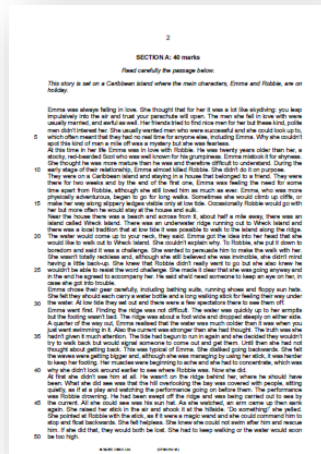


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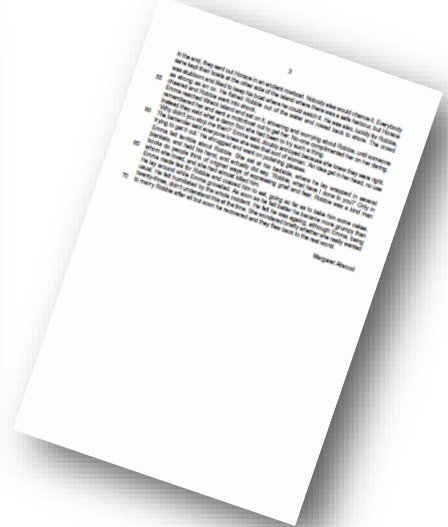
Language 1A—20th Century Literature Reading



Five questions



Extract from modern unseen fiction



- You have one hour to answer two 5-mark and three 10-mark questions.
- Each question is based on an extract and you're given line numbers—rule off these line numbers before you do anything else. You get no marks for anything outside the lines.
- Timing is crucial: 5 minutes for A1; 10 for A2 then 15 for each of A3, 4 and 5.
- Read the question and highlight key question words before reading the extract.
- Read the extract and highlight evidence as you go.
- Remember to focus on what is happening in the text—don't just hunt devices!
- Cover the entire extract and track chronologically.
- Aim to make up to 5 points for A2
- Aim to make up to 10 points for A3-5
- For all but A1, quotations are always needed.

Question A1—find and retrieve

This question will ask you to list five things. For example: 'List **five** things we learn about Bobby in these lines.'

You should bullet point your answer.

It's easier to use your own words to show understanding and to avoid copying out lots.

Split up big chunks of information into single facts.

This should be five easy marks if you read carefully.

A1

- Bobby is fifteen
- He lives with his dad
- He loves mountain biking
- He has entered a competition
- He is training every day

5-10 mark questions

- There is no difference in the way you answer A2 (worth 5 marks) and A3-5 (worth 10 marks) - you simply make half as many points.
- Evidence is needed but you do not have time to analyse in detail. The exam board recommend that you do the following:
- **Say it, show it, move on**
- **Say it as it is** (don't waste time trying to give alternate interpretations or zooming in)
- Stick to what is obvious in your answer. What is happening will always be more important than how it is said.
- Do not spot devices and never try to write about 'short sentences' or anything 'making the reader want to read on'.
- Track through in order and use tracking language to show this: firstly; next; later; when x happens; at the end.

Impressions questions (could be A2, 3 or 4)

- These questions ask what kind of person a character is being presented as.
- They can ask what a character is thinking or feeling.
- You need to state the impression in your own words to show understanding—never just repeat what was in the quotation.
- Cover a range of impressions—you won't get marks for saying the same thing twice.
- If you're asked about two characters, make sure you cover both of them roughly equally.



What impressions does the writer create of Bobby's dad in these lines? [5]

At first, Bobby's dad seems quite short-tempered as he 'snapped' at Bobby for asking if he could go out. ✓ Next, I get the impression that he is tired because 'his eyelids drooped heavily' when listening to Bobby. ✓ When Bobby storms out, I get the impression his dad doesn't know what to do as he 'gazed helplessly at the open door'. ✓ After this, the writer shows him to be getting angry again as he 'yelled furiously' at Bobby. ✓ Finally, I get the impression he is embarrassed as he 'slunk back inside' when he saw the neighbours watching. ✓

5/5

How questions (could be A2, 3 or 4)

Type 1: How is a character or relationship presented?
(Could be open or could give you the way.)

How does the writer show the character of Bobby in these lines?

How does the writer show Bobby's anger in these lines?

This isn't the same as impressions as you have to cover the methods the writer has used. You'll have two bullet points which cover what is said and how it's said. The first of these is always what you should start with. Some basic explanation is needed.



How does the writer show the character of Bobby in these lines? [5]

The writer suggests Bobby is very spontaneous as he 'just walked without knowing his destination' which shows he has not thought it through. After this, it seems like he is not concerned about his safety as 'the night started to close in and it was hard to see the path, but he didn't care' so he does not feel it is unsafe to be out alone in the dark. The writer then shows him to be very self-confident as he describes his attitude as 'invincible' so he doesn't think he could be hurt. Next we see Bobby to be quite lonely as he realised 'there was no one left to turn to' so he couldn't get help if he needed. Finally, Bobby is shown to be stubborn as 'he wouldn't turn back and grovel' as the verb 'grovel' implies he is too proud to apologise to his dad.

5/5

Type 2: How is excitement, drama or tension created?

How does the writer make these lines dramatic?

Now you're looking at what is happening and the mood created. Again, basic explanation is needed but don't attempt to simply spot literary devices. Think carefully about what is happening in the extract. Tension or drama will usually be increasing so tracking is even more essential here.



How does the writer makes these lines tense and dramatic? [5]

When Bobby starts to ride up the hill 'night was looming' and this sounds dramatic as 'looming' sounds dangerous and he will struggle to see. Next, the writer says 'the bike shuddered over rough ground' and this makes it sound like it would be hard to control so he may fall. As he climbs the hill, Bobby realises 'there was no turning back' which suggests he is vulnerable and can't back out of this now, even if it's dangerous. When the writer says 'the ground dropped away' it sounds like there is suddenly no safe ground for Bobby to ride on so he is going to fall. Finally, Bobby 'screamed for help' which shows his sense of panic, but also that he is helpless as we know he is alone.

5/5

Evaluate question—always A5

This question can be on a final extract and the whole text or just the whole text - either way, the focus is mostly on the entire thing. It can be worded in a number of different ways but you are always looking at how a character or situation has changed or developed across the text.

If it's on a final extract and the whole text, Answer by giving an overview answer and then making a few points on the text as a whole (if you're running out of time, you can get some marks without reading the final part). Then track through this and cover how things have changed.

Type 1: Statement + to what extent do you agree?

'Bobby has brought on the disaster by himself.' To what extent do you agree?

You can fully agree, fully disagree or be between.



'Bobby has brought on the disaster by himself.' To what extent do you agree?

I mostly agree with this view because Bobby sped away without thinking of the consequences. He 'ran out of the door' and 'didn't stop to collect anything on the way'. However, his dad was grumpy with him when he 'snapped' and shouted at him which led him to dash out like he did. In this extract, Bobby 'powered on' even though he knew it was dangerous which could show he is reckless. However, he also 'could not go back and face dad now' so he is being stubborn and leading himself into danger...

(extract, not full answer)

Type 2: Evaluate the way a character is presented. (Could be open or give a way.)

Evaluate how Bobby is presented here.

To what extent could Bobby be said to be to blame for the accident?



Evaluate how Bobby is presented here.

I think Bobby is shown to be a reckless character throughout the text, but he does start to realise he is to blame towards the end. He 'ran out of the door' and 'didn't stop to collect anything on the way' which shows he wasn't thinking ahead. He did this because his dad 'snapped' at him which shows he is led by his emotions as it's an extreme reaction. In the extract, Bobby starts off being reckless as he 'powered on' when it started to get dangerous. However, he changes here and becomes a bit more thoughtful when it 'dawned on him that this was a foolish idea' so he is starting to think of the consequences...

(extract, not full answer)

English Department Exam Guide



Prose Writing

What: one creative writing task from a choice of four

Where: Language Component 1, Section B

We recommend doing this before section A

Time management—45 minutes

First 5 minutes: read tasks carefully and think about which to choose. Plan.

Next 35 minutes: carefully write your story.

Last 5 minutes: proofread thoroughly as SPaG and vocabulary is 40% of the mark.

Task types

- Title choice
- Story opening
- Story ending
- Write about a time when you...

Essential prose ingredients

An opening hook - may create mystery, raise a question or create an expectation

A single character to focus on - show their thoughts and feelings clearly

Short timescale - limit your story to events that take place over a day or even an hour

Plot based on reality and experience - there is not enough time to introduce a fantasy setting or to describe lots of action. You cannot realistically write about what you have not experienced (you haven't experienced it if you've seen it in a film or played it in a computer game!)

A twist - short stories need something which surprises the reader. You could make your story end in an unexpected way, include a surprising event or have someone not act in the way we expected. Try to foreshadow this

A conclusive ending - a cliff-hanger might make the examiner think you just ran out of time

A clear link to the task - plan using a word wall to ensure you constantly refer back to the main point of the story

Avoid:

- Too much dialogue - it's hard to follow and doesn't move on the plot
- A predictable plot - it's very, very boring
- Tense changes - they'll drop your SPaG mark down to the bottom
- Lots of action - there isn't time to describe it properly so it'll seem rushed
- Lack of purpose - readers don't want to finishing and think, 'so what?'
- Telling rather than showing

Make sure you know:

- How to punctuate dialogue correctly
- Words you can confidently spell
- How to vary sentence structure
- How to paragraph effectively
- How much you can write in the time given
- Whether you prefer to write in first or third person
- Whether you prefer to write autobiographically
- Which task type you prefer
- The kind of story you are successful at writing
- How to tweak a story to fit different tasks

Must be correct:



- Capital letters
- Commas and full stops
- Apostrophes
- Sentence construction