

Language Paper 1—1 hour 45 minutes

Tip: Start with creative writing as it is worth 40 marks.

Creative Writing (50 minutes)

Q 5/6—Creative Writing

PLAN your response

Use a circular plot: Opening (the end e.g. hospital bed), flashback to that morning, action of what happens, ending comes back to the opening

Write in the PAST tense and stay in the PAST tense

Ambitious vocabulary, range of sentence types, correctly punctuated

PARAGRAPHS

You MUST have a beginning, middle and a clear ending

Reading Questions (55 minutes)

Q 1 and 2 = 5 minutes to read extract and answer short mark questions

Q1—Read the text and question carefully, use quotes to make sure your answer is precise

Q2—Pick a quote and zoom in on a particular word/technique

Q 3—Analyse language and structure: ZOOM IN (15 minutes)

Check line numbers and ONLY write about that section

Select interesting language and structure

Write a paragraph about structure (sentences) and then one on language

PEA—zoom in on single words and use technical terminology

Q 4—Evaluate ZOOM OUT (35 minutes)

Use a range of quotations from across the text to evaluate WHY the text is successful

Point— The writer successfully..... by.....

Range of evidence— Use two to three short quotes

Evaluate— This is effective because...

HINT: Setting Events Characters

The writer effectively/purposefully/interestingly/carefully...

This is effective because....

Read the student's example answer for question 3 and question 4. Bullet point what they do well and why they got such high marks.

Question 3

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Question 4

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Glossary for analysing language and structure in question 3

Language

Noun: a word that names a person, place, thing, quality, quantity, idea or concept, e.g. Harry, Leicester, table, love.

Pronoun: a word that replaces a noun, e.g. you, he him, who, which, somebody, anything.

Adjective: a word that describes a noun, e.g. the angry boy, the boy was angry.

Verb: an action, process, state of being, e.g. I am angry, he ran away, she shouted at me.

Adverb: a word that describes a verb, which often ends in -ly, e.g. The tortoise crawled slowly towards me.

Connective: words or phrases that link or connect other words, phrases or paragraphs, e.g. In addition, the polar bear hunts a range of prey.

Conjunction: a word that links two words or phrases together, e.g. and, when, because

Simile: a descriptive technique that compares one thing with another, usually using 'as' or 'like', e.g. hot like the sun

Metaphor: A figure of speech in which two things are compared, usually by saying one thing is another, e.g. he was a lion in battle, drowning in debt, a sea of troubles.

Imagery: visually descriptive or figurative language that creates an image in the reader's mind.

Pathetic Fallacy: a type of personification where emotions are given to a setting or the weather to create a mood e.g. The clouds crowded together suspiciously overhead as the sky darkened.

Structure

Simple sentence: a sentence that contains one idea and one verb e.g. the lazy cat walked across the rug

Compound sentence: a sentence where you join two simple sentences with a connective e.g. I like apples and I like grapes. Zoe can be angry at times but she is a good friend.

Complex sentence: a complex sentence is formed when you join a main clause and a subordinate clause with a connective and sometimes a comma e.g. I love roast potatoes, although my mum prefers them mashed. With fear and doubt, I ran towards the screams. As I crept forwards, I realised I was not alone.

Main/independent clause: a group of words that expresses a complete thought that can stand alone as a sentence

Subordinate/dependent clause: part of a sentence that does not form a complete thought and cannot stand on its own, e.g. as I realised I was not alone

Repetition: repeating a word, phrase or idea that has already been said or written.

Punctuation: marks used to construct sentences, e.g. , . ? ! - ; : ... '

Imperative sentence (command): a sentence that gives an order or a command, e.g. brush your teeth!

Exclamatory sentence (feeling): a sentence that shows an emotion e.g. no, you did not have permission to stay out this late! (anger)

Question: sentence that asks a question, e.g. what are you eating?

Sentence Starters for Evaluation Question 4

The writer has successfully...

Interestingly, the text opens with...

The change of ____ is effective because the reader...

The development of ____ is effective because...

This is typical of the ____ genre because...

Here the writer builds intensity for the reader by...

The use of heightened vocabulary choices successfully conveys to the reader...

The description of ____ emphasises...

The increase in tension creates....

The writer's reflections of _____ suggests to the reader...

Specifically, the use of _____ is effective because...

The text/mood changes when...

Practice 1: The War of the Worlds by H. G. Wells

A sudden chill came over me. There was a loud shriek from a woman behind. I half turned, keeping my eyes fixed upon the cylinder still, from which other tentacles were now projecting, and began pushing my way back from the edge of the pit. I saw astonishment giving place to horror on the faces of the people about me. I heard
5 **inarticulate** exclamations on all sides. There was a general movement backwards. I saw the shopman struggling still on the edge of the pit. I found myself alone, and saw the people on the other side of the pit running off, Stent among them. I looked again at the cylinder, and **ungovernable** terror gripped me. I stood petrified and staring.

10 A big greyish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

Two large dark-coloured eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsated convulsively. A lank tentacular
15 **appendage** gripped the edge of the cylinder, another swayed in the air.

Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance. The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedgelike lower lip, the **incessant** quivering of this mouth, the Gorgon groups of tentacles, the **tumultuous** breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of
20 movement due to the greater gravitational energy of the earth--above all, the extraordinary intensity of the immense eyes--were at once vital, intense, inhuman, crippled and monstrous. There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty.
25 Even at this first encounter, this first glimpse, I was overcome with disgust and dread.

Suddenly the monster vanished. It had toppled over the brim of the cylinder and fallen into the pit, with a thud like the fall of a great mass of leather. I heard it give a peculiar thick cry, and forthwith another of these creatures appeared darkly in the deep shadow of the aperture.

30 I turned and, running madly, made for the first group of trees, perhaps a hundred yards away; but I ran slantingly and stumbling, for I could not avert my face from these things.

inarticulate (adj): unclear in speech; cannot be understood

ungovernable (adj): out of control; cannot be restrained

appendage (noun): a body part

35 **incessant** (adj): continuous

tumultuous (adj): marked by a violent disturbance

1. In line 1, how does the woman react?

(Total marks for Question 1 = 1)

2. Identify, from lines 4-8, two phrases which show fear.

Use your own words or accurate quotations from the texts.

(Total marks for Question 2 = 2)

3. How does the writer use language and structure to present the creature as terrifying in lines 9-15?

(Total marks for Question 3 = 6)

4. In this extract there is an attempt to create a panicked atmosphere. Evaluate how successfully this is achieved. Support your views with detailed reference to the text.

(Total marks for question 4 = 15)

Practice 2: Extract taken from 'Moonfleet' by J Meade Falkner

The narrator is a boy called John Trenchard who lives by the coast in the village of Moonfleet. He has seen and heard some suspicious activity around the churchyard. He believes the local legend of Blackbeard who betrayed King Charles and gained from him a priceless diamond, which he hid away and never reclaimed before he died.

5 There was a moon three-quarters full, already in the sky, and on moonlight nights I was allowed no candle to show me to bed. But on that night I needed none, for I never took off my clothes, having resolved to wait till my aunt was asleep, and then, ghosts or no ghosts, to make my way back to the churchyard. I did not dare to put off that visit even till the morning, lest some chance passer-by should light upon the hole, and so forestall me with Blackbeard's treasure.

10 Thus I lay wide awake on my bed watching the shadow of the tester-post against the whitewashed wall, and noting how it had moved, by degrees, as the moon went farther round. At last, just as it touched the picture of the Good Shepherd which hung over the mantelpiece, I heard my aunt snoring in her room, and knew that I was free. Yet I waited a few minutes so that she might get well on with her first sleep, and then took off my boots, and in stockinged feet slipped past her room and down the stairs.

15 How stair, handrail, and landing creaked that night, and how my feet and body struck noisily against things seen quite well but misjudged in the effort not to misjudge them! And yet there was the note of safety still sounding, for the snoring never ceased, and the sleeper woke not, though her waking then might have changed all my life. So I came safely to the kitchen, and there put in my pocket one of the best winter candles and the tinder-box, and as I crept out of the room heard suddenly how loud the old clock was ticking, and looking up saw the bright brass band marking half past ten on the dial.

20 Out in the street I kept in the shadow of the houses as far as I might, though all was silent as the grave; indeed, I think that when the moon is bright a great hush falls always upon Nature, as though she was taken up in wondering at her own beauty. Everyone was fast asleep in Moonfleet and there was no light in any window.

25 At the churchyard wall my courage had waned somewhat: it seemed a shameless thing to come to rifle Blackbeard's treasure just in the very place and hour that Blackbeard loved; and as I passed the turnstile I half-expected that a tall figure, hairy and evil-eyed, would spring out from the shadow on the north side of the church. But nothing stirred, and the frosty grass sounded crisp under my feet as I made across the churchyard, stepping over the graves and keeping always out of the shadows, towards the black clump of yew-trees on the far side.

1. From paragraph one, why doesn't the narrator have a candle on the night being described? (1)
2. In lines 6-11, list two things that the narrator does to avoid being caught sneaking out of the house. (2)
3. From lines 6-18 analyse how the writer uses language and structure to create a sense of tension. (6)
4. In this extract the boy is both excited and nervous to sneak out of the house. Evaluate how effectively this is achieved. (15)

Practice 3: Nicholas Nickleby by Charles Dickens

This extract is taken from Nicholas Nickleby by Charles Dickens written in the Victorian era. It is about a young man who must support his mother and sister after his father dies. This passage describes the conditions in a school called Dotheboys Hall.

It was such a crowded scene, and there were so many objects to attract attention, that, at first, Nicholas stared about him, really without seeing anything at all. By degrees, however, the place resolved itself into a bare and dirty room, with a couple of windows, whereof a tenth part might be of glass, the remainder being stopped up with old copy-books and paper. There were a couple of long old rickety desks, cut and notched, and inked, and damaged, in every possible way; two or three forms; a detached desk for Squeers; and another for his assistant. The ceiling was supported, like that of a barn, by cross-beams and rafters; and the walls were so stained and discoloured, that it was impossible to tell whether they had ever been touched with paint or whitewash.

But the pupils--the young noblemen! How the last faint traces of hope, the remotest glimmering of any good to be derived from his efforts in this den, faded from the mind of Nicholas as he looked in dismay around! Pale and haggard faces, lank and bony figures, children with the countenances of old men, deformities with irons upon their limbs, boys of stunted growth, and others whose long meagre legs would hardly bear their stooping bodies, all crowded on the view together; there were the bleared eye, the hare-lip, the crooked foot, and every ugliness or distortion that told of unnatural aversion conceived by parents for their offspring, or of young lives which, from the earliest dawn of infancy, had been one horrible endurance of cruelty and neglect. There were little faces which should have been handsome, darkened with the scowl of sullen, dogged suffering; there was childhood with the light of its eye quenched, its beauty gone, and its helplessness alone remaining; there were vicious-faced boys, brooding, with leaden eyes, like malefactors in a jail; and there were young creatures on whom the sins of their frail parents had descended, weeping even for the mercenary nurses they had known, and lonesome even in their loneliness. With every kindly sympathy and affection blasted in its birth, with every young and healthy feeling flogged and starved down, with every revengeful passion that can fester in swollen hearts, eating its evil way to their core in silence, what an incipient Hell was breeding here!

Question 1

From lines 6-7, identify the name of the Master.

(1 mark)

Question 2

From lines 5-9, identify two phrases that show items in the school are uncared for.

(2 marks)

Question 3

From lines 1-9, how does the writer use language and structure to show how horrible the school is?

Support your views with detailed references to the texts.

(6 marks)

Question 4

In this extract, there is an attempt to show the school is a horrible place.

Evaluate how successfully this is achieved.

Support your views with detailed references to the texts.

(15 marks)

Practice 4: Oliver Twist by Charles Dickens

Oliver Twist is an orphan alone in London and has been taken by a gang of thieves. In this extract, the ruthless and violent villain, Bill Sikes, leads him through the streets of London early one morning.

Extract from 'Oliver Twist' By Charles Dickens

It was a cheerless morning when they got into the street; blowing and raining hard; and the clouds looking dull and stormy. The night had been very wet: large pools of water had collected in the road: and the kennels were overflowing. There was a faint glimmering of the coming day in the sky; but it rather aggravated than relieved the gloom of the scene: the
5 sombre light only serving to pale that which the street lamps afforded, without shedding any warmer or brighter tints upon the wet housetops, and dreary streets. There appeared to be nobody stirring in that quarter of the town; the windows of the houses were all closely shut; and the streets through which they passed, were noiseless and empty.

By the time they had turned into the Bethnal Green Road, the day had fairly begun to break.
10 Many of the lamps were already extinguished; a few country waggons were slowly toiling on, towards London; now and then, a stage-coach, covered with mud, rattled briskly by: the driver bestowing, as he passed, an admonitory lash upon the heavy waggoner who, by keeping on the wrong side of the road, had endangered his arriving at the office a quarter of a minute after his time. The public-houses, with gas-lights burning inside, were already open. By
15 degrees, other shops began to be unclosed, and a few scattered people were met with. Then, came straggling groups of labourers going to their work; then, men and women with fish-baskets on their heads; donkey-carts laden with vegetables; chaise-carts filled with live-stock or whole carcasses of meat; milk-women with pails; an unbroken concourse of people, trudging out with various supplies to the eastern suburbs of the town. As they approached
20 the City, the noise and traffic gradually increased; when they threaded the streets between Shoreditch and Smithfield, it had swelled into a roar of sound and bustle. It was as light as it was likely to be, till night came on again, and the busy morning of half the London population had begun.

Turning down Sun Street and Crown Street, and crossing Finsbury Square, Mr. Sikes struck, by
25 way of Chiswell Street, into Barbican: thence into Long Lane, and so into Smithfield; from which latter place arose a tumult of discordant sounds that filled Oliver Twist with amazement.

It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the
30 fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass; the whistling of drovers, the
35 barking of dogs, the bellowing and plunging of oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly

running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses.

1. From lines 1-3, identify a phrase that shows poor weather. (1 mark)
2. From lines 19-23, find two examples that show London was a busy place. (2 marks)
3. In lines 28 until the end, analyse how Dickens has used language and structure to present the marketplace. (6 marks)
4. In this extract there is an attempt to build an atmosphere through the description of London.
Evaluate how successfully London is presented. (15 marks)

Practice 5: Jekyll and Hyde

In this extract, taken from the Gothic fiction 'Jekyll and Hyde', Mr Utterson dreams about the mysterious figure of Mr Hyde.

Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's
5 tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that
10 room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding.

The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more
15 swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street-corner crush a child and leave her screaming.

And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity
20 to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of
25 mercy: a face which had but to show itself to raise up, in the mind of the unimpressible Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at
30 night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought,

"I shall be Mr. Seek."

Question 1

(1 mark)

From line 1-6, what adjective is used to describe the 'city'?

Question 2

(2 marks)

From lines 13-16 identify two things the mysterious figure does.

Question 3

(6 marks)

In lines 1-12, how does the writer use language and structure to show Mr Utterson's experiences?

Question 4

(15 marks)

In this extract there is an attempt to create mystery. Evaluate how successfully this is achieved.