

Starter for 10....

1. How many papers do you sit for your English Language GCSE?
2. How many questions are on each paper?
3. How many sections are there?
4. Are they equally weighted (are all the *sections* worth the same marks)?
5. Which is the highest value question in Section A?

Starter for 10....

1. How many papers do you sit for your English Language GCSE? **TWO**
2. How many questions are on each paper? **FIVE**
3. How many sections are there? **TWO**
4. Are they equally weighted (are all the *sections* worth the same marks)? **YES – Section A is worth 40 marks and section B is worth 40 marks even though it only has one question in it.**
5. Which is the highest value question in Section A? **QUESTION 4**

Learning to identify the importance of question one and to analyse explicit information from a text

Your English Language GCSE

2 exams:

Paper 1: Explorations in creative reading and writing – 1hr 45 mins – 50% of GCSE

Paper 2: Writer's viewpoints and perspectives– 1hr 45 mins – 50% of GCSE

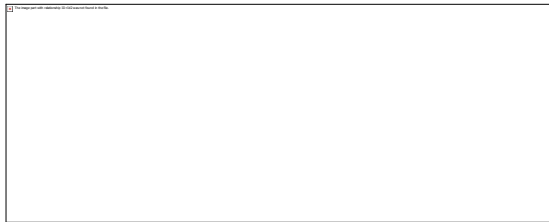
LO: understand GCSE exam requirements. **Identify** the importance of question one and to **analyse** explicit information from a text

Your English Language GCSE

The English Language GCSE is divided into two papers.

Paper One: Explorations in creative reading and writing

Paper Two: Writers' viewpoints and perspectives



PAPER ONE

50% of GCSE

1 hour 45 minutes

80 marks

40 marks for reading

40 marks for writing

1 source (Fiction)

1 short question (4 marks)

2 longer questions (8 marks)

1 extended question (20 marks)

1 extended writing question (40 marks)

PAPER TWO

50% of GCSE

1 hour 45 minutes

80 marks

40 marks for reading

40 marks for writing

2 sources (Non-fiction)

1 short question (4 marks)

2 longer questions (8+12 marks)

1 extended question (16 marks)

1 extended writing question (40 marks)

LO: understand GCSE exam requirements. **Identify** the importance of question one and to **analyse** explicit information from a text

English Language Creative Reading and Writing: Paper 1

Question 1: FIND information from the text. (4 marks)

Question 2: Analyse language (8 marks)

Question 3: Analyse structure (8 marks)

Question 4: Evaluate/give your opinion (20 marks)

Writing section: Complete a piece of creative writing (40 marks)

Put the following techniques
into TWO columns:

LANGUAGE **and** **STRUCTURE**

Which of the following are **language** techniques and which are **structural** techniques?

- Dialogue
- Action/ climax
- Simile
- Pathetic Fallacy
- Paragraph Size
- Sentence types
- Verbs/ adjectives
- Metaphor
- End
- Narrative perspective
- Rise in Action
- Opening
- Personification
- Fall in action
- Cliff hanger
- Onomatopoeia
- Flashback
- Paragraph order
- Sentence order
- Imagery
- Emotive language

LO: analyse how language and structural techniques are used to create effects and influence readers

How did you do?

Language

- Simile
- Metaphor
- Personification
- Pathetic Fallacy
- Sentence types
- Verbs/ adjectives
- Adjectives
- Onomatopoeia
- Imagery
- Emotive language

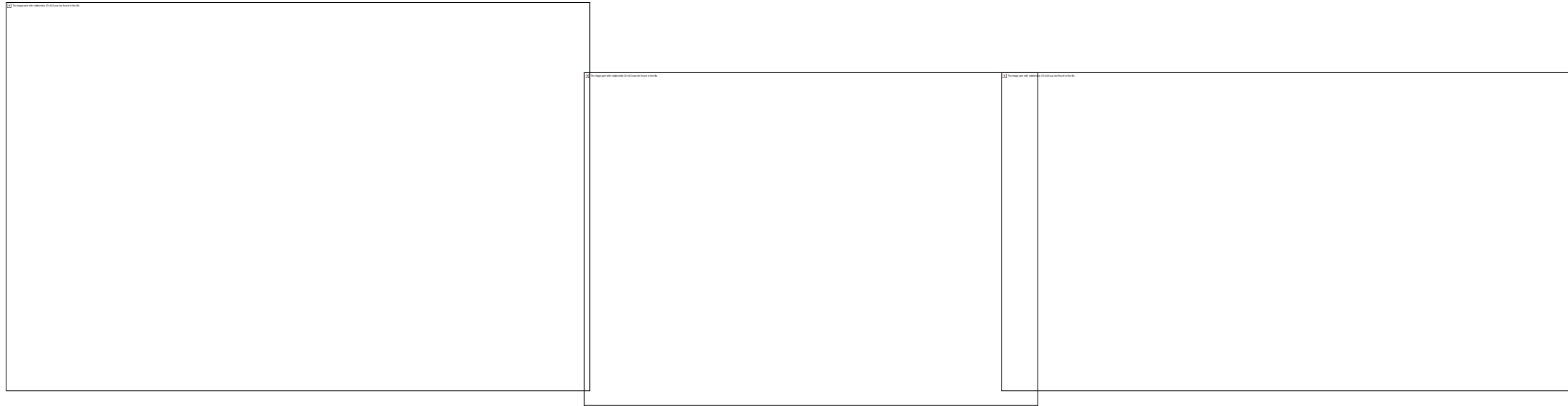
Structure

- Dialogue
- Opening
- Rise in action
- Action/ climax
- Fall in action / End
- Cliff hanger
- Flashback
- Paragraph order/size
- Sentence order/size
- Narrative perspective

Lo: analyse how language and structural techniques are used to create effects and influence readers

Question 4 - Evaluate

What does it mean to EVALUATE something?



LO: understand how to approach Q4. Evaluate how authors create effects.

Critical Response

Can you think of any words which might mean to be critical?

Evaluate

Assess

Judge

Comment

If you are providing a critical response to a text, does it have to be negative?

LO: understand how to approach Q4. Evaluate how authors create effects.

Words and phrases can be used to achieve different effects

When answering questions on the reading section of the exam, you need to pay close attention to the reasons **why** a writer has used particular **words** or **phrases**.

Words can have subtle **implications** beyond their obvious meaning- these are called '**connotations**'. For example:

Peter shut the door.

Peter slammed the door.



When the verb 'shut' is used, it doesn't imply anything about Peter's emotions. The verb 'slammed' has a similar meaning to 'shut', but it gives the impression that Peter is angry or tense.

I sniggered when I saw Paul's costume.

I chuckled when I saw Paul's costume.



The verbs 'sniggered' and 'chuckled' both mean the writer laughed, but 'sniggered' has a slightly nastier connotation, as if the writer is making fun of Paul.

LO: understand how to approach Q4. Evaluate how authors create effects.

Phrases you might need...

When writing a critical response to the writer's descriptions, you don't say whether you think they are good or bad. **Not obviously anyway.**

Show in your analysis of the language, how much of an impact the words might have on the reader **by using carefully placed words.**

The writer clearly demonstrates...

The author's clever use of _____ shows...

The writer's convincing description of _____ includes...

The use of _____ carefully _____s the reader because...

Which word in each phrase provides the evaluation?

LO: understand how to approach Q4. Evaluate how authors create effects.

Remember to use your C words

There are other evaluative words, of course, but if you remember these to begin with, you will start to write a critical response without much problem.

The writer **clearly** demonstrates...

The author's **clever** use of _____ shows...

The writer's **convincing** description of _____ includes...

The use of _____ **carefully** _____s the reader because...

Critical = C word

LO: understand how to approach Q4. Evaluate how authors create effects.

**Reading the
extract: Check
for
understanding**

***In this
extract, King
Herod has
ordered all
boys under
the age of
two years
old to be
killed.***

1 On the night that I was born, my father, Marinus, left our home while my mother
2 was in labour and, over the eight hours that followed, slaughtered a dozen infant boys,
3 the sons of our neighbours and friends, each one under the age of two years.

4 He owned four swords, including a pair of gladii and an ornamental sica that had
5 been handed down through three generations of our family, but he chose the smallest
6 weapon in his arsenal, a triangular dagger with a wooden handle and silver blade known
7 as a parazonium, to end life. A ruby jewel of considerable value lay at the centre of the
8 quillion, its liquid blush ready to reflect the blood that spilled from the bodies.

9 A man of duty, he did not hesitate as he marched from door to door, searching
10 each house for hidden nurslings before plunging his knife into the heart of every boy he
11 found, and while mothers screamed in horror and rained curses down upon his head,
12 fathers stood silently in corners, mute and impotent, knowing that if they dared to speak,
13 the blade would surely find its way across their throats before their sentence came to an
14 end. Older siblings trembled in fear as they watched Marinus go about his dark business,
15 soiling themselves, frightened that they, too, were about to face the judgment of the gods
16 for some unspecified crime, but no, once the babe had been dispatched from this world
17 for the next, my father barely glanced in their direction before making his way to the next
18 house, and the next, and the next after that.

Reading the extract: Check for understanding

In this extract, King Herod has ordered all boys under the age of two years old to be killed.

On the night that I was born, my father, Marinus, left our home while my mother was in labour and, over the eight hours that followed, slaughtered a dozen infant boys, the sons of our neighbours and friends, each one under the age of two years.

He owned four swords, including a pair of gladii and an ornamental sica that had been handed down through three generations of our family, but he chose the smallest weapon in his arsenal, a triangular dagger with a wooden handle and silver blade known as a parazonium, to end life. A ruby jewel of considerable value lay at the centre of the quillion, its liquid blush ready to reflect the blood that spilled from the bodies.

A man of duty, he did not hesitate as he marched from door to door, searching each house for hidden nurslings before plunging his knife into the heart of every boy he found, and while mothers screamed in horror and rained curses down upon his head, fathers stood silently in corners, mute and impotent, knowing that if they dared to speak, the blade would surely find its way across their throats before their sentence came to an end. Older siblings trembled in fear as they watched Marinus go about his dark business, soiling themselves, frightened that they, too, were about to face the judgment of the gods for some unspecified crime, but no, once the babe had been dispatched from this world for the next, my father barely glanced in their direction before making his way to the next house, and the next, and the next after that.

- 1) What relation is the speaker to Marinus?
- 2) How many swords does Marinus have?
- 3) What was special about the sword he chose to use?
- 4) What task was he ordered to do?

Check your answers -

- **1) What relation is the speaker to Marinus? He is his son/child?**
- **2) How many swords does Marinus have? 4**
- **3) What was special about the sword he chose to use? It is triangular, it is his smallest weapon and it has a ruby jewel in its handle**
- **4) What task was he ordered to do? Kill all baby boys**

Analysis of language 1: Reading the extract

In this extract, King Herod has ordered all boys under the age of two years old to be killed.

On the night that I was born, my father, Marinus, left our home while my mother was in labour and, over the eight hours that followed, slaughtered a dozen infant boys, the sons of our neighbours and friends, each one under the age of two years.

He owned four swords, including a pair of gladii and an ornamental sica that had been handed down through three generations of our family, but he chose the smallest weapon in his arsenal, a triangular dagger with a wooden handle and silver blade known as a parazonium, to end life. A ruby jewel of considerable value lay at the centre of the quillion, its liquid blush ready to reflect the blood that spilled from the bodies.

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A student, having read this section of the text, said 'Marinus is a threatening and imposing figure. He is clearly merciless.' To what extent do you agree?

Analysis of language 1: Reading the extract

In this extract, King Herod has ordered all boys under the age of two years old to be killed.

On the night that I was born, my father, Marinus, left our home while my mother was in labour and, over the eight hours that followed, slaughtered a dozen infant boys, the sons of our neighbours and friends, each one under the age of two years.

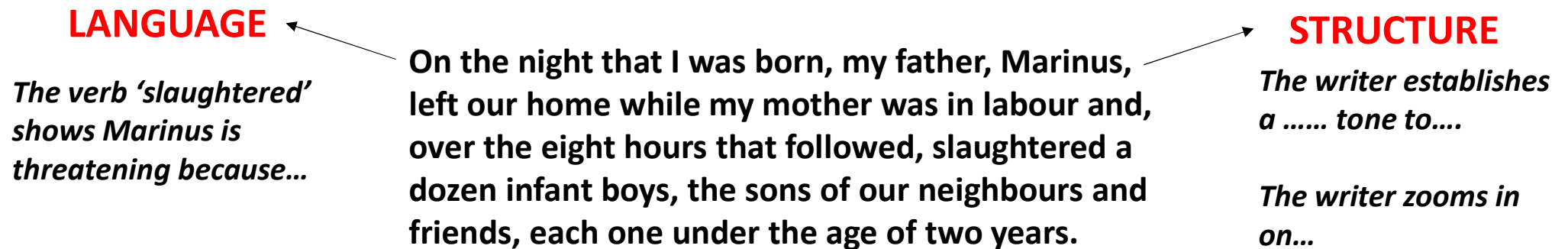
He owned four swords, including a pair of gladii and an ornamental sica that had been handed down through three generations of our family, but he chose the smallest weapon in his arsenal, a triangular dagger with a wooden handle and silver blade known as a parazonium, to end life. A ruby jewel of considerable value lay at the centre of the quillion, its liquid blush ready to reflect the blood that spilled from the bodies.

A man of duty, he did not hesitate as he marched from door to door, searching each house for hidden nurslings before plunging his knife into the heart of every boy he found, and while mothers screamed in horror and rained curses down upon his head, fathers stood silently in corners, mute and impotent, knowing that if they dared to speak, the blade would surely find its way across their throats before their sentence came to an end. Older siblings trembled in fear as they watched Marinus go about his dark business, soiling themselves, frightened that they, too, were about to face the judgment of the gods for some unspecified crime, but no, once the babe had been dispatched from this world for the next, my father barely glanced in their direction before making his way to the next house, and the next, and the next after that.

1. **Discuss: How has language been used to present Marinus? How has structure been used to present Marinus?**
2. **Annotate: Make notes around the extract that detail language and structural methods used to help you prove the statement correct/incorrect.**

Analysis of language 1: Considering the extract

DISCUSS: Let's consider the first sentence. How has language and structure been used to present Marinus as threatening, imposing and merciless?



MODEL: Let's write up our ideas together as a class. Watch as I model on the board and check the following.

Answer includes both language and structure points to back up my opinion on the statement.

Answer includes continuously links back to the original statement.

Answer includes multiple interpretations of ideas.

Answer discusses the effect on the reader.

Analysis of language 1: Reading the extract

A student, having read this section of the text, said ‘Marinus is a threatening and imposing figure. He is clearly merciless.’ To what extent do you agree?

Shows perceptive and detailed evaluation:

- Evaluates critically and in detail the effect(s) on the reader
- Shows perceptive understanding of writer’s methods
- Selects a range of judicious textual detail
- Develops a convincing and critical response to the focus of the statement

*I agree/disagree with the student’s statement.
Marinus’ threatening and imposing figure is first
presented to readers when...*

Ensure your answer:

includes both language and structure points to back up my opinion on the statement.

includes continuously links back to the original statement.

includes multiple interpretations of ideas.

discusses the effect on the reader.



Analysis of language 2: Reading the extract

In this extract, the narrator is describing what it is like to sleep rough on the streets.

If you think sleeping rough's just a matter of finding a dry spot where the fuzz won't move you on and getting your head down, you're wrong. Not your fault of course - if you've never tried it you've no way of knowing what it's like, so what I thought I'd do was sort of talk you through a typical night. That night in the Vaudeville alcove won't do, because there were two of us and it's worse if you're by yourself. So you pick your spot. Wherever it is (unless you're in a squat or a derelict house or something) it's going to have a floor of stone, tile, concrete or brick. In other words it's going to be hard and cold. It might be a bit cramped, too - shop doorways often are. And remember, if it's winter you're going to be half frozen before you even start. Anyway you've got your place, and if you're lucky enough to have a sleeping bag you unroll it and get in. Settled for the night? Well maybe, maybe not. Remember my first night? The Scouser? 'Course you do. He kicked me out of my bedroom and pinched my watch. Well, that sort of thing can happen any night, and there are worse things. You could be peed on by a drunk or a dog. Happens all the time - one man's bedroom is another man's lavatory. You might be spotted by a gang of lager louts on the lookout for someone to maim. That happens all the time too, and if they get carried away you can end up dead. There are the guys who like young boys, who think because you're a dosser you'll do anything for dosh, and there's the psycho who'll knife you for your pack. So, you lie listening. You bet you do. Footsteps. Voices. Breathing, even. Doesn't help you sleep.



Analysis of language 2: Reading the extract

In this extract, the narrator is describing what it is like to sleep rough on the streets.

And don't forget the cold. If you've ever tried dropping off to sleep with cold feet, even in bed, you'll know it's impossible. You've got to warm up those feet, or lie awake. And in January, in a doorway, in wet trainers, it can be quite a struggle. And if you manage it, chances are you'll need to get up for a pee, and then it starts all over again. And those are only some of the hassles. I haven't mentioned stomach cramps from hunger, headaches from the flu, toothache, fleas and lice. I haven't talked about homesickness, depression or despair. I haven't gone into how it feels to want a girlfriend when your circumstances make it virtually impossible for you to get one – how it feels to know you're a social outcast in fact, a non-person to whom every ordinary everyday activity is closed. So. You lie on your bruises, listening. Trying to warm your feet. You curl up on your side and your hip hurts, so you stretch out on your back so your feet stay cold and the concrete hurts your heels. You force yourself to lie still for a bit, thinking that'll help you drop off, but it doesn't. Your pack feels like a rock under your head and your nose is cold. You wonder what time it is. Can you stop listening now, or could someone still come? Distant chimes. You strain your ears, counting. One o'clock? It can't be only one o'clock, surely?

A student, having read this section of the text, said 'The narrator clearly has experience of sleeping rough on the streets and they are now used to it.' To what extent do you agree?



Analysis of language 2: Considering the extract

DISCUSS: Let's consider the first sentence. How has language and structure been used to show the narrator has experience of sleeping rough on the streets?

LANGUAGE

The direct address of 'you're wrong' suggests...

If you think sleeping rough's just a matter of finding a dry spot where the fuzz won't move you on and getting your head down, you're wrong.

STRUCTURE

The writer establishes a tone to....

The writer zooms in on...

MODEL: Let's write up our ideas together as a class. Watch as I model on the board and check the following.

Answer includes both language and structure points to back up my opinion on the statement.

Answer includes continuously links back to the original statement.

Answer includes multiple interpretations of ideas.

Answer discusses the effect on the reader.



Analysis of language 2: Reading the extract

A student, having read this section of the text, said ‘The narrator clearly has experience of sleeping rough on the streets and they are now used to it.’ To what extent do you agree?

Shows perceptive and detailed evaluation:

- Evaluates critically and in detail the effect(s) on the reader
- Shows perceptive understanding of writer’s methods
- Selects a range of judicious textual detail
- Develops a convincing and critical response to the focus of the statement

*I agree/disagree with the student’s statement.
The narrator clearly has/does not have
experience of sleeping rough on the streets
because...*

*Furthermore, I agree/disagree with the idea that
the narrator is used to the idea of sleeping rough
because...*

Ensure your answer:

**includes both language and
structure points to back up
my opinion on the
statement.**

**includes continuously links
back to the original
statement.**

**includes multiple
interpretations of ideas.**

**discusses the effect on the
reader.**