

BBC

Bitesize

Copyrighted Material

Bitesize

AQA GCSE (9-1)

ENGLISH

LANGUAGE

REVISION GUIDE

Series Consultant:
Harry Smith

Author:
Julie Hughes





Contents

How to use this book	iii	<input checked="" type="checkbox"/> Exam skills: Paper 2, Question 2	35	<input checked="" type="checkbox"/> Writing skills	
Your English Language GCSE	iv	<input checked="" type="checkbox"/> Analysing language	36	<input checked="" type="checkbox"/> Beginning a sentence	77
Paper 1, Question 1	v	<input checked="" type="checkbox"/> Rhetorical devices	37	<input checked="" type="checkbox"/> Ending a sentence	78
Paper 1, Question 2	vi	<input checked="" type="checkbox"/> Tone, style and register	38	<input checked="" type="checkbox"/> Commas, semi-colons & colons	79
Paper 1, Question 3	vii	<input checked="" type="checkbox"/> Exam skills: Paper 2, Question 3	39	<input checked="" type="checkbox"/> Other punctuation	80
Paper 1, Question 4	viii	<input checked="" type="checkbox"/> Comparing non-fiction texts	40	<input checked="" type="checkbox"/> Parentheses	81
Paper 1, Question 5	ix	<input checked="" type="checkbox"/> Viewpoints	41	<input checked="" type="checkbox"/> Homophones	82
Paper 2, Question 1	x	<input checked="" type="checkbox"/> Fact, opinion and expert evidence	42	<input checked="" type="checkbox"/> Common spelling errors	83
Paper 2, Question 2	xi	<input checked="" type="checkbox"/> Comparing language	43	<input checked="" type="checkbox"/> Spelling strategies	84
Paper 2, Question 3	xii	<input checked="" type="checkbox"/> Comparing structure	44	<input checked="" type="checkbox"/> Common grammatical errors	85
Paper 2, Question 4	xiii	<input checked="" type="checkbox"/> Planning a comparative answer	45	<input checked="" type="checkbox"/> Proofreading	86
Paper 2, Question 5	xiv	<input checked="" type="checkbox"/> Exam skills: Paper 2, Question 4	46	Spoken Language	
Analysing fiction		Writing fiction		<input checked="" type="checkbox"/> Choosing a topic	87
<input checked="" type="checkbox"/> Types of fiction text	1	<input checked="" type="checkbox"/> Audience, purpose and form	47	<input checked="" type="checkbox"/> Planning your presentation	88
<input checked="" type="checkbox"/> Explicit information	2	<input checked="" type="checkbox"/> Vocabulary for effect	48	<input checked="" type="checkbox"/> Delivering your presentation	89
<input checked="" type="checkbox"/> Exam skills: Paper 1, Question 1	3	<input checked="" type="checkbox"/> Figurative language for effect	49	<input checked="" type="checkbox"/> Exam skills: Spoken Language	90
<input checked="" type="checkbox"/> Critical analysis	4	<input checked="" type="checkbox"/> Using sentences for effect	50	Sources	
<input checked="" type="checkbox"/> Word classes	5	<input checked="" type="checkbox"/> Paragraphing	51	<input checked="" type="checkbox"/> Source A	91
<input checked="" type="checkbox"/> Words and phrases	6	<input checked="" type="checkbox"/> Creative openings	52	<input checked="" type="checkbox"/> Source B	92
<input checked="" type="checkbox"/> Inference	7	<input checked="" type="checkbox"/> Creative endings	53	<input checked="" type="checkbox"/> Source C	93
<input checked="" type="checkbox"/> Connotations	8	<input checked="" type="checkbox"/> Implying meaning	54	<input checked="" type="checkbox"/> Source D	94
<input checked="" type="checkbox"/> Figurative language	9	<input checked="" type="checkbox"/> Gathering descriptive ideas	55	<input checked="" type="checkbox"/> Source E	95
<input checked="" type="checkbox"/> Sentence forms	10	<input checked="" type="checkbox"/> Structuring descriptive writing	56	<input checked="" type="checkbox"/> Source F	96
<input checked="" type="checkbox"/> Reading the question	11	<input checked="" type="checkbox"/> Gathering narrative ideas	57	<input checked="" type="checkbox"/> Source G	97
<input checked="" type="checkbox"/> Annotating the text	12	<input checked="" type="checkbox"/> Structuring narrative writing	58	<input checked="" type="checkbox"/> Source H	98
<input checked="" type="checkbox"/> Using evidence	13	<input checked="" type="checkbox"/> Exam skills: Narrative writing	59	<input checked="" type="checkbox"/> Source I	99
<input checked="" type="checkbox"/> Structuring an answer	14	<input checked="" type="checkbox"/> Exam skills: Descriptive writing	60	<input checked="" type="checkbox"/> Source J	100
<input checked="" type="checkbox"/> Exam skills: Paper 1, Question 2	15	Writing non-fiction		<input checked="" type="checkbox"/> Source K	101
<input checked="" type="checkbox"/> Structure	16	<input checked="" type="checkbox"/> Form and purpose	61	<input checked="" type="checkbox"/> Source L	102
<input checked="" type="checkbox"/> Openings and endings	17	<input checked="" type="checkbox"/> Writing for an audience	62	<input checked="" type="checkbox"/> Source M	103
<input checked="" type="checkbox"/> Sequencing	18	<input checked="" type="checkbox"/> Introductions	63		
<input checked="" type="checkbox"/> Paragraphs and sentences	19	<input checked="" type="checkbox"/> Conclusions	64		
<input checked="" type="checkbox"/> Narrative perspective	20	<input checked="" type="checkbox"/> Directing the reader	65		
<input checked="" type="checkbox"/> Exam skills: Paper 1, Question 3	21	<input checked="" type="checkbox"/> Influencing the reader	66		
<input checked="" type="checkbox"/> Evaluation	22	<input checked="" type="checkbox"/> Rhetorical techniques	67		
<input checked="" type="checkbox"/> Making a judgement	23	<input checked="" type="checkbox"/> Using tone, style and register	68		
<input checked="" type="checkbox"/> Narrative voice	24	<input checked="" type="checkbox"/> Articles	69		
<input checked="" type="checkbox"/> Setting	25	<input checked="" type="checkbox"/> Letters	70		
<input checked="" type="checkbox"/> Atmosphere	26	<input checked="" type="checkbox"/> Speeches	71		
<input checked="" type="checkbox"/> Character	27	<input checked="" type="checkbox"/> Essays	72		
<input checked="" type="checkbox"/> Exam skills: Paper 1, Question 4	28	<input checked="" type="checkbox"/> Leaflets	73		
Analysing non-fiction		<input checked="" type="checkbox"/> Gathering non-fiction ideas	74		
<input checked="" type="checkbox"/> Types of non-fiction text	29	<input checked="" type="checkbox"/> Structuring non-fiction	75		
<input checked="" type="checkbox"/> Interpreting unfamiliar vocabulary	30	<input checked="" type="checkbox"/> Exam skills: Paper 2, Question 5	76		
<input checked="" type="checkbox"/> Skimming and scanning	31				
<input checked="" type="checkbox"/> Exam skills: Paper 2, Question 1	32				
<input checked="" type="checkbox"/> Synthesising two texts	33				
<input checked="" type="checkbox"/> Structuring a synthesis answer	34				

☒ Tick off each topic as you go.

How to use this book

Use the features in this book to focus your revision, track your progress through the topics and practise your exam skills.



Features to help you revise



Each bite-sized chunk has a **timer** to indicate how long it will take. Use them to plan your revision sessions.

Reading sources are shown on the page. There are also longer reading sources on pages 91–103 at the back of the book.

Aim higher with special features designed to help you extend your skills and access the top grades.

GCSE English Language / Analysing fiction / Language

Connotations

Some words suggest ideas or associations beyond their literal meaning. These linked ideas or feelings are called connotations.

Exploring connotations

Writers choose their words very carefully to suggest extra layers of meaning. The reader can then infer more detail by thinking about the connotations of the writer's word choices. A writer may use several words with similar connotations to create a particularly strong impression. For example, the words 'snow', 'winter', 'cold', 'freezing', 'numbing', 'biting...' build an impression of discomfort and danger. Most words have more than one connotation, so you need to look at the context in which the word is used. Look at the spider diagram for more possible connotations of the word 'snow'.

Worked example

Source – The Cuckoo's Calling
This is the opening of a detective novel. In this section, reporters are waiting outside a crime scene.

The buzz in the street was like the humming of flies. Photographers stood massed behind barriers patrolled by police, their long-nosed cameras poised, their breath rising like steam. Snow fell steadily on to hats and shoulders; gloved fingers wiped lenses clear...

To fill the time, the woolly-hatted cameramen filmed the backs of the photographers, the balcony, the tent concealing the body, then repositioned themselves for wide shots that encompassed the chaos that had exploded inside the sedate and snowy Mayfair street, with its lines of glossy black doors framed by white stone porticos and flanked by topiary shrubs. The entrance to number 18 was bounded with tape.

Look in detail at this extract from **lines 1 to 7** of the Source. How does the writer use language here to describe the reporters? You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The writer describes the photographers' cameras as 'long-nosed'. This description links the photographers with pigs, which have connotations of greediness and dirtiness. It suggests that they are behaving like animals.

In addition, the nouns 'humming' and 'buzz' are used to describe the noise the reporters are making. When combined with the noun 'flies' this has connotations of dirt and disease.

Altogether, these connotations paint an image of animals feeding on something disgusting...

Aiming higher

A word may have several very different connotations. Writers can use these to create contrasting impressions in the reader's mind. For example, a snowy mountain may seem quiet and peaceful but also cold, silent and dangerous.

Practice

- 1 Make a mind map exploring the connotations of each of these words from the extract.
a) glossy b) exploded c) sedate
- 2 Write a paragraph analysing the overall effect the writer has created by using these words in their description of the street.

8 Made a start Feeling confident Exam ready

Scan the **QR codes** to visit the BBC Bitesize website. It will link straight through to more revision resources on that subject.

Worked examples demonstrate how to approach exam-style questions.

Challenge yourself with **practice** at the end of each page and check your answers at the back of the book.

Tick boxes allow you to track the sections you've revised. Revisit each page to embed your knowledge.



Exam focus features



The *About your exam* section at the start of the book gives you all the key information about your exams, as well as showing you how to identify the different questions.

Throughout the topic pages you will also find green **Exam skills** pages. These work through an extended exam-style question and provide further opportunities to practise your skills.



ActiveBook and app



This Revision Guide comes with a **free online edition**. Follow the instructions from inside the front cover to access your ActiveBook.

You can also download the **free BBC Bitesize app** to access revision flash cards and quizzes.

If you do not have a QR code scanner, you can access all the links in this book from your ActiveBook or visit www.pearsonschools.co.uk/BBCBitesizeLinks.



Analysing fiction / Structure / Exam skills

Paper 1, Question 3

Look at the Paper 1, Question 3 worked example, then answer the exam-style question at the bottom of the page.

Worked example

You now need to think about the **whole** of Source D on page 94. This text is from the middle 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]

Structure is the way in which the writer organises their writing. To analyse structure you need to think about the shape of the text as a whole and the journey it takes the reader on.

Exam explainer

The question will tell you whether the writer is asking you to think about the **beginning**, **middle** or **end** of the text. Read this around when you are answering the question.

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]

It can be helpful to work through the text chronologically from beginning to end when answering this question.

Checklist

Think about the whole text, including:

- the beginning
- the ending
- perspective shifts
- topic changes
- cohesion between paragraphs.

In your answer you will need to:

- select examples or features of structure
- analyse their effects
- use subject terminology

Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 10 minutes on Question 3.

Question 3: 10 minutes

8 Made a start Feeling confident Exam ready



Made a start



Feeling confident



Exam ready



Your English Language GCSE

Your GCSE English Language qualification consists of two exam papers, each worth 50% of your GCSE. Each paper tests both reading and writing skills. Speaking and listening skills are also assessed but do not contribute to your overall grade.



About the exam papers



Each paper is split into two sections, Section A: Reading, and Section B: Writing.

Paper 1:
**Explorations in
creative reading and writing**
1 hour 45 minutes
80 marks



In Paper 1, Section A, you will read one **fiction** text from the 20th or 21st century. Spend about 15 minutes reading the text before starting your answers.

In Paper 1, Section B, you will choose between two writing tasks, one of which will be based on a visual stimulus, such as a photo. You could be asked to write either a narrative piece or a description. You must only answer one of these tasks.

Paper 2:
**Writers' viewpoints
and perspectives**
1 hour 45 minutes
80 marks



In Paper 2, Section A, you will read two **non-fiction** texts. One will be from the 19th century, and one will be from the 20th or 21st century.

In Section B for both papers, you can achieve 24 marks for the content of your answer and 16 marks for the technical accuracy of your spelling, punctuation and grammar.

In Paper 2, Section B, you will be asked to write a non-fiction piece for a specific audience and purpose.



Exam focus



Practise your reading skills regularly. Try to read something different each day, such as:

- broadsheet and tabloid newspaper articles
- autobiographies, biographies and memoirs
- travel writing
- reviews
- novels and short stories from the 20th and 21st centuries, covering a wide range of genres.

You should focus on:

- identifying the writer's point of view, main ideas and themes
- how the writer uses language to have an effect on the reader. Expand your vocabulary by looking up unfamiliar words and phrases.

Practise your writing skills by using your reading as a stimulus. You could:

- write a letter or article in response to a non-fiction text
- write a short story inspired by the characters or setting of a novel.



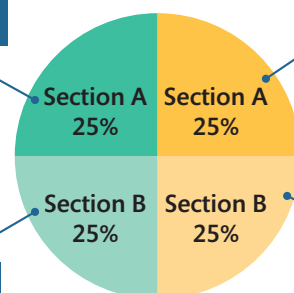
Sections



Sections A and B in both papers are equally weighted and each section carries 40 marks.

Paper 1:
Fiction reading

Paper 2:
Non-fiction reading



Paper 1:
Fiction writing

Paper 2:
Non-fiction writing



My exam dates



Find out the date and time of each of your GCSE English Language exams and write them in this table.

	Date	AM or PM?
Paper 1		
Paper 2		



Paper 1, Question 1



The first question in Paper 1 requires you to retrieve explicit information. This means that you will need to find and quote or paraphrase relevant parts of the text.

2 Reading time

You should start Paper 1 by spending 15 minutes reading the text and questions. You should:

- 1 read the questions and underline the key words to find out what you need to look for in the source
- 2 skim read the source to find the main ideas and themes
- 3 read the source again in more detail, annotating any features that will help you with your answers.

Go to page 31 to revise skimming.

2 Assessment objective 1

This question assesses the first part of AO1. For this you need to:

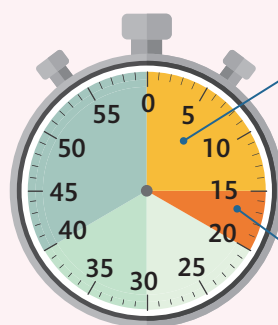
- identify explicit information and ideas.

Explicit information is clearly stated and requires no interpretation.

Go to page 2 to revise explicit information.

2 Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 5 minutes on Question 1.



Reading and planning: 15 minutes

Question 1: 5 minutes

2 Command words

Command words are the words used in the exam questions to tell you how you should answer them.

The English Language exam will use the same command words each year, so you should familiarise yourself with them.

5 Exam explainer

The command word is 'list'. This means you should quote or paraphrase pieces of information from the source. You do not need to write in full sentences or explain your answers.

You will be given a specific topic to focus on.

- 1 Read again the first part of the Source from **lines 1 to 7**.

List **four** things you learn from this part of the text about the street.

[4 marks]

- 1 _____
- 2 _____
- 3 _____
- 4 _____

Only give information from the section of the source identified in the question.

There are four marks available. That's one for each correct answer.

Your answers should be concise and clear.



Made a start



Feeling confident



Exam ready



Copyrighted Material

Paper 1, Question 2

Question 2 in Paper 1 tests your ability to explain how the writer has used language to affect the reader.

2 Assessment objective 2

This question assesses AO2. For this you need to:

- explain, comment on and analyse how writers use language to achieve effects and influence readers
- use relevant subject terminology.

To revise language features and their correct subject terminology, go to pages 4–10.

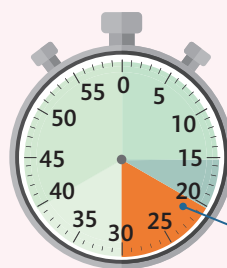
2 Language

You will be provided with a short extract from the source to analyse. You will need to think about:

- vocabulary choices
- word classes
- connotations
- figurative language
- sentence forms.

2 Exam focus

You should spend 60 minutes in total on Section A.
Plan to spend 10 minutes on Question 2.



Question 2:
10 minutes

5 Exam explainer

- 2 Look in detail at this extract from **lines 1 to 6** of the Source:

Only analyse the extract provided.

Source 1 – Even the Dogs

They break down the door at the end of December and carry the body away.

The air is cold and vice-like, the sky a scouring steel-eyed blue, the trees bleached bone-white in the frosted light of the sun. We stand in a huddle by the bolted door.

The street looks quiet, from here. Steam billows and sighs from a central-heating flue. A television flickers in a room next door. Someone hammers at a fencing post on the far side of the playing fields behind the flats.

The command word is 'how'. This means you should write about what the writer has done, why they have done it and how it affects the reader.

Use the bullet points to remind yourself of what to look for.

- How does the writer use language here to describe the street?

- You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The focus of the question will change in every paper. Make sure your answer sticks to it.

Use subject terminology when you identify a feature and provide evidence to support your ideas.





Copyrighted Material

Paper 1, Question 3

Question 3 in Paper 1 tests your ability to explain how the writer has used structure to affect the reader.



Assessment objective 2



This question assesses AO2. For this you need to:

- explain, comment on and analyse how writers use structure to achieve effects and influence readers
- use relevant subject terminology.

To revise structural features and their correct subject terminology, go to pages 17–20.



Structure



Structure is the way in which the writer organises their writing. To analyse structure you need to think about the shape of the text as a whole and the journey it takes the reader on.



Exam explainer



The question will tell you whether the source is taken from the beginning, middle or end of the text. Bear this in mind when you are analysing its structure.

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]

For this question you need to consider the whole of the source.

The command word is 'how'. This means you should write about what the writer has done, why they have done it and how it affects the reader.

Use the bullet points to help you structure your response.

It can be helpful to work through the text chronologically (from beginning to end) when answering this question.



Checklist



Think about the whole text, including:

- ✓ the beginning
- ✓ the ending
- ✓ perspective shifts
- ✓ topic changes
- ✓ cohesion between paragraphs.

In your answer you will need to:

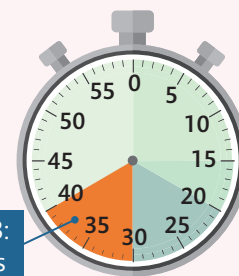
- ✓ select examples or features of structure
- ✓ analyse their effects
- ✓ use subject terminology.



Exam focus



You should spend 60 minutes in total on Section A. Plan to spend 10 minutes on Question 3.



Question 3:
10 minutes



Made a start



Feeling confident



Exam ready



Copyrighted Material

Paper 1, Question 4

Question 4 in Paper 1 requires you to evaluate how successfully the writer has created an effect. You will need to bring together all your ideas on language and structure, and make a personal judgement.

5 Assessment objective 4

This question assesses AO4. For this you need to:

- evaluate a text critically
- support your evaluation with appropriate textual references.

You will need to analyse the language and structure of the source to support your ideas, so AO2 is covered in this question too. Question 4 brings together all the analysis skills you will have practised in Questions 2 and 3.

2 Checklist

- ✓ Think about whether you agree or disagree with the statement given in the question, and why.
- ✓ Choose examples that support your answer. You can include quotations and paraphrase longer sections.
- ✓ Consider the effect these have on the reader. Does it support the statement or not?

2 Evaluation

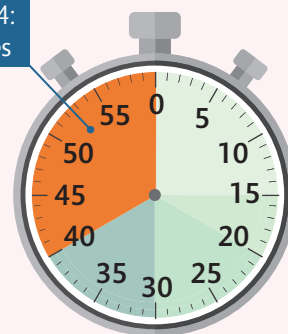
Evaluation means making an informed personal judgement about how effective the writer's choices are, and how successfully they achieve the writer's intention.

Go to pages 22–27 to revise evaluation.

2 Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 20 minutes on Question 4.

Question 4:
20 minutes



5 Exam explainer

Base your answer on the statement. It will always comment on what the writer has tried to achieve and how this affects the reader.

Use your personal response – how you felt and what you thought as you read the text – to inform your answer.

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

A student, having read this section of the text, said: "The writer makes the relationship between the narrator and her parents very believable. I felt like I was 10 years old again."

To what extent do you agree?

In your response, you could:

- write about your own impressions of the relationship between the narrator and her parents
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

Only use this section of the source in your answer.

First, decide how far you agree with the statement.

Use quotations or paraphrasing as evidence for all of your points.

Analyse what choices the writer has made, why they made these choices and how effective they are.



Paper 1, Question 5



Question 5 in Paper 1 gives you a choice of two extended fiction writing tasks. It tests your ability to communicate clearly, structure your writing effectively and write with technical accuracy.

2 Assessment objectives

AO5

This question tests AO5. For this you need to:

- 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 text.

AO6

It also assesses AO6, your technical accuracy. For this you need to:

- use a range of vocabulary
- use a range of sentence structures
- spell accurately
- punctuate accurately.

Save a few minutes at the end to check your work.

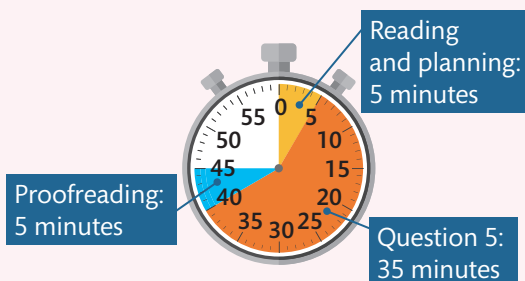
See page 86 for advice on proofreading.

2 Fiction writing

For this question you will write a piece of fiction on a similar theme to the source in Section A. You will need to use language and structure effectively to have an impact on a particular audience.

2 Exam focus

You should spend 45 minutes in total on Section B. Split this into 5 minutes planning, 35 minutes writing and 5 minutes proofreading.



5 Exam explainer

One of the options will be based on an image.

You may be given a choice of two narrative writing tasks, two descriptive writing tasks or one narrative and one descriptive writing task.

- 5** 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 about visiting an exciting place.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

You will always be given a specific audience and purpose.

Question 5 is worth 40 marks, split into 24 marks for content and organisation (AO5) and 16 marks for technical accuracy (AO6).



Made a start



Feeling confident



Exam ready



Copyrighted Material

Paper 2, Question 1

The first question in Paper 2 requires you to identify explicit and implicit information in the source.

2 Reading time

You should start Paper 2 by spending 15 minutes preparing. You should:

- 1 read the questions and underline the key words to find out what you need to look for in the sources
- 2 skim read the sources to identify the main ideas
- 3 read the sources again in more detail, annotating features you could use in your answers.

Go to page 31 to revise skimming.

2 Assessment objective 1

This question assesses the first part of AO1. You will need to:

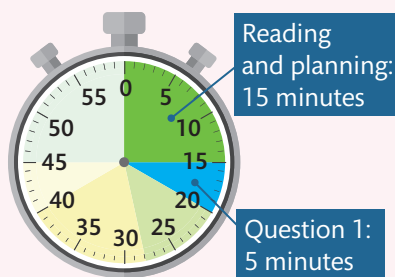
- identify and interpret explicit and implicit information and ideas.

You will need to use inference to find the implicit information in the source.

Go to page 7 to revise inference.

2 Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 5 minutes on Question 1.



5 Exam explainer

The command word is 'choose'. This means you should pick four options.

The question will tell you how many true statements you need to find.

Work through the statements one by one, making a small tick or cross against each.

6 Read again the first part of **Source A** from **lines 1 to 15**.

- Choose **four** statements below which are TRUE.
- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

- A The writer thinks short holidays are best. ☐
- B Travel involves visiting many other cultures. ☐
- C The writer believes in travelling in his own country. ☐
- D The writer always hitchhikes to exotic locations. ☐
- E The writer believes there are exotic locations in Britain. ☐
- F Every year the writer flies from Luton Airport. ☐
- G The writer's children refused to stay in a hostel. ☐
- H The writer is happy to get outside his comfort zone. ☐

The question will tell you which lines of the source to look at. Make sure you only use the given part of the text to answer this question.

The true statements will contain a mixture of implicit and explicit information from the source.

When you are happy with your answers, shade in the appropriate boxes.





Copyrighted Material

Paper 2, Question 2

For Question 2 in Paper 2 you will need to summarise the similarities or differences between two texts.

2 Assessment objective 1

This question assesses the second part of AO1. You will need to:

- select and synthesise evidence from different texts.

You can use both explicit and implicit information. Use quotes and paraphrasing to give evidence from the sources.

2 Synthesis

To synthesise means to bring together information from two or more texts. In this question, you do not need to analyse the language or structure of the sources.

To revise synthesis go to page 33.

5 Exam explainer

The command phrase is 'write a summary'. This means you should give an overview of the most important similarities or differences.

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

Use details from **both** Sources. Write a summary of the differences between the journeys described by the writers.

[8 marks]

You should write about both sources in this question.

The question will ask you about either the similarities or the differences between the sources. Here, the question asks about the differences.

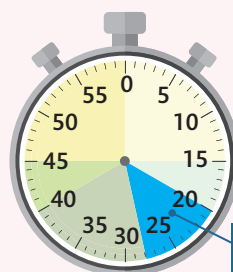
The question will ask you about a particular element in the sources. Focus your answer on this.

2 Checklist

- ✓ Think about the connections between the two sources.
- ✓ Find the details in the sources that are relevant.
- ✓ Consider your own impression of these details (make inferences).
- ✓ Bring the two sets of details and inferences together in your answer.

2 Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 8 minutes on Question 2.



Question 2:
8 minutes



Made a start



Feeling confident



Exam ready



Copyrighted Material

Paper 2, Question 3

Question 3 in Paper 2 will test your ability to explain how writers use language to achieve effects in non-fiction writing.

2 Assessment objective 2

This question assesses AO2. You will need to:

- explain, comment on and analyse how writers use language to achieve effects and influence readers
- use relevant subject terminology.

To revise language features and their correct subject terminology, go to pages 36–38.

2 Language

This question builds on the language analysis in Paper 1, Question 2. This time you have more freedom in your answer.

It does not give you a particular section to focus on, so you must choose examples from the text for yourself.

Similarly, it does not give bullet points to help you.

However, you should still think about:

- words and phrases
- language features and techniques
- sentence forms.

5 Exam explainer

3 You need to refer **only** to **Source B**, Robert Southey's article about visiting Birmingham.

The command word is 'how'. This means you should write about the language choices the writer has made, why they have done this and how it affects the reader.

How does the writer use language to try to influence the reader?
[12 marks]

You only need to focus on one of the texts for this question.

Focus your answer on the ways in which the writer tries to influence the reader.

2 Exam focus

You can write about language techniques that are often used in fiction writing as well. Typical features that are in both fiction and non-fiction include:

- simile
- metaphor
- repetition
- direct address.

2 Exam focus

You should spend 60 minutes in total on Section A. Plan to spend 12 minutes on Question 3.



Question 3:
12 minutes





Copyrighted Material

Paper 2, Question 4

For Question 4 in Paper 2 you will need to compare two non-fiction texts in detail.

2 Assessment objective 3

This question assesses AO3. You will need to:

- compare writers' ideas and perspectives, as well as how these are conveyed, across two texts.

You will need to analyse the language and structure of the sources to support your ideas, so this question also tests AO1 and AO2. It brings together all the skills you have practised in the rest of the paper.

2 Comparison

To compare the sources, you need to look for similarities or differences between them. You should think about what ideas the writers present, and also how they present them to influence the reader.

Go to pages 40–45 to revise comparison.

5 Exam explainer

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

Compare how the two writers convey their different attitudes to living in poverty.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

The command word is 'compare'. This means you should identify similarities and/or differences between the texts.

Use the bullet points to help you structure your answer. However, you can add your own ideas too.

'Methods' means the form, structure and language used by the writers to influence the reader.

You should consider both sources equally.

The question will focus on the writers' points of view on a particular topic. Make sure your answer sticks to this focus.

2 Exam focus

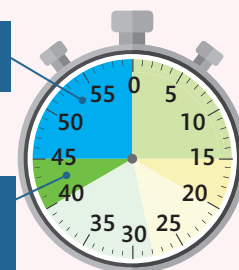
You should spend 60 minutes in total on Section A. Plan to spend 20 minutes on Question 4.

This is the most complex question in Paper 2, so it is important to think about how you will structure your answer.

Spend 5 minutes planning and 15 minutes writing.

Question 4:
15 minutes

Reading
and planning:
5 minutes



Made a start



Feeling confident



Exam ready



Copyrighted Material

Paper 2, Question 5

Question 5 in Paper 2 will test your ability to present a viewpoint. You will need to show that you can write non-fiction for different audiences and purposes.

2

Assessment objectives



AO5

This question tests AO5. For this you need to:

- 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 text.

AO6

It also assesses AO6, your technical accuracy. For this you need to:

- use a range of vocabulary
- use a range of sentence structures
- spell accurately
- punctuate accurately.

2

Presenting your viewpoint



For this writing question, you will need to present your own point of view on a topic in response to a statement. You will need to use form, language and structure carefully to have an impact on a particular audience.

The purpose of your writing will be to present your opinion. This will involve a combination of explaining, arguing, informing and persuading.

2

Form



The question will tell you what form to write in. It could be:

- a speech
- an essay
- a letter
- a leaflet.
- an article

5

Exam explainer



- 5 'Reality TV is full of ageing has-beens and talentless people desperate to be famous. It is a waste of our time.'

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)

[40 marks]

Your purpose will always be to present your point of view.

In Paper 2 you will not have a choice of writing tasks.

You will be given a statement linked to the texts you have read to inspire your writing.

You will be told what form to write in. You might also be told who the audience is, or you may have to infer it from the form. An article for a broadsheet newspaper suggests an adult audience.

There are 40 marks available, split into 24 marks for content and organisation (AO5) and 16 marks for technical accuracy (AO6).

2

Checklist



Save a few minutes at the end to check your work. Ask yourself these questions:

- ✓ Have I missed any words?
- ✓ Have I used punctuation correctly?
- ✓ Have I spelled everything accurately?

See page 86 for advice on proofreading.

2

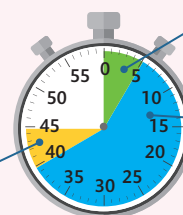
Exam focus



You should spend 45 minutes on Section B.

Split this into 5 minutes planning, 35 minutes writing and 5 minutes proofreading.

Proofreading:
5 minutes



Reading and planning:
5 minutes

Question 5:
35 minutes





Types of fiction text

Paper 1, Section A contains four questions about **one** extract taken from either a 20th-century or a 21st-century work of fiction.

2 Fiction

Fiction is writing that comes from the writer's imagination. It can be based on history or fact, but it doesn't need to be true. Fiction texts are always creative and use language techniques to create meaning and interest for the reader.

Prose is the ordinary form of written language that you would usually find in a novel. Other fiction forms include **poetry** and **drama**.

2 Genre

Genre is the name given to a style or category of literature. The source in Section A could be from any fiction genre, including:

- science fiction
- historical
- romance
- dystopian
- detective
- realism
- thriller
- crime.

A dystopia is an imagined society where life is unpleasant or bad in some way. 'The Handmaid's Tale' by Margaret Atwood is an example of a dystopian novel.



2 Exam focus

The source in Paper 1, Section A will be an extract from a longer story. It will be taken from a key point, such as the beginning, a turning point or the end.

Read the information about the source carefully to find out where in the story it is from, and bear this in mind when you answer the questions.

2 The protagonist

The **protagonist** is the main character in a story and will often undergo some kind of change or development during the course of the story. They do not have to be good or likeable, although in many cases they will be.

An **antagonist** is a character who is in opposition to the protagonist, such as an adversary or enemy.

5 Forms of fiction

The source in Paper 1 is likely to be an extract from a short story, novella or novel.

Short stories

Short stories can be up to a few thousand words long, and may be intended to be read in a single sitting. Common features include:

- a focus on creating an atmosphere or exploring an idea, rather than telling a detailed story
- one or two characters
- a surprising or sudden ending, such as a cliffhanger or twist.

Novels

Novels are longer stories and can be anything from a few hundred to several thousand pages long. Common features include:

- a number of interlinked plot lines
- a greater number of characters
- chapters.

Many novels tell the whole story of a **protagonist's** life.

Novellas

Novellas are longer than short stories but shorter than full novels. Common features include:

- a single plot line
- a small number of characters
- one or two locations.

2 Themes

Works of fiction are often based on **themes**. A theme is a recurring idea that is central to the narrative. Common themes include love, friendship, memory and revenge.

10 Practice

Spend at least ten minutes each day reading fiction. Aim to read from a wide variety of genres and forms. See how many main themes you can identify in each text you read.





Copyrighted Material

Explicit information

Paper 1, Question 1 will test your ability to identify and retrieve explicit information from the source text.

2

Explicit information

Explicit information is stated clearly, leaving no room for confusion or doubt. If information is explicit, its meaning is obvious and generally straightforward to understand.

In Paper 1, Question 1:

- you do not need to look for hidden meanings
- you do not have to explain the information you find
- you can give short quotations or paraphrase the information.

1

Exam focus

Read the question carefully and underline the key words to help you identify the focus. In the example below, the question is about the houses on the street, not the street itself.

2

Paper 1, Question 1

You will always be asked to identify four things. You won't get extra marks for more than this.

The question will tell you which lines to look at in the source. Only write about information from this section.

1. Read again the first part of the Source from **lines 4 to 8**.

List **four** things from this part of the text about the character's appearance.

[4 marks]

The question will focus on a single element of the text.

There is one mark available for each point you make.

10

Worked example

Source – The Cuckoo's Calling

This is the opening of a detective novel. In this section, the narrator describes the media waiting outside a crime scene.

To fill the time, the woolly-hatted cameramen filmed the backs of the photographers, the balcony, the tent concealing the body, then repositioned themselves for wide shots that encompassed the chaos that had exploded inside the sedate and snowy Mayfair street, with its lines of glossy black doors framed by white stone porticos¹ and flanked by topiary shrubs. The entrance to number 18 was bounded with tape. Police officials, some of them white-clothed forensic experts, could be glimpsed in the hallway beyond.

Glossary:

porticos¹ – porches

Read again this extract from **lines 1 to 5** of the Source.

List **four** things from this part of the text about the houses on the street.

[4 marks]

1 They have 'glossy black doors'.

2 They have 'white stone porticos'.

3 They have shrubs outside.

4 One has police tape outside.

In quotations, use the exact words in the source, copy them correctly and use quotation marks.

In paraphrasing, be as clear and concise as possible.

5

Exam-style practice

Read again this extract from **lines 1 to 3** of the Source.

List **four** things from this part of the text about what is happening on the street.

Source – The Cuckoo's Calling

Behind the tightly packed paparazzi stood white vans with enormous satellite dishes on the roofs, and journalists talking, some in foreign languages, while soundmen in headphones hovered. Between recordings, the reporters stamped their feet and warmed their hands on hot beakers of coffee from the teeming café a few streets away.





Copyrighted Material

Paper 1, Question 1

This question assesses your ability to identify explicit information and ideas. To 'identify', you should find the relevant information in the source and quote or paraphrase it in your answer. Look at the worked examples and then try the exam-style practice.



Worked example



Source B, lines 7–10

The train jolts and scrapes and screeches back into motion, the little pile of clothes disappears from view and we trundle on towards London, moving at a brisk jogger's pace. Someone in the seat behind me gives a sigh of helpless irritation; the 8:04 slow train from Ashbury to Euston can test the patience of the most seasoned commuter.

Read again this extract from Source B on page 92 from **lines 7 to 10**.

List **four** things from this part of the text about the train.

[4 marks]

- 1 The train is going to London.
- 2 It moves at a 'brisk jogger's pace'.
- 3 It is a slow train.
- 4 It leaves Ashbury at 8.04.

Focus on explicit information only. You do not need to infer anything.

Use short, precise paraphrasing.



Worked example



Source – Paddy Clarke Ha Ha Ha

We were flinging water at each other. We'd stopped laughing cos we'd been doing it for ages. The tide was going out so we'd be getting out in a minute. Edward Swanwick pushed his hands out and sent a wave towards me and there was a jellyfish in it. A huge see-through one with pink veins and a purple middle. I lifted my arms way up and started to move but it still rubbed my side. I screamed. I pushed through the water to the steps. I felt the jellyfish hit my back; I thought I did. I yelled again; I couldn't help it. It was rocky and uneven down at the seafront, not like the beach. I got to the steps and grabbed the bar.

Read again this extract from **lines 1 to 6** of the Source.

List **four** things from this part of the text about the sea.

[4 marks]

- 1 The tide was going out.
- 2 There were steps down to the sea.
- 3 The narrator and Edward Swanwick were in the sea.
- 4 There was a jellyfish in the sea.

Make four clear, separate points.

Only use explicit information.

Use a mixture of quotation and paraphrasing if you prefer.



Exam focus



In Paper 1, Question 1:

- you don't have to write your answers in full sentences
- you don't need to interpret your answers in any way
- there will be more than four pieces of information in the section of text – choose the four that you can quote or paraphrase most concisely.



Exam-style practice



Read again Source B on page 92 from **lines 18 to 20**.

List **four** things from this part of the text about what is happening on the train.

[4 marks]



Made a start



Feeling confident



Exam ready



Copyrighted Material

Critical analysis

Taking a critical approach will help you to formulate a strong response to Paper 1, Question 2. It will also help you with other analysis questions in Paper 1.

2 What, how and why

Your critical analysis needs to be detailed and carefully structured. For every point you make, answer these three questions.

- 1 What** has the writer done? Identify a key effect they have created or a choice they have made: *The writer creates an exciting atmosphere.*
- 2 How** have they done it? Give an example (either a quotation or paraphrase) and analyse it: *The list of energetic verbs, 'running, leaping, sprinting', creates a fast pace.*
- 3 Why** have they done it? Explain the effect it has on the reader: *This makes the reader feel as though they are in the middle of the action, rushing along with the narrator.*

2 Critical questions

Every time you read a piece of fiction, think about these questions.

- ✓ What is the first thing you find out about the plot or the characters in the opening?
- ✓ Is the ending happy, sad or a cliffhanger?
- ✓ What is the narrative perspective? Who is telling the story?
- ✓ How is the setting described?
- ✓ Is the atmosphere happy, frightening or comic?
- ✓ What do you learn about the characters?
- ✓ How do you feel about the characters?

Then, for each point, ask yourself: **how** has the writer achieved this, and **why** did they choose to do it?

10 Worked example

Source - Empire of the Sun

This is an extract from a novel set in Singapore during the First World War. In this section, a boy's mother has been taken away by soldiers.

His mother's clothes were scattered across the unmade bed, and open suitcases lay on the floor. Someone had swept her hairbrushes and scent bottles from the dressing table, and talcum covered the polished parquet. There were dozens of footprints in the powder, his mother's bare feet whirling within the clear images of heavy boots, like the patterns of complicated dances set out in his parents' foxtrot and tango manuals.

Look in detail at this extract from **lines 1 to 4** of the Source.

How does the writer use language here to describe his mother's room?

[8 marks]

The writer uses language to create a sense of violence. For example, the verb 'scattered' and the adjective 'unmade' suggest that the mother left in a hurry, while the verb 'swept' suggests the soldiers were destructive. Overall, the language used to describe the room clearly shows that the soldiers were forceful...

In addition, this is a really detailed visual description. We are shown the mother's bare footprints contrasted with the soldiers' 'heavy boots'. The fact that the mother's feet are bare makes her seem weak compared with the soldiers, leading the reader to feel she can't protect herself against them...

Identify **what** the writer has done. It could be an effect they have created or a significant choice they have made.

Explain **how** they have done it. Quote or paraphrase an example, and then explain how it achieves the effect you identified. Use technical terms such as 'verb' and 'adjective' to form a clear explanation.

Use the information about the source to help you fully understand it.

Suggest **why** the writer has done it. Focus on how it affects the reader. You could develop your answer by thinking about whether the effect is intended.

10 Practice

Read Source C on page 93. Use the what, how and why structure to write a paragraph about the source's opening.





Copyrighted Material

Word classes



You should use accurate subject terminology when you comment on the writer's language choices. Make sure you can comment in detail on nouns, adjectives, verbs and adverbs.



Word class examples



Common nouns refer to things, such as 'kites', 'sky' and 'hour'.

Proper nouns are the names of people and places, such as 'Hassan' and 'Afghanistan'. They always have capital letters.

Abstract nouns refer to feelings and ideas, such as 'triumph' and 'happiness'.

Adverbial phrases such as 'up and down the streets' are phrases that work in the same way as adverbs.

Adverbs, such as 'triumphantly' and 'carefully', are a type of **modifier** used to describe verbs.

Source D, lines 1 to 19

This extract is from the middle of a novel by Khaled Hosseini, set in Afghanistan in 1975. In this section, a boy and his friend Hassan are taking part in a kite fighting competition.

At least two dozen kites already hung in the sky, like paper sharks roaming for prey. Within an hour, the number doubled, and red, blue, and yellow kites glided and spun in the sky. A cold breeze wafted through my hair. The wind was perfect for kite flying, blowing just hard enough to give some lift, make the sweeps easier. Next to me, Hassan held the spool, his hands already bloodied by the string [...]

Up and down the streets, kite runners were returning triumphantly, their captured kites held high. They showed them off to their parents, their friends. But they all knew the best was yet to come. The biggest prize of all was still flying. I sliced a bright yellow kite with a coiled white tail.

Prepositions such as 'in', 'after' and 'through' tell you about the relationship between words or phrases within a sentence.

Verbs, such as 'wafted', 'glided' and 'spun', express actions. Verbs such as 'to be' express states, for example: 'the wind was perfect'.

Adjectives, such as 'yellow', 'cold' and 'perfect', are a type of **modifier** used to describe nouns.

Comparative and superlative adjectives are used to compare nouns. Comparatives include 'bigger', 'hotter' and 'better'. Superlatives include 'biggest' and 'best'.



Pronouns



Pronouns are words that replace other nouns:

- personal pronouns – 'I', 'me', 'you', 'us', 'he'
- possessive pronouns – 'mine', 'yours', 'ours', 'theirs'
- demonstrative pronouns – 'that', 'this', 'those'
- indefinite pronouns – 'some', 'any', 'everyone'

Writers use pronouns to avoid repetition and improve **cohesion**. Go to page 19 to revise cohesion.



Aiming higher



It can sometimes be useful to identify which word classes the writer has or has not used and why.

For example, the writer of Source D uses a number of adjectives, such as 'red, blue and yellow... bright yellow... coiled white' to create a vivid visual impression of the kites in the sky.



Verbs



Carefully chosen verbs can add detail to a text. In the extract from Source D, the verb 'roaming' suggests that the kites are predatory, while the verbs 'gliding' and 'spinning' suggest that they are also elegant.

Imperative verbs are used to give commands, for example: 'Run!' This often creates a sense of authority or urgency.

Modal verbs such as 'can', 'should' and 'must' express ability, obligation or necessity.



Modifiers



Modifiers add descriptive detail, which helps the reader imagine the scene more clearly. In the extract from Source D, for example, the adjective 'cold' before 'breeze' suggests the refreshing feeling of the wind.

Adverbs can also provide information about time and place. For instance, 'already' is an adverb of time and 'here' is an adverb of place.

In some cases, adverbs can modify adjectives or other adverbs, for example: 'horribly cold' or 'really slowly'.



Practice



Write a paragraph about each of these words, identifying its word class and explaining its effect in the extract above.

a) captured

b) triumphantly



Made a start



Feeling confident



Exam ready



Copyrighted Material

Words and phrases

For both papers, you need to be able to identify what vocabulary choices a writer has made, suggest why they made these choices and explain how they might affect the reader.

2 Word choices

Every word or phrase in a text has been deliberately chosen by the writer to create a particular effect. Look for significant words and think about how they shape the reader's picture of the scene.

The General laughed loudly and bellowed, 'Drop and give me twenty!'

In this example, the writer uses unpleasant language to describe the General. The verb 'bellowed' suggests that he is loud and aggressive while the phrase 'laughed loudly' implies that he is enjoying his power. This might make the reader imagine that he is frightening and cruel.

You should also aim to analyse the **connotations** of the writer's word choices. Go to page 8 to revise connotations.

2 Aiming higher

Patterns in a writer's language choices can reveal themes and deeper meanings. Patterns can be created in several ways.

- 1 Repetition** of words or phrases, for example: **It's all work, work, work.** Or repetition of certain types of word, for example: **The butterfly leapt, swirled and twirled.**
- 2** Use of words from the same **semantic field**. A semantic field is a group of words that can be linked together under the same theme. For example, **He drank in the air and relished the roasting heat of the day** uses the semantic field of food.

10 Worked example

Look in detail at **lines 18 to 23** of Source B on page 92. How does the writer use language here to describe the train journey?

[8 marks]

Use subject terminology to accurately discuss language choices.

The writer uses *onomatopoeia* to describe what it is like to be inside the train. The *onomatopoeic* word 'jingles' sounds startling and therefore annoying for the narrator. Similarly, 'rustle' and 'tap' capture the irritating sounds of the other passengers fidgeting. The writer uses the verb 'feel' rather than 'hear' in this sentence, which makes the narrator seem even more intensely aware of the annoying sounds...

The writer chooses clumsy verbs such as 'lurches and sways' to describe how the train moves. These choices make the train sound not just slow, but also unsteady, highlighting how uncomfortable the journey is for the narrator. The use of the synonyms 'lurch' and 'sway' together creates a repetitive effect, and the writer also uses repetition in other phrases, such as 'on and on' and 'I try not to look up, I try to read'. This makes the journey seem frustrating and tedious...

2 Patterns in sound

Writers sometimes choose words because of the sounds they create when said aloud. This could emphasise key information or involve the reader's hearing in a description to make them feel as though they are really there.

Alliteration is repetition of a letter at the start of two or more words. In this example, the hard 't' sounds reflect the tree's size and strength: **The tall tree towered overhead.**

Sibilance is repetition of the letter 's', for example: **I silently slipped around the corner.** This could sound soft and gentle, or sneaky and snake-like.

Assonance is repetition of a vowel sound. Here, the rounded vowels suggest a booming, echoing sound: **The sound bounced around the crowds.**

Onomatopoeia is when a writer uses a word to mimic a noise. For example, in the description **intercoms crackled**, the word 'crackled' captures the actual sound made.

Explain **what** the writer has done, **how** they have done it, and **why** they have done it.

Think about how the writer has used sound to emphasise information or add extra sensory detail to a description.

Look for patterns such as repetition in the writer's word choices.

10 Exam-style practice

Look in detail at **lines 1 to 6** of Source B on page 92. How does the writer use language here to describe the view?



Copyrighted Material

Inference



Writers often suggest information for the reader to infer. Inference is an important skill in English, which you will need to use in many of the questions in your exam.

2 Inference

There is more to fiction than the literal meaning of the words. Writers can suggest additional meaning through patterns, themes, language choices or even what they leave unsaid. Inference is reading between the lines to work out things which are not explicitly stated in a text.

2 Prompt questions

- ✓ What is my impression after reading the text?
- ✓ What clues has the writer provided?
- ✓ Does my idea fit with the text as a whole?
- ✓ Can I provide evidence to support my impression?

10 Worked example

Look in detail at **lines 12 to 20** of Source E on page 95. How does the writer use language here to describe the family home?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The garden is described as 'wild' and 'overgrown', and the pond is 'scummy' which implies that no one has bothered to do any gardening for a long time. Similarly, the 'scurry of small lives' suggests that animals have taken over because people do not go out there very often. The reader might feel sorry for Rahel seeing her family garden in such an abandoned state...

However, the car outside is described in flashy language as a 'skyblue Plymouth' with shiny 'chrome tailfins'. This implies that the car is looked after much better than anything else in the scene. The contrast might make the reader feel angry that whoever lives there can care so much about the car, but so little about the house...

Identify **what** the author has done. Then, explain **how** they have done it by analysing an example. Finally, suggest **why** they have done it, focusing on what additional meanings the reader might infer.

Support your inference with short, relevant evidence.

Use phrases such as 'this implies' to explain your ideas and show you are using inference.

Explain your thought process as clearly as possible.

2 Writing about inference

Use phrases such as 'this suggests' and 'this implies' to explain clearly how you have inferred information from the text.

You can also use tentative language such as 'might', 'maybe' and 'perhaps' to show that you are reading between the lines.

10 Practice

Read Source B on page 92.

Explain three things that you can infer about the narrator.



Made a start



Feeling confident



Exam ready

Copyrighted Material

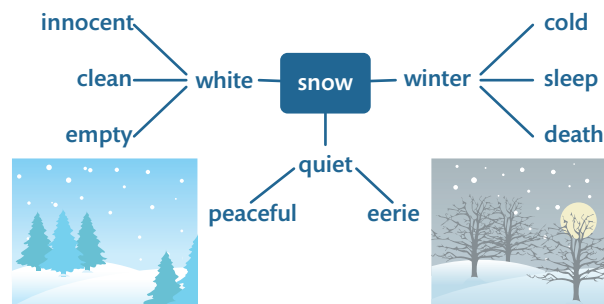
Connotations



Some words suggest ideas or associations beyond their literal meaning. These linked ideas or feelings are called connotations.

2 Exploring connotations

Writers choose their words very carefully to suggest extra layers of meaning. The reader can then infer more detail by thinking about the connotations of the writer's word choices. A writer may use several words with similar connotations to create a particularly strong impression. For example, the words 'snow... winter... cold... freezing... numbing... biting...' build an impression of discomfort and danger. Most words have more than one connotation, so you need to look at the context in which the word is used. Look at the spider diagram for more possible connotations of the word 'snow'.



10 Worked example

Source – The Cuckoo's Calling

This is the opening of a detective novel. In this section, reporters are waiting outside a crime scene.

The buzz in the street was like the humming of flies. Photographers stood massed behind barriers patrolled by police, their long-snouted cameras poised, their breath rising like steam. Snow fell steadily on to hats and shoulders; gloved fingers wiped lenses clear...

To fill the time, the woolly-hatted cameramen filmed the backs of the photographers, the balcony, the tent concealing the body, then repositioned themselves for wide shots that encompassed the chaos that had exploded inside the sedate and snowy Mayfair street, with its lines of glossy black doors framed by white stone porticos and flanked by topiary shrubs. The entrance to number 18 was bounded with tape.

Look in detail at this extract from **lines 1 to 7** of the Source. How does the writer use language here to describe the reporters? You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The writer describes the photographers' cameras as 'long-snouted'. This description links the photographers with pigs, which have connotations of greediness and dirtiness. It suggests that they are behaving like animals.

In addition, the nouns 'humming' and 'buzz' are used to describe the noise the reporters are making. When combined with the noun 'flies' this has connotations of dirt and disease.

Altogether, these connotations paint an image of animals feeding on something disgusting...

Look for multiple words or phrases that have similar connotations. Think about whether these create a deliberate effect.

Consider the context carefully. This will affect a word's connotations.

Look for patterns of connotations that work together to create a combined effect.

5 Aiming higher

A word may have several very different connotations. Writers can use these to create contrasting impressions in the reader's mind. For example, a snowy mountain may seem quiet and peaceful but also cold, silent and dangerous.

10 Practice

- 1 Make a mind map exploring the connotations of each of these words from the extract.
a) glossy b) exploded c) sedate
- 2 Write a paragraph analysing the overall effect the writer has created by using these words in their description of the street.





Copyrighted Material

Figurative language

Figurative language is where a writer uses language in a non-literal way to create a particular effect in the mind of the reader. Metaphors and similes are examples of figurative language devices.



Similes



A **simile** is where a writer directly compares one thing to another in order to create a particularly clear image in the reader's mind. This is usually done using 'like' or 'as'. This example suggests a harsh voice, perhaps saying something hurtful: **Her voice was as sharp as a knife.**

Similes can sometimes be formed as compound adjectives: **He had cat-like balance.**



Metaphors



A **metaphor** is another way to compare two different things. Rather than using 'like' or 'as', a metaphor says something **is** something else. For example, the metaphor **My phone is a dinosaur** creates a comic description of a slow, outdated mobile phone that is out of place in the modern world.

An **extended metaphor** is when a comparison is developed in different ways over a sentence, a paragraph or even longer, for example: **My phone is a dinosaur: slow, huge and heavy, and soon to be extinct.**



Worked example



Look in detail at **lines 1 to 9** of Source A on page 91. How does the writer use language here to describe the scene on the street?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The writer uses language to create a scene that seems dangerous and tense by using the simile 'vice-like'. A 'vice' is a tool that grips very tightly, suggesting that the cold is closing in on the people in the street. It is a threatening image, because a vice could be used to inflict torture and pain. This gives the scene a feeling of danger.

The writer develops this sense of danger by describing the pipe as having a 'fat lip'. This personification creates a disturbing image of the pipe as a person who has been in a fight. In addition, the water that 'drips' from it suggests blood, perhaps foreshadowing a violent event. Furthermore, the trees are described using the metaphor 'bleached bone-white'. The imagery of skeletons again suggests danger and death, making the reader feel tense...



Personification



Sometimes writers describe something non-human as if it is alive and has human qualities. This is called **personification**. For example, in the sentence **The flowers danced in the breeze**, the writer has attributed the human action of dancing to the flowers to describe how they move around attractively in the wind.

Pathetic fallacy is a kind of personification that gives human emotions to non-human objects in nature. It is commonly used to reflect a character's emotions through the weather, for example: **The grey clouds frowned and groaned overhead as Jo fell deeper into depression.** Here, the clouds are personified to echo the character's gloomy, stormy feelings.

Use the correct subject terminology.

Use the **what, how, why** structure to talk about each of your points in detail. Go to page 4 to revise this structure.

Make links between language choices with similar effects.



Practice



Look in detail at this extract from **lines 1 to 2** of the Source. How does the writer use language features and techniques here to describe the river?

Source - The God of Small Things

A thin ribbon of thick water [...] lapped wearily at the mud banks on either side, sequinned with the occasional silver slant of a dead fish. It was choked with a succulent weed, whose furred brown roots waved like thin tentacles underwater.



Copyrighted Material

Sentence forms



The way in which a writer structures their sentences can have as much impact on a reader as their word choices. You should consider sentence forms in both papers.

5 Types of clause

Clauses are the building blocks of sentences. Every clause contains one piece of information and includes at least one subject and one verb. They can be linked together with conjunctions such as 'until', 'but', 'because' and 'so'.

- A **main clause** expresses a complete thought and can work as a sentence on its own.
- If there are two or more main clauses in a sentence, they are called **coordinate clauses**. They often create a sense of cause and effect: **Beth fell off her chair and Riley sniggered.** They can also describe several things happening at once: **The tyres screeched and the car spun.**
- **Subordinate clauses** do not express a complete thought on their own and depend on a main clause, for example: **He rushed outside although it was raining.** A subordinate clause can be placed at different points in a sentence to produce different effects. For example, the first of these sentences has more suspense than the second:
When I saw what was in the box, I gasped.
I gasped when I saw what was in the box.

A conjunction that introduces a subordinate clause is a **subordinating conjunction**.

5 Types of sentences

- ✓ **Single-clause sentences** contain just one main clause and no subordinate clauses. Writers use short single-clause sentences to emphasise a key piece of information, for example: **There was no going back.** Using a string of these can create a slow or jerky pace, for example: **The light changed to green. We waited. Finally, the car inched forwards.**
- ✓ **Multi-clause sentences** are made up of two or more clauses joined together. One or more subordinate clauses can be added to a main clause to provide extra detail or information: **Pip, who is my best friend, was sitting behind me.** Several main and subordinate clauses can be combined to form a long multi-clause sentence. This might create a fast pace: **The wolf, who appeared from nowhere, growled and I leapt backwards as Ashish yelled and Tasha dropped the torch.**
- ✓ **Minor sentences** do not express a complete thought on their own, so are grammatically incomplete, for example: **Absolutely not.** Writers sometimes use them to add drama or emphasis.

10 Worked example

Look in detail at **lines 31 to 34** of Source A on page 91. How does the writer use language here to describe the old man's movements? **[8 marks]**

The writer uses a range of sentence forms to describe the old man's movements. For example, there are lots of single-clause sentences, such as 'The old man in the wheelchair appears.' These slow down the pace of the description and suggest how slowly and painfully he moves.

When you identify a sentence form, make sure you explore the effect it has on the reader.

Even the fourth sentence, which is a long multi-clause sentence, ends with the words 'small push', drawing the reader's attention back to the old man's slow stopping and starting.

Paraphrase longer sentences or refer to them by number.

The writer also uses very short minor sentences to describe the noises that the old man makes: 'Huh. Hah. Huh.' This draws attention to the effort that goes into each movement and suggests that he is breathless, encouraging the reader to sympathise with him...

Look at each sentence in context. A short sentence might create tension in one context, but a peaceful pause in another.

10 Practice

Look in detail at **lines 1 to 11** of Source E on page 95. How does the writer use sentence forms here to interest the reader?





Copyrighted Material

Reading the question

You should read all the questions on the exam paper very carefully to make sure you know exactly what you need to do.

10

Worked example



Source – Gone Girl

When I think of my wife, I always think of her head. The shape of it, to begin with. The very first time I saw her, it was the back of the head I saw, and there was something lovely about it, the angles of it. Like a shiny, hard corn kernel or a riverbed fossil. She had what the Victorians would call a *finely shaped head*. You could imagine the skull quite easily.

I'd know her head anywhere.

And what's inside it. I think of that, too: her mind. Her brain, all those coils, and her thoughts shuttling through those coils like fast, frantic centipedes. Like a child, I picture opening her skull, unspooling her brain and sifting through it, trying to catch and pin down her thoughts.

Look in detail at this extract from **lines 1 to 7** of the Source.

How does the writer use language here to describe the narrator's wife?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The writer uses very negative language to describe his wife. In the opening of the extract the narrator describes the shape of his wife's head as a 'shiny, hard corn kernel' and a 'fossil'. This straight away creates an uncomfortable feeling because the similes seem harsh and insulting, suggesting the narrator does not like his wife...

The narrator continues to use unpleasant imagery throughout the extract. He describes his wife's thoughts as 'frantic centipedes' and imagines 'unspooling' her brain. The writer uses a long multi-clause sentence to match her 'fast, frantic' thoughts using language choices that suggest her thoughts are horrible and frightening. This builds on the description in the first paragraph, creating a very negative impression of the narrator's wife...

Make sure you clearly explain the effect that the writer's language has on the reader.

2

Reading questions



As you read each question, highlight or underline:

- ✓ the part of the source you need to look at
- ✓ the skill(s) you need to demonstrate
- ✓ the focus of the question.

2

Exam focus



Use the key words in the question to structure your answer. This will help you to stay focused on what the question is asking about.

If line numbers are given in the question, you should only write about that part of the source. If you are not given the extract as part of the question, mark in the margin of your source text which lines these are.

If a question asks 'how' a writer does something, it is asking you to write about the methods they have used and the effect these have on the reader.

Underline the key words in the question to identify its focus.

Some questions will include bullet points with ideas or reminders to help you. Try to include everything the question suggests in your answer.

Always use paraphrasing or short, carefully chosen quotations to back up your points.

Use key words from the question to keep your answer focused.

10

Practice



Underline the key words in this exam-style question.

Look in detail at this extract from **lines 1 to 8** of Source E on page 95.

How does the writer use language to describe the atmosphere at the house?

You could include the writer's choice of:

- words and phrases
- language forms and techniques
- sentence forms.



Made a start



Feeling confident



Exam ready



Copyrighted Material

Annotating the text

Annotating the sources in your exams will help you to locate useful information easily and quickly.

2 Annotation

To annotate, underline or highlight a significant feature in the text and make a short note about why it is important. In the exam, keep your annotations short and simple to save time. You do not need to write your notes in sentences.

2 Exam focus

Before you start to annotate:

- read the question carefully
- check which lines you need to read
- underline the key words to identify the focus.

2 Useful notes

Having clear, useful notes will help you to plan and write your answers more efficiently. For each feature you underline, make notes about:

- **what** the writer has done
- **how** they have done it
- **why** they have done it.

You then have everything you need to write up each note as a well-organised paragraph.

2 Subject terminology

Use subject specific vocabulary in your annotations wherever possible. This will allow you to be more precise and will remind you to include the correct terms in your answer.

Remember, you don't need to stick to this order of what, how and why when you write your answer from these notes. Make your points as concisely as possible.

10 Worked example

Look in detail at this extract from **lines 1 to 3** of the Source.

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

[8 marks]

Source – Empire of the Sun

This extract is set in China in the Second World War. In this section, a young boy is in a dock, looking at a big ship called the Idzumo.

Cold sunlight shivered on the river, turning its surface into chopped glass, and transforming the distant banks and hotels of the Bund into a row of wedding cakes. To Jim, as he sat on the catwalk of the funeral pier below the deserted Nantao shipyards, the funnels and masts of the *Idzumo* seemed carved from icing sugar.

What: personification. How: sun shivering.

Why: unsettling, unnatural effect. Suggests danger.

What: metaphor. How: water = broken glass.

Why: suggests danger and pain. Water not safe.

What: metaphor. How: buildings = wedding cakes.

Why: connotations of white/wedding = pure, peace, love. Juxtaposition with danger.

The personification of the sun in the phrase 'the sunlight shivered' creates an unnatural feeling because the sun seems cold, although it is usually associated with warmth. Its 'shiver' also appeals to the reader's senses by reminding them of a shiver running down their spine, which suggests that something unpleasant is about to happen. This makes the scene feel dangerous...

Use key words from your annotations to structure your answer.

Fully expand the ideas from your notes in your answer.

Make sure you explain how each feature affects the reader.

5 Practice

- 1 Annotate the final underlined part of the Source in the worked example ('carved from icing sugar').
- 2 Use your annotations to write a further paragraph continuing the model answer in the worked example.





Copyrighted Material

Using evidence



For both exam papers, you will need to use carefully chosen evidence from the sources to support each of your points.



Embedding quotations



An embedded quotation forms part of your sentence. To embed a quotation you should:

- ✓ use the shortest possible quotation that supports your point
- ✓ use quotation marks
- ✓ check that the sentence and quotation make sense together
- ✓ check you have copied the quotation accurately.



Paraphrasing



Paraphrasing is where you put part of a text into your own words without changing the writer's meaning. Use paraphrasing when:

- ✓ the part of the text you need to refer to is too long to quote
- ✓ you want to summarise something
- ✓ you need to refer to a structural technique that you can't quote.



Working with long quotations



With some sources, there may be longer sections that you want to use as quotations, such as a few whole sentences. Instead of copying them out, it is better to paraphrase them or to embed the most important words.

You can also show where you have left words out of a long quotation with an ellipsis (...): 'The wound... went three floors deep.'

To choose the key parts of a quotation, think about the point you are making and the particular words and phrases that support it.

Where possible, use short embedded quotations. This is quicker and helps you focus on specific choices the writer has made.

Instead of using a long quotation, choose the key language you want to discuss. This answer paraphrases the underlined text and embeds specific words from it.

Discuss the effect of your quotations in detail.

Use paraphrasing to give evidence of more general choices that are difficult to quote directly and use ellipses to shorten some quotations.



Worked example



Look in detail at this extract from **lines 1 to 6** of the Source.

How does the writer use language here to describe the ruined hotel? **[8 marks]**

Source - High Dive

In this section of the text, there has just been an explosion at a hotel.

The night sky had eaten into the roofline. The wound in the building went three floors deep. Smoke gushed up out of the dark space where the rooms were supposed to live. The railings of balconies arced down, trailing off into nothing. Rubble tumbled in from left and right.

The verb 'eaten' uses personification to create the impression that the explosion is like a dangerous and threatening predator. This impression continues with the description of the hotel. It is presented as though it has been injured by the predator, with smoke gushing like blood from its 'deep' 'wound', suggesting how badly damaged it is. Similarly, the description of rubble tumbling from all sides and 'railings... trailing off into nothing' creates a feeling of chaos and confusion...



Exam focus



Choose quotations carefully. Make sure your evidence supports your point and enables you to explain your ideas.



Exam-style practice



Answer this exam-style question, using both quotations and paraphrasing to present your evidence.

Look in detail at **lines 17 to 27** of Source A on page 91.

How does the writer use language here to show time passing?





Structuring an answer

In all questions it is important to structure your answers carefully. This will help you to explain your ideas as clearly as possible.

2 Use the question

The bullet points in Paper 1, Question 2 give you a list of features to discuss. Making at least one point about each of these features will help you to give a detailed and varied response.

2 Structuring paragraphs

Use a separate paragraph for each point you make. In each paragraph, you should:

- identify what choice the writer has made
- explain why they have made that choice
- suggest how this might have an effect on the reader.

10 Worked example

Look in detail at **lines 12 to 15** of Source E on page 95.

How does the writer use language here to describe the family home?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

The writer uses unpleasant verbs such as 'streaked', 'bulged' and 'seeped' to describe the house. This presents it as alive but also wild and uncared for. The language suggests that Rahel finds the house unwelcoming and is not happy to be back.

Similarly, the 'old house' is personified as wearing its roof 'pulled over its ears like a low hat'. This creates an image of it trying to shelter from the weather. The 'low hat' may also look unfriendly, as if the house wants to be left alone. Again, these language choices suggest it is unfriendly and unloved.

The metaphor of 'slanting silver ropes' of rain that 'slammed into the ground' makes the rain sound powerful in contrast to the damp 'old house'. The writer adds the simile 'like gunfire' to build up this feeling of power. It makes the weather sound frightening and the house feel unsafe.

Each sentence in these lines begins with a noun phrase that focuses the reader's attention on one detail of the scene: the rain, the earth, the roof, the walls and finally the garden. This builds up a clear picture, detail by detail, and creates the impression that Rahel is looking around, noticing all the different things about the home she has come back to.

In each paragraph, use the **what, how, why** structure to fully explore your points.

Make clear links between your ideas to show how the writer's language choices have a cumulative effect.

2 Planning

Make a quick plan by annotating the source and then numbering the three or four most significant ideas. You could organise your points in the order of the bullet points in the question, in the order in which they appear in the source, or from the simplest to the most complex.

Get straight into explaining your main points. You do not need an introduction or conclusion for this question.

Use adverbs to connect your paragraphs and show how your ideas link together.

Try to comment on all three of the features in the bullet points. This answer is structured in the same order as the bullets, but you don't need to follow this order.

2 Exam focus

For lower-mark questions such as Paper 1, Question 2, you do not need to write an introduction or a conclusion to your response. Instead, you should focus on explaining your main points effectively. However, it is advisable to include a brief introduction and conclusion in your answers to Question 4 of both papers.

10 Practice

Plan at least three paragraphs in response to this exam-style question.

Look in detail at lines **1 to 8** of Source A on page 91.

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

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.



Paper 1, Question 2



Look at this Paper 1, Question 2 worked example, then answer the exam-style question at the bottom of the page.

15

Worked example



Look in detail at this extract from **lines 1 to 11** of the Source.

How does the writer use language here to describe the damage to the hotel?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Use key words from the question throughout your answer to stay focused.

The extract begins with a minor sentence: 'The Grand Hotel'. This sounds like an impressive announcement, suggesting it is an important building. This is further highlighted by the use of the 'wedding cake' metaphor, which suggests that it is beautiful and very impressive. Wedding cakes also have connotations of celebration, suggesting that the hotel is usually a happy place. The reader is encouraged to see the hotel as something special, which makes the damage that follows even more shocking.

The mood suddenly becomes more dramatic and shocking when the writer uses personification in the disturbing image of the night sky eating 'into the roofline' of the hotel. This presents the hotel as a victim, making it sound weak and unprotected. The writer continues using personification, describing the hotel as having a deep 'wound'. This implies that the hotel has been physically injured, highlighting the violence of the explosion. It might also make the reader think of the people staying in the hotel, who are also victims of the event, helping to make the reader feel shock and horror at the situation.

The dramatic mood and the feeling of violence are enhanced by the series of single-clause sentences the writer uses to suggest the narrator's shock at the damage. It ends dramatically with the short single-clause sentence, 'It amounted to nothing.' This creates a feeling that the narrator is so stunned she is lost for words.

Source – High Dive

In this extract, the protagonist has just witnessed an explosion at a hotel.

The Grand Hotel. The brickwork wedding cake her father had encouraged her to admire so many thousand times. She was thinking of the cliché that you can't believe your eyes. The night sky had eaten into the roofline. The wound in the building went three floors deep. Smoke gushed up out of the dark space where rooms were supposed to live. The railings of balconies arced down, trailing off into nothing. Rubble tumbled in from left and right. She didn't know what had gone wrong with the rules of the world. She stood there with all she'd learned. It amounted to nothing.

Aim to cover all three bullet points from the question.

Use relevant subject terminology to explain the writer's language choices clearly.

Use carefully selected evidence to support each of your points.

For each of your points, explain **what** the writer has done, **how** they have done it, and **why** they have done it.

Develop your response further by exploring the effects and connotations of words in detail.

Make links between language choices that build up to create a combined effect.

10

Exam-style practice



Look in detail at **lines 1 to 16** of Source D on page 94.

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

[8 marks]



Made a start



Feeling confident



Exam ready

Copyrighted Material

Structure

In Paper 1, Question 3, you will need to comment on the writer's use of structure.

2

Paper 1, Question 3



This question focuses on structure. You will need to think about the source as a whole and explore how the writer guides the reader through it. For example, you could consider how the structure causes the reader's feelings to grow and change as they read. Use the bullet points in the question to help you focus on the key points.

2

Sentence level structure



You can analyse sentences in the structure question, but only in terms of how they affect the reader's journey through the source as a whole. For example, you could explore the significance of the first or last sentence, or the position of a sentence that reveals a sudden twist. Remember, you will not be awarded marks for comments on sentence form.

10

Worked example



You now need to think about the **whole** of Source C on page 93. 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]

One way in which the writer uses structure to interest the reader is by focusing on everything except the missing woman. This creates a feeling of mystery and makes the reader want to know what has happened to her. This also creates humour because it is frustrating for the reader.

The extract begins with Mr Creasy out on the street looking for his wife, but very quickly moves inside the narrator's family home, where they are gossiping about Mrs Creasy's disappearance and not really taking it seriously. This might make the reader laugh or feel sorry for Mr and Mrs Creasy.

Most of the source is written in short paragraphs describing the family's actions and dialogue. This adds to the impression of them having a chat over breakfast and not taking the problem seriously, while Mr Creasy is 'marching up and down' with 'heavy shoulders' suggesting he is a lot more worried about his wife than the family around the breakfast table are. This contrast helps to build up tension.

The source ends with 'next door's cat'. This suggests that everyone has already forgotten about Mrs Creasy. However, the final sentence about how 'no one had seen it since' sounds ominous and adds to the feeling of mystery and tension.

Consider the impact the beginning and ending have on the rest of the text, bearing in mind that the source may be an extract.

2

Whole text structure



It is a good idea to give a general overview of the source's structure and then analyse a few examples in detail. You could think about:

- ✓ beginnings and endings
- ✓ things that change, such as places or characters
- ✓ repeated ideas, words or phrases
- ✓ shifts in perspective, such as from one character to another
- ✓ shifts in time, such as flashbacks.

2

Paragraph level structure



At a paragraph level you could think about:

- ✓ the lengths of paragraphs – for example, a short paragraph emphasises a key idea or action
- ✓ the positioning of a particular paragraph in relation to the text as a whole, such as a first paragraph of description used to introduce the setting
- ✓ the reader's experience of travelling through the sequence of paragraphs – for example, how each paragraph adds to the reader's impression of a character.

Comment on the overall structure and then analyse a few examples.

Think about paragraph structure and its impact.

Think carefully about what the writer chooses to reveal when, and what effect this might have on the reader.

10

Exam-style practice



You now need to think about the **whole** of Source B on page 92.

This text is from the opening of a novel. How has the writer structured the text to interest you as a reader?





Openings and endings

For Paper 1, Question 3, you need to focus on the overall structure of the source. Looking at its opening and ending can be a good place to start.



Openings



The opening of an extract may:

- set the scene to help the reader feel as though they are really there
- introduce a character to help the reader quickly build a relationship with them
- plunge the reader directly into the action to create excitement
- withhold key information to build suspense and create questions the reader wants answers to.



Endings



The ending of an extract may:

- resolve all conflict to satisfy the reader
- leave a cliffhanger to create a sense of mystery and prompt the reader to imagine what might happen next
- link back to the beginning, using a cyclical structure to emphasise a key idea to the reader
- summarise events or ideas, or draw a conclusion to help the reader consider the text's message or theme.



Worked example



You now need to think about the **whole** of Source A on page 91.

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 the focus as the extract develops
- any other structural features that interest you.

[8 marks]

The writer structures this extract by beginning and ending it in a similar way. This cyclical structure draws the reader's attention back to the behaviour of the characters. In the third sentence the writer talks about people standing 'in a huddle by the bolted door' and in the last sentence the writer repeats 'we stand in silence by the door'. This creates a sense of time going by, but also of nothing changing, because they are still doing exactly the same thing. The reader begins to feel tense because the people seem to be waiting for something and the reader knows from the very first sentence that a 'body' is about to be found, but nothing seems to be happening yet. This makes what follows seem even more exciting...

Comment on **why** the writer has done this by exploring the overall effect it may have on the reader as they progress through the text. Make sure you focus on the structure of the text only.



Aiming higher



You should think about the opening and ending in relation to the rest of the source.

The information and effects in the opening will influence how the reader reacts to what happens next. For example, a mysterious atmosphere might make them consider characters suspiciously, or prompt them to look out for clues.

Similarly, the ending can either confirm or challenge the reader's first impressions. Revealing a key piece of information in a final twist could cause them to rethink their interpretation of a character or situation. Consider how the ending may link back to the beginning.

Identify **what** the writer has done, using subject terminology (such as 'cyclical structure' or 'metaphor') and clear reference to the question.

Explain **how** the writer has done this by providing evidence to support your point.

Consider how the opening or ending affects the reader's response to the rest of the text.



Practice



Write one or two paragraphs in response to this exam-style question, focusing on the first three paragraphs of the Source.

You now need to think about the **whole** of Source E on page 95.

This text is from the opening of a novel.

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



Made a start



Feeling confident



Exam ready

Copyrighted Material

Sequencing

Sequencing is the order in which writers position and develop their ideas. You may wish to discuss it in your answer to Paper 1, Question 3.



Structure

A **chronological** structure is where the writer describes events in the order in which they happen. This can be used to gradually develop characters and build tension.

A **non-linear** structure jumps back and forth in time. A writer could use this to create a sense of drama or to show how past and present events are linked.



Order

You could think about:

- ✓ the order in which information is revealed, and how this creates suspense or surprise for the reader
- ✓ the order in which characters are introduced, and how this affects the reader's impression of them
- ✓ how ideas are ordered to develop one another, and how this causes the reader's opinions to grow and change as they progress through the narrative.



Positioning

An idea or a piece of information can be positioned to have an impact on the reader when they reach that particular point in the text. It might surprise them, shock them or make them reconsider their opinion. For example, a character who doesn't say much might seem cold and unfriendly until the reader learns about their tragic past.

By placing certain ideas or events side by side, the writer can also highlight parallels and contrasts. This is called **juxtaposition**.



Worked example

You now need to think about the **whole** of Source B on page 92.

This text is from the opening of a novel.

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

[8 marks]

The writer sequences this description using a chronological structure that leads the character through each stage of the journey. This helps the reader to understand the narrator's boredom. Each paragraph describes a different part of the journey, first the 'ancient' track, then the scenery of 'warehouses and water towers', then the backs of houses and finally a phone ringing. These small details, positioned close together, build up to reflect the length of the journey, showing how boring it is. This makes the reader wonder what will happen next.

However, despite the changing focus, the reader's attention is brought back to the 'little pile of clothes' from the beginning, highlighting the narrator's fascination with it...

Explain the overall effect the reader's journey through the text might have on their thoughts and feelings.



Repetition and reiteration

Repetition can be a feature of a writer's language (see page 6), but it can also be used as a structural device. Structural repetition often demonstrates the importance of something to the reader, such as a flashback that appears again and again. Repetition can also be used as a contrast to highlight change – for example, to show how a character's feelings about their family home change over time.

Reiteration is where something is repeated, but in slightly different ways. Writers often use this to weave themes through a story. If several characters in a story lose something, each in a different way, you could say that the theme of loss is reiterated throughout the text.

Use subject terminology such as 'chronological' to clearly explain the structure.

Use quotations or paraphrasing to support your ideas, but do not analyse the writer's language choices.



Practice

Read **lines 22 to the end** of Source D on page 94. How does the writer sequence their ideas to reflect the excitement of the competition?





Copyrighted Material

Paragraphs and sentences

In Paper 1, Question 3, you can comment on paragraphs and sentences, but only when they contribute to the overall structure of the text.

2

Paragraphs in structure



Looking at paragraphs is an effective way to explore how a writer has sequenced and linked their ideas. Ask yourself these questions:

- What does the reader learn in each paragraph?
- How does the focus of each paragraph change?
- How are the paragraphs linked?
- How might the reader's mood or opinions change as they travel through the paragraphs?

2

Sentences in structure



You can also think about how particular sentences contribute to the overall structure of the source. Ask yourself these questions:

- Why is this sentence placed where it is?
- Do any sentences reveal sudden changes or twists?
- How do **topic sentences** link the paragraphs?

A **topic sentence** is a sentence at the beginning of a paragraph that introduces the main idea.

2

Aiming higher



Cohesion is the way ideas are linked within and between sentences and paragraphs. Writers build cohesion by:

- using adverbials and conjunctions such as 'meanwhile', 'finally' and 'whereas' to guide the reader through the text
- maintaining a theme or semantic field, for example repeated use of words about nature.

Writing cohesively makes a text easy for the reader to follow. However, writers sometimes break cohesion for effect, for example to reflect a narrator's random, anxious thoughts or a series of mysterious, apparently unconnected events.

10

Worked example



This text is from the opening of a novel.

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

[8 marks]

Source – All The Light We Cannot See

This extract is from a novel set in the Second World War and describes an American bombing mission.

They cross the Channel at midnight. There are twelve and they are named for songs: *Stardust* and *Stormy Weather* and *In the Mood* and *Pistol-Packin' Mama*. The sea glides along far below, spattered with the countless chevrons of whitecaps. Soon enough, the navigators can discern the low moonlit lumps of islands ranged along the horizon. France.

The writer has structured the text to interest the reader by starting with the word 'they'. This creates a feeling of mystery as the reader does not know who these people are. The writer gives some clues that they are flying over the sea, describing the 'whitecaps' and the 'islands' they are approaching. Slowly building up this picture creates a feeling of tension.

The writer then contrasts this longer first paragraph with a very short second paragraph, which is just a one-word minor sentence: 'France.' This short paragraph makes it feel like there is something dramatic and maybe disturbing about what will happen when they get there...

2

Context



For Paper 1, Question 3, you must consider the specific impact of a structural feature at the point the writer has positioned it in the text. For example, a short paragraph could be used to:

- emphasise a surprising contrast to the longer paragraph that came before it
- emphasise the key idea in the longer paragraph that came before it
- summarise the key idea in the longer paragraph that follows it.

Always think about how a structural feature works in the context of the rest of the source.

10

Practice



Read **lines 37 to the end** of Source D on page 94.

How does the writer use sentences structurally to interest the reader?



Made a start



Feeling confident



Exam ready

Narrative perspective

Narrative perspective is the point of view from which the writer shows the action to the reader. Shifts in narrative perspective can be used to draw the reader's attention to particular information, to create contrast or to highlight themes and ideas.

2

Focusing the reader



A writer chooses what the reader sees, how they see it and when they see it. When you analyse a text, pay close attention to what the writer focuses your attention on. It might be helpful to imagine the writer as a director with a film camera, using close ups, zoom and movement to guide the reader through the story.

2

Revealing information



Writers often use a change in narrative perspective to draw the reader's attention to an important idea or piece of information. For example, a general description of a kitchen might slowly zoom in on a sharp knife glinting in the sun, implying to the reader that it is the murder weapon.

10

Worked example



You now need to think about the **whole** of Source E on page 95.

This text is from the beginning of a novel.

How has the writer structured the text to interest you as a reader? **[8 marks]**

One way in which the writer uses structure to create interest is by shifting the narrative perspective. The first three paragraphs use a zoomed-out perspective to provide an overall description of the weather and surroundings in Ayemenem. This gives the reader a clear picture of the setting.

In the fourth paragraph, the narrative perspective shifts to Rahel, suggesting that she is an important character and encouraging the reader to see the details through her eyes. The description zooms in by describing the garden and the animals living there, then moves on to the house. This creates a contrast because the garden is full of life, whereas the house looks 'empty' and 'bare'. This suggests that the house is unwelcoming, making the reader feel sorry for Rahel.

It is not until the final paragraph that we hear anything about Rahel's family, which is surprising considering that she is returning home after a long time. Even then, we learn about a 'baby grand aunt' that Rahel 'hadn't come to see'. Finally, in the last sentence, the focus shifts to Estha, who Rahel clearly cares about. Throughout the extract, it is as though the narrative is a searching camera, zooming in closer and closer to find something positive about the home. This suggests that Rahel and her brother have a difficult relationship with their family, making the reader wonder what happened to make Rahel return.

Consider the wider impact of the writer's choices. How might they make the reader reconsider what has already happened or how the story will develop?

2

Structure



Shifts in narrative perspective can also be used across the whole of a text to shape its structure. Think about how the writer takes the reader on a journey.

You could consider why a shift in narrative perspective happens at a particular point, and how this affects the reader's reactions to the text. For example, a shift to a new character's perspective in the middle might reveal new information and cause the reader to rethink their opinion of what has already happened.

2

Themes and atmosphere



Shifts in narrative perspective can emphasise a character's mood. Shifting the reader's focus from a boy's unhappy thoughts to the cheerful scene around him could draw the reader's attention to the boy's isolation, causing the reader to sympathise with him more.

Jumping between times, characters or storylines allows the writer to group related elements together, highlighting subtle links in theme that the reader might not otherwise notice.

Explain **what** the writer has done with narrative perspective and **how** they have done it

Try to explain the journey on which the narrative focus takes the reader. Here, words like 'first', 'next' and 'finally' show a clear progression through the text.

Explain **why** they have done this, thinking about the effect on the reader.

10

Practice



Read lines **1 to 11** of Source C on page 93. How does the writer use shifts in narrative perspective?

