they are on a long journey with the characters as they travel steadily through the landscape.

    However, the writer hints that the beautiful and mysterious scene is also slightly unsettling as there is mention of darkness too. The fir and maple trees are "darkly translucent" in their "shadows", which suggests that there is potentially something sinister lurking in the dark. This feeling of disquiet is also reinforced by the frogs' "mournfully-sweet chorus", reinforcing the juxtaposition of sadness and beauty. This creates a sense of trepidation in the reader, as they do not know whether the characters are heading into danger.

2. The writer uses language to create a comfortable and inviting atmosphere in the kitchen by using adjectives from the semantic field of happiness. The benches are "cheerful", and the firelight is "merry", while alliteration in the phrase "comfort and contentment" emphasises that guests to the kitchen will receive a warm welcome.

    The writer repeats the adjective "plain" to describe the kitchen and the food, which suggests that the kitchen is humble, but the benches, which are "shiny with long wear", suggest that the kitchen welcomes lots of guests. This presents the kitchen as an unpretentious, sociable place.

The repetition of personification in the final sentence, including "the benches … exchanged cheerful glances" and "the brick floor smiled" suggest that even the inanimate objects in the kitchen are friendly and welcoming. This final sentence is especially long, using semi-colons in place of full stops to slow the pace, and reinforce the cosy, comfortable tone. This long, descriptive sentence also makes the kitchen feel full as the personification animates the furniture in the kitchen, making it feel lively and welcoming.

Paper 1, Section A: Question 3

The extract is written in the third person and has a chronological, linear structure. This allows the reader to follow the main character, Mrs Wilton, and experience the events unfolding along with her. The writer structures the story to slowly reveal information to the reader, and this anticipation builds narrative tension and keeps the reader engaged.

At the start of the extract, the writer focuses the reader's attention on a mysterious scene. The writer introduces Mrs Wilton, who is behaving suspiciously. She is described as walking "slowly" and "anxiously", suggesting that she is uneasy and anticipating something. This creates tension as the reader wants to know why she is anxious. This uneasy feeling is increased as Mrs Wilton pulls "her furs closer round her". This defensive behaviour suggests that Mrs Wilton is protecting herself from something, which makes the reader fear for Mrs Wilton's safety. This mysterious opening acts as a narrative hook, as it grabs the reader's attention and makes them invested in the story.

The writer then reveals that Mrs Wilton is looking for an antiques shop, but the description of the shop adds to the reader's feeling of unease. The window is described as "shabby", "unclean" with "an unassorted heap of many things". This suggests that the antique shop is neglected, but the juxtaposition of the neglect with the description that many of the items are "of great value" makes the reader feel mistrustful of the shop. When Mrs Wilton confirms, "Yes; this is the place", the reader feels wary that the shop might be unsafe, and intrigued as to why Mrs Wilton is visiting it, as she has been looking specifically for this unappealing and ominous shop.

The writer then focuses the reader's attention on the inside of the antiques shop, which adds to the unsettling mood. The door opens with an "ill-tempered jangle" which implies that the antiques shop is not a welcoming place. This uneasy tone is heightened when the owner is described as "cunning". This suggests that he knows more than he is letting on, which makes the reader concerned for Mr Wilton, and adds to the building tension.

The antiques dealer speaks to Mrs Wilton but she doesn't speak back. This speech helps to further the plot, but it also continues the mysterious tone, as the antiques dealer seemingly knows why Mrs Wilton is there, without her ever needing to explain. This increases the suspense as the characters know more than the reader. The extract ends with a cliffhanger as the reader follows Mrs Wilton up the "dark" stairs, not knowing what she might encounter.

Paper 1, Section A: Question 4

I agree with the student's statement, as the writer has used linguistic techniques to clearly show how fearful and distressed the narrator is, which in turn, creates a feeling of unease in the reader.

Firstly, the writer has used a first-person narrator in the extract. This creates a feeling of urgency, as the narrator is experiencing the events, and relaying them directly to the reader. This makes the reader feel closer to the action, developing a relationship between the narrator and the reader, which means that the reader experiences the narrator's emotions more keenly.

Furthermore, the writer creates a narrator who is likable, and this makes the reader more invested in his actions. The narrator cares more about finding Clay, than he does for his own personal safety, admitting that he is acting "recklessly" and forgetting his "personal risk". This presents the narrator as someone brave and loyal, which means the reader is more concerned about his safety, and feels uneasy that he is in danger.

In the opening paragraph, the writer uses the analogy of being overpowered by the ocean. This effectively conveys how powerless the narrator feels as most readers will have experienced being overwhelmed by water. This allows the reader to empathise with the narrator's feeling of helplessness. Additionally, the writer uses emotive language, such as "horror", "terror" and "tormented", throughout the extract to clearly convey the narrator's fear. These strong adjectives have a cumulative effect, and allow the reader to fully appreciate how terrified the narrator is.

The narrator uses short rhetorical questions and exclamations to show his agitated and fearful state of mind, for example "Still no trace of Clay!" "Then why had he not returned?". This stream of consciousness clearly shows the narrator's panic and frenzy to the reader, and creates an unsettling tone as the reader understands his distress.

Finally, the writer uses foreshadowing to further unsettle the reader in the phrase "I was weaving a grim net of danger about my head". This implies that something terrible is going to happen to the narrator, and the cliffhanger at the end of the extract leaves the reader with a feeling of dread that something terrible will happen to the narrator.