



Language Paper 1

Mid-Year Exam Revision



Please write clearly in block capitals.

Centre number:

Candidate number:

Surname: _____

Forename(s): _____

Candidate signature: _____

GCSE
ENGLISH LANGUAGE
Paper 1 Explorations in creative reading and writing

Monday 5 November 2018 Morning Time allowed: 1 hour 45 minutes

Materials
For this paper you must have:
• Source A – provided as a separate insert.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
6	
7	
TOTAL	

Instructions

- Answer all questions.
- Use black ink or black ball point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must not use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You are advised to plan your answer to Question 5 before you start to write.
- You should make sure you leave sufficient time to check your answers.

Contents		deadline
1	Question 1 & 2: Inference & Language Analysis	5th Jan
2	Methods spellings	5th Jan
3	Question 3: Structure Analysis	5th Jan
4	Methods spellings	10th Jan
5	Question 4: Evaluation	10th Jan
6	Methods spellings	17th Jan
7	Question 5: Descriptive or Narrative Writing	17th Jan



8700/1

Name _____

Class _____

Source:

This extract is from the opening of a novel by F. Scott Fitzgerald. Written in 1938, the extract is set 13 years earlier, in 1925. In this section, we are introduced to the setting of the first part of the book; The French Riviera.

Tender is the Night

On the pleasant shore of the French Riviera, about half way between Marseilles and the Italian border, stands a large, proud, rose-colored hotel. Deferential palms cool its flushed façade¹, and before it stretches a short dazzling beach. Lately it has become a summer resort of notable and fashionable people; a decade ago it was almost deserted after its English clientele went north in April. Now, many bungalows cluster near it, but when this story begins only the cupolas of a dozen old villas rotted like water lilies among the massed pines between Gausse's Hôtel des Étrangers and Cannes, five miles away.

The hotel and its bright tan prayer rug of a beach were one. In the early morning the distant image of Cannes, the pink and cream of old fortifications, the purple Alp that bounded Italy, were cast across the water and lay quavering in the ripples and rings sent up by sea-plants through the clear shallows. Before eight a man came down to the beach in a blue bathrobe and with much preliminary application to his person of the chilly water, and much grunting and loud breathing, floundered a minute in the sea. When he had gone, beach and bay were quiet for an hour. Merchantmen crawled westward on the horizon; bus boys shouted in the hotel court; the dew dried upon the pines. In another hour the horns of motors began to blow down from the winding road along the low range of the Maures, which separates the shoreline from true Provençal France.

A mile from the sea, where pines give way to dusty poplars², is an isolated railroad stop, whence one June morning in 1925 a Victoria³ brought a woman and her daughter down to Gausse's Hotel. The mother's face was of a fading prettiness that would soon be patted with broken veins; her expression was both tranquil and aware in a pleasant way. However, one's eye moved on quickly to her daughter, who had magic in her pink palms and her cheeks lit to a lovely flame, like the thrilling flush of children after their cold baths in the evening. Her fine forehead sloped gently up to where her hair, bordering it like an armorial⁴ shield, burst into lovelocks and waves and curlicues⁵ of ash blonde and gold. Her eyes were bright, big, clear, wet, and shining, the color of her cheeks was real, breaking close to the surface from the strong young pump of her heart. Her body hovered delicately on the last edge of childhood--she was almost eighteen, nearly complete, but the dew was still on her.

Question 1:

¹ Façade- the front of a building that faces onto a street or open place.

² Poplars- a tall, fast growing tree with light green leaves.

³ A Victoria- a carriage, generally horse drawn.

⁴ Armorial- referring to a decorated coat of arms.

⁵ Curlicue- decorative twists and curls

Q1: Read again the first part of the Source from **lines 1 to 7**.

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

1. _____

2. _____

3. _____

4. _____

4 marks
5 mins

- ✓ **Re-read the text to find the answers**
- ✓ **Only use the specified lines**
- ✓ **Remember you can paraphrase and take quotes from the text!**
- ✓ **You do not need to write in full sentences**

Question 2: Language

Q2. Look in detail at the extract from **lines 8 to 16** of the Source:

How does the writer use language here to describe the **setting**?

You could include the writer's choice of:

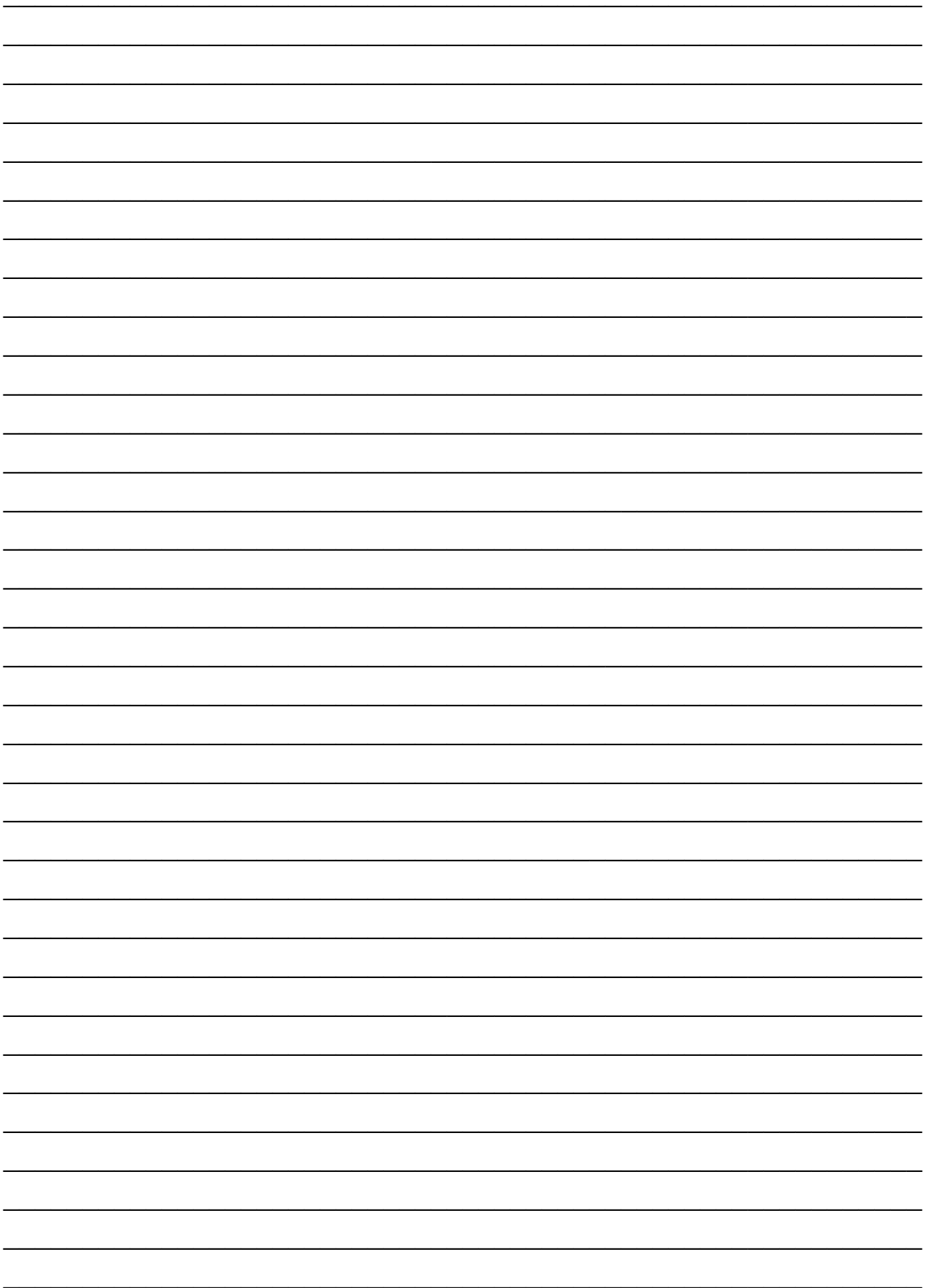
- words and phrases
- language features and techniques
- sentence forms.

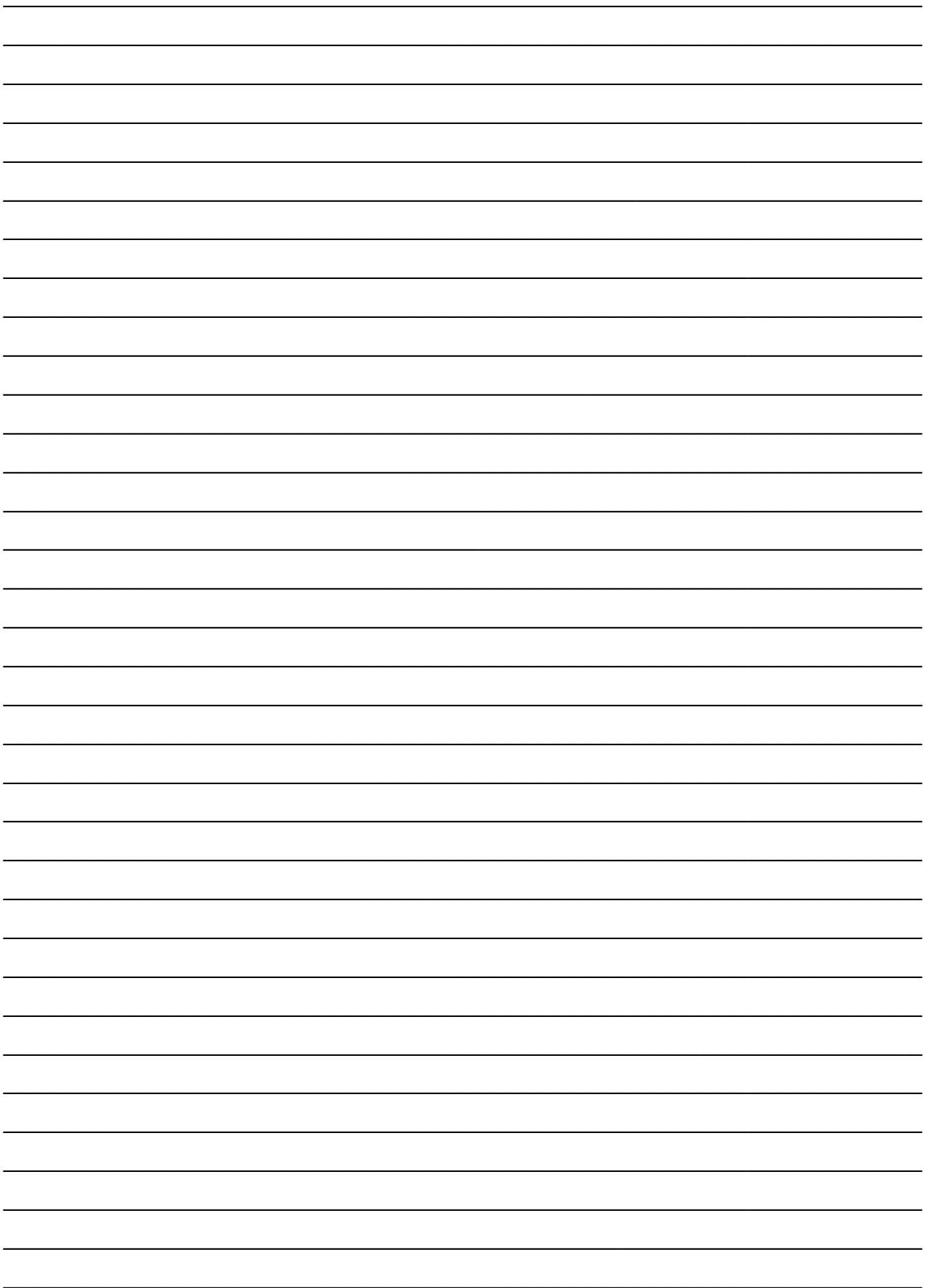
What/ How/ Why

Firstly, the writer depicts the setting as..... In the extract, it states that the setting '.....' The writer's use of _____ suggests that..... The (subject terminology) '.....' evokes a sense of This could imply..... Furthermore, the reader.....

8 marks
10 mins

- ✓ **Subject terminology should enhance a response and not be reliant upon it.**
- ✓ **The analysis must be precise and contextualised.**
- ✓ **What is the writer saying? How is the writer saying it? Why is the writer saying it?**





Key Terminology Spellings

Look, say, cover, write, check.

If you are unsure of the methods – look them up and write out the definitions.

<u>Spelling (Look and Say)</u>	<u>Cover and write</u>	<u>Check and correct</u>
1. Personification		
2. Zoomorphism		
3. Monosyllabic		
4. Polysyndeton		
5. Asyndeton		
6. Alliteration		
7. Sibilance		
8. Assonance		
9. Cacophony		
10. Euphony		

Use each spelling to write a sentence.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Question 3: Structure

Q3. You now need to think about **the whole of the Source**.

The 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 extract develops
- any other structural features that interest you.

You need to cover the beginning of the extract and how the writer has structured it to be interesting for a reader. You need to cover the key event within the extract and how the writer develops the interest of the reader through this and finally the end of the extract and how the writer has structured it to further interest the reader.

In the exposition, the writer uses.....

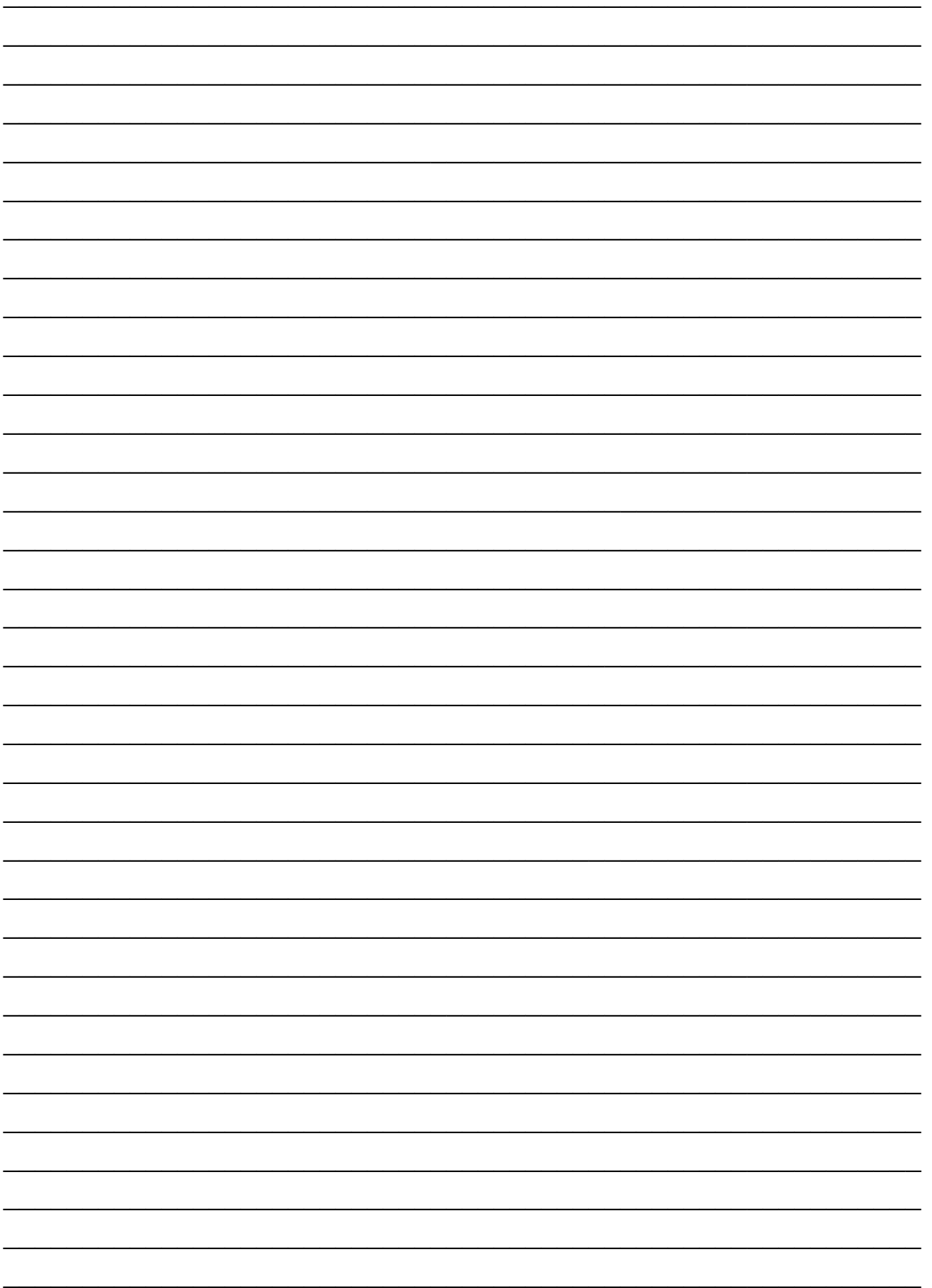
As the extract develops...

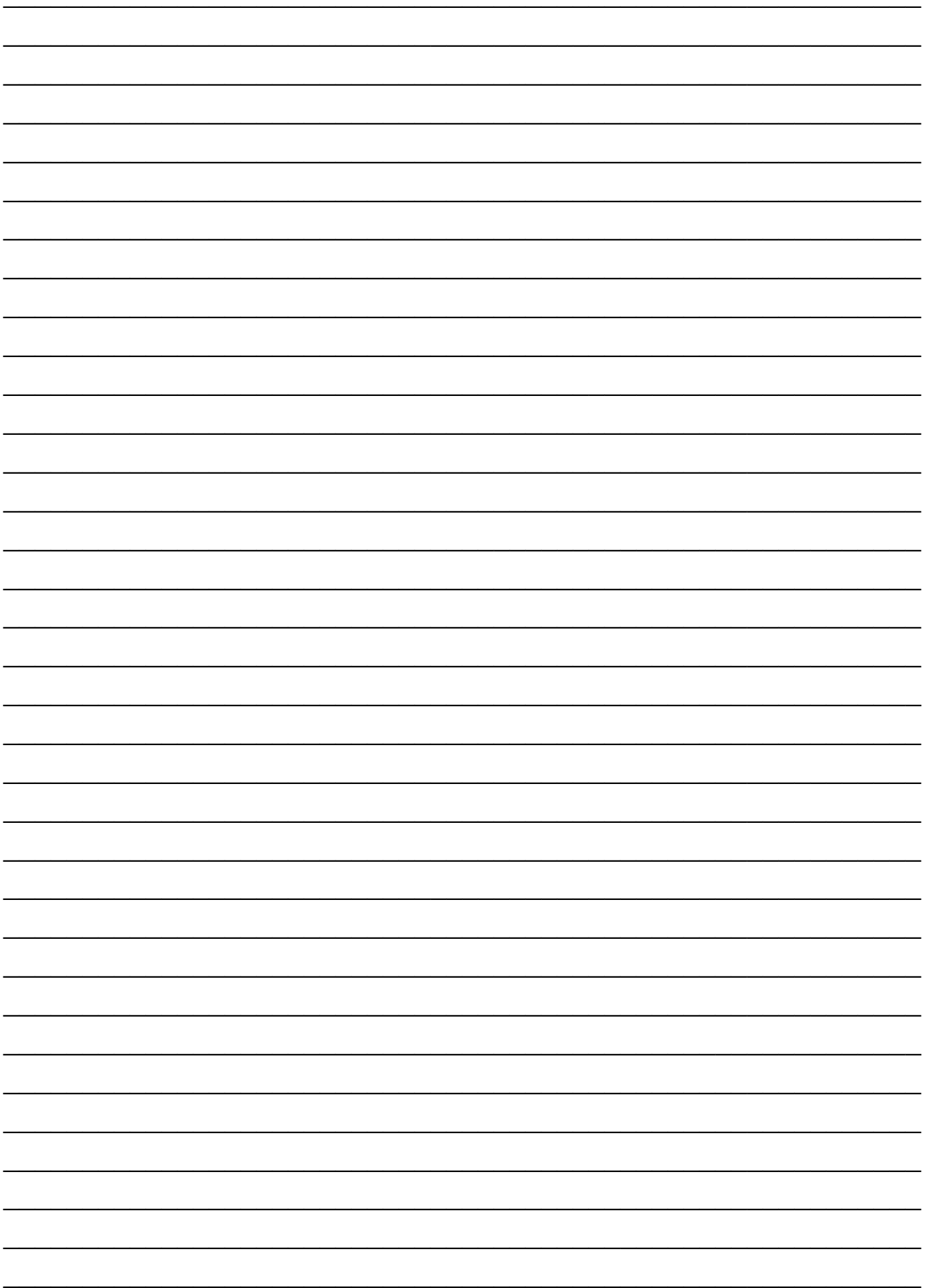
In the denouement, ...

8 marks
10 mins
3 paragraphs

- ✓ Explain the effect on the reader and be specific!
- ✓ Discuss the beginning, middle and end

Question 3: How has the writer structured the text to...			
A02: Explain, comment on and analyse how writers use structure to achieve effects and influence readers, using relevant subject terminology			
<p><u>Sentence Stems...</u></p> <p>The extract begins with... At the beginning, the writer...</p> <p>The writer changes the focus... The focus is changed to... As the extract develops...</p> <p>At the end of the text... The ending links with the opening sentence... The ending reminds the reader...</p> <p>The writer also uses... The use of dialogue/ repetition/ punctuation/ zooming in, etc...</p>	<p><u>Structural devices</u></p> <ul style="list-style-type: none"> • Order of events (beginning, middle, end) • Change in focus • Repetition • First sentence • Last sentence • Patterns • Perspective change • Juxtaposition • Tense changes • Punctuation • Foreshadowing • Zoom in/Zoom out 	<p><u>Sentence Stems (Effects)</u></p> <p><u>This:</u></p> <ul style="list-style-type: none"> • shows • conveys • portrays • implies • communicates • insinuates • creates • highlights • Displays • Alludes • Hints • Expresses 	<p><u>Sentence Stems (reader)</u></p> <p><u>This makes the reader...</u></p> <ul style="list-style-type: none"> • ask themselves • wonder • question • agree • sympathise • assume • remember • believe <p><u>This makes the reader feel...</u></p> <ul style="list-style-type: none"> • shocked • amused • disgusted • outraged • confused • puzzled • sadness • melancholy • frustration • fury





Key Structure Spellings

Look, say, cover, write, check.

If you are unsure of any of these methods – look them up and write out the definitions.

<u>Spelling (Look and Say)</u>	<u>Cover and write</u>	<u>Check and correct</u>
1. Analepsis		
2. Prolepsis		
3. Tension		
4. In media res		
5. Exposition		
6. Denouement		
7. Panoramic		
8. Dialogue		
9. Rising action		
10. Foreshadow		

Use each spelling to write a sentence.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Question 4: Evaluation

Q4. Focus this part of your answer on the second part of the Source, from **line 20 to the end**.

A student, having read this section of the text said: “The writer brings the **two different characters to life** for the reader. It’s as if you are in the **carriage approaching the hotel** with them.”

To what extent do you **agree** with this statement?

In your response, you should:

- write about your own impressions of the setting
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

What/ How/ Why

What has the writer done to show you agree with the statement?

How has the writer successfully shown this in relation to the statement?

Why has the writer done this?

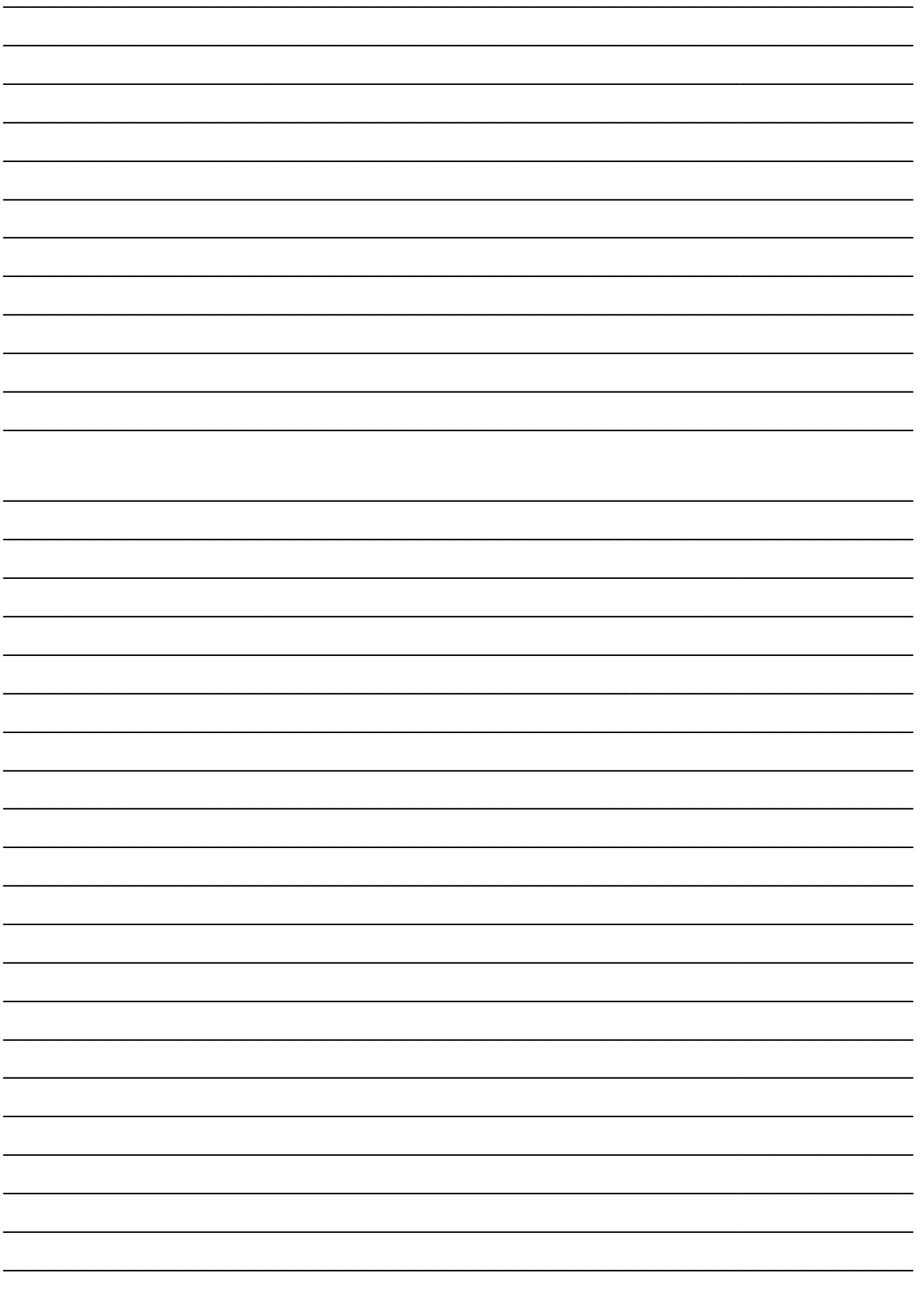
Firstly, the writer begins by including... For example, “...” The word “...” implies... This is effective because it makes the reader think/feel/imagine...

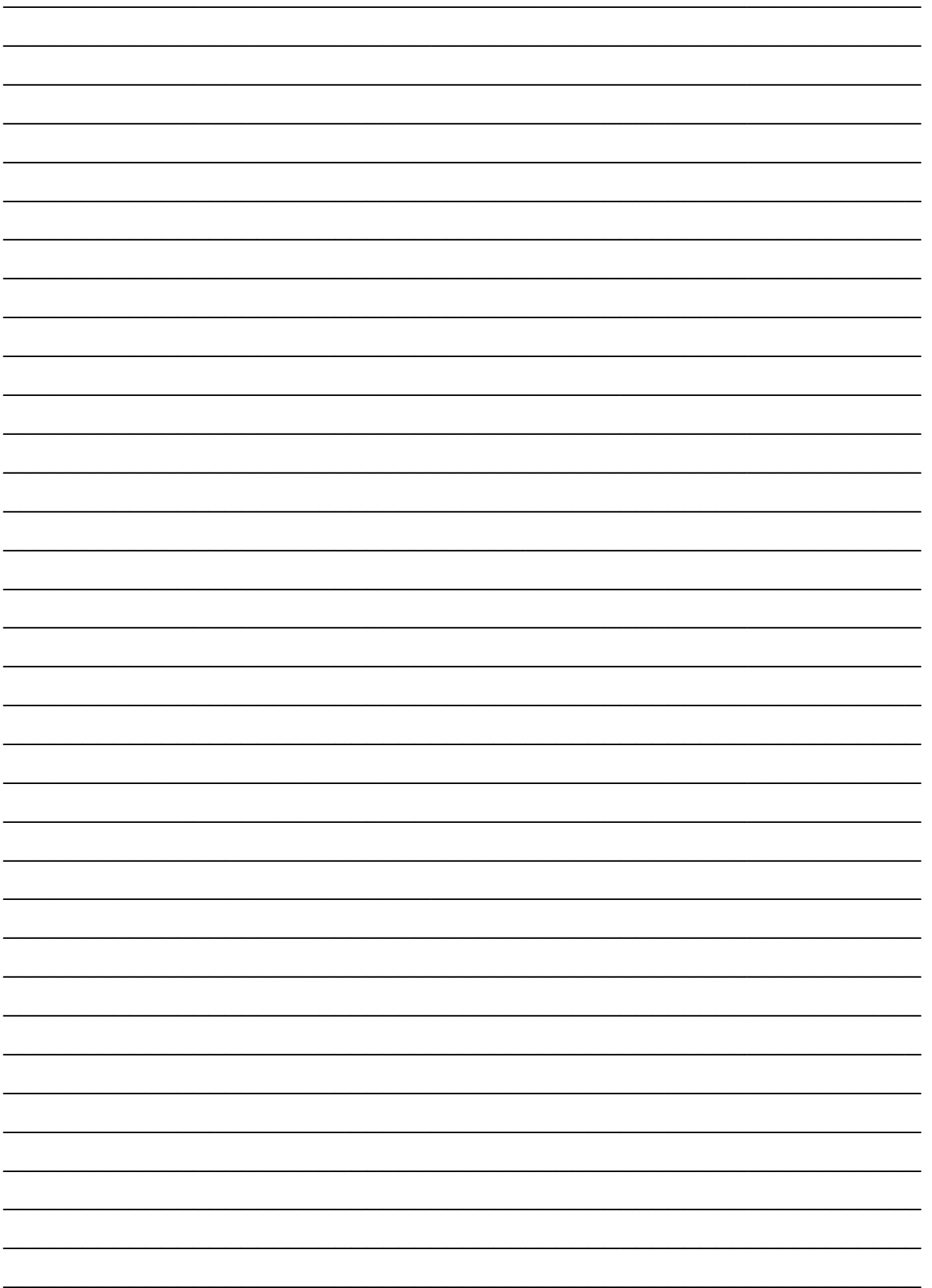
- ✓ **Discuss both language and structure**
- ✓ **Analyse how writers’ methods are used**
- ✓ **Explain the effect in detail**
- ✓ **Discuss the specified part of the text**
- ✓ **Before starting, include a sentence stating how far you agree with the statement, including three reasons why**

20 marks
25 mins
4/5 paragraphs

A way to plan:

Method	Evidence	Evaluation	Link
1.			
2.			
3.			
4.			
5.			





1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Week 7: Question 5

Question 5: Descriptive/Narrative Writing

Q5: Write a description/narrative suggested by the image.



Content and Organisation (24 marks)

- ✓ Achieve the purpose of writing
- ✓ Paragraphing
- ✓ Linked ideas
- ✓ Ambitious vocabulary
- ✓ Use of techniques for effect

Spelling, punctuation and grammar (16)

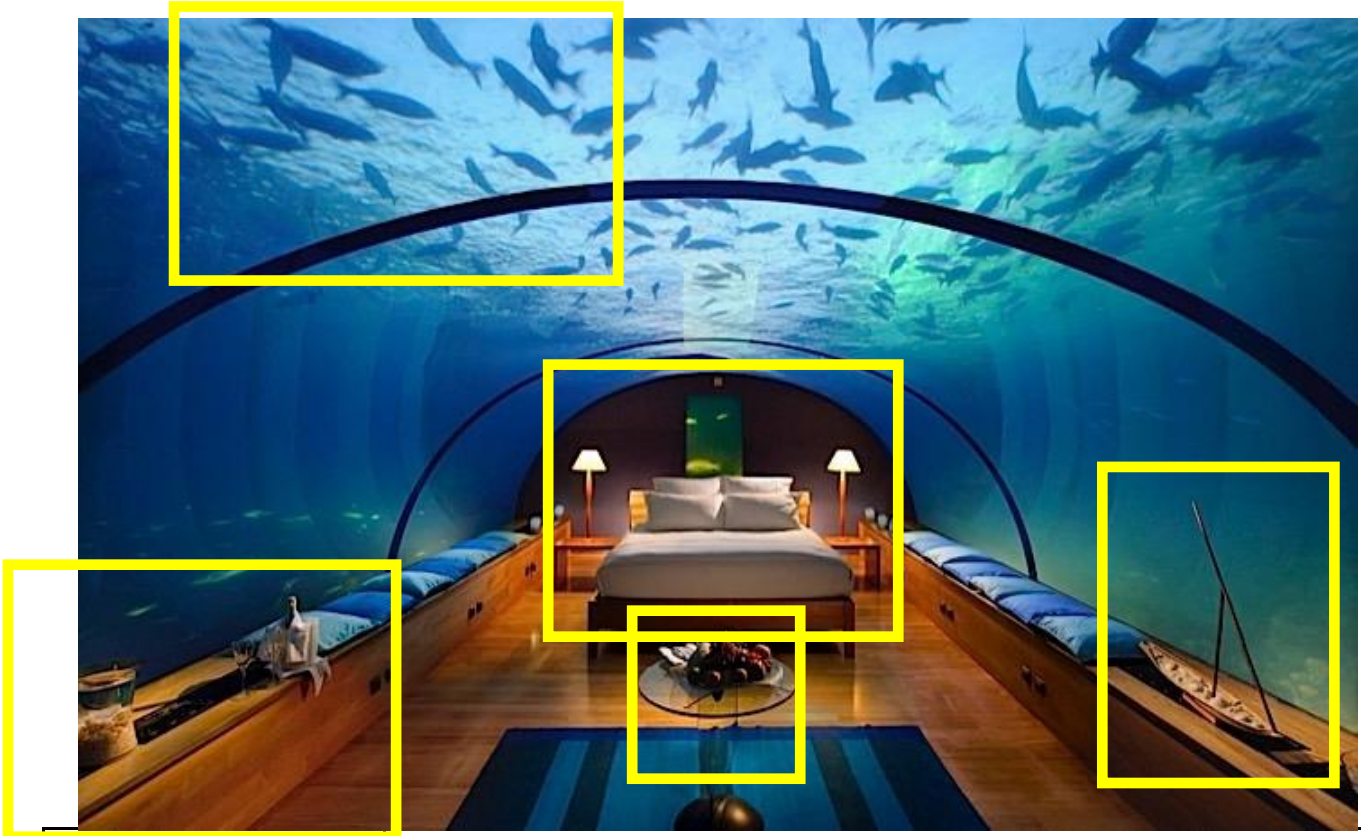
- ✓ Separate sentences that make sense
- ✓ Varied sentence structures
- ✓ Standard English
- ✓ A range of accurate punctuation
- ✓ Accurate spelling

40 marks
45 Mins
Spend the first
5/10 minutes
planning. Last 5
mins editing
2 sides of A4

Suggested Planning Format:

Narrative Structure	My Plan
Exposition	
Complication	
Rising tension	
Climax	
Resolution	

Descriptive Structure: My Plan



Descriptive Structure	My Plan
The fish	
The boat	
The bed	
The fruit	
The champagne	

