



This examination paper has been broken down with each question having the strategies you might use to answer them written beneath the question.



AQA

Please write clearly in block capitals.

Centre number

Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

GCSE ENGLISH LANGUAGE (8700)

Paper 1 Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

Materials:

For this paper you must have:

- Source A – printed within the question paper.

Instructions

- Answer all questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on 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 of 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 should make sure you leave sufficient time to check your answers.

PAPER 1 = FICTION

1 Extract

4 Reading Questions

1 Writing Task

Source A

Note: For the purpose of this specimen paper, the extract from Jamaica Inn has been reproduced within the paper for Copyright reasons. For all future papers the Source will be a separate insert.

This extract is from the opening of a novel by Daphne du Maurier. Although written in 1936 it is set in the past. In this section a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.

Jamaica Inn

5 It was a cold grey day in late November. The weather had changed overnight, when a backing wind brought a granite sky and a mizzling rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist. It would be dark by four. The air was clammy cold, and for all the tightly closed windows it penetrated the interior of the coach. The leather seats felt damp to the hands, and there must have been a small crack in the roof, because now and again little drips of rain fell softly through, smudging the leather and leaving a dark-blue stain like a splodge of ink.

10 The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

15 The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

20 The few passengers huddled together for warmth, exclaiming in unison when the coach sank into a heavier rut than usual, and one old fellow, who had kept up a constant complaint ever since he had joined the coach at Truro, rose from his seat in a fury; and, fumbling with the window-sash, let the window down with a crash, bringing a shower of rain upon himself and his fellow-passengers. He thrust his head out and shouted up to the driver, cursing him in a high petulant voice for a rogue and a murderer; that they would all be dead before they reached
25 Bodmin if he persisted in driving at breakneck speed; they had no breath left in their bodies as it was, and he for one would never travel by coach again.

30 Whether the driver heard him or not was uncertain: it seemed more likely that the stream of reproaches was carried away in the wind, for the old fellow, after waiting a moment, put up the window again, having thoroughly chilled the interior of the coach, and, settling himself once more in his corner, wrapped his blanket about his knees and muttered in his beard.

35 His nearest neighbour, a jovial, red-faced woman in a blue cloak, sighed heavily, in sympathy, and, with a wink to anyone who might be looking and a jerk of her head towards the old man, she remarked for at least the twentieth time that it was the dirtiest night she ever remembered, and she had known some; that it was proper old weather and no mistaking it for summer this time; and, burrowing into the depths of a large basket, she brought out a great hunk of cake and plunged into it with strong white teeth.

Mary Yellan sat in the opposite corner, where the trickle of rain oozed through the crack in the roof. Sometimes a cold drip of moisture fell upon her shoulder, which she brushed away with impatient fingers.

- 40 She sat with her chin cupped in her hands, her eyes fixed on the window splashed with mud and rain, hoping with a sort of desperate interest that some ray of light would break the heavy blanket of sky, and but a momentary trace of that lost blue heaven that had mantled Helford yesterday shine for an instant as a forerunner of fortune.

Turn over for Section A

Section A: Reading

Answer all questions in this section.

You are advised to spend about 45 minutes on this section.

| | |
|---|---|
| 0 | 1 |
|---|---|

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

List four things from this part of the text about the weather in Cornwall.

[4 marks]

1 _____

2 _____

3 _____

4 _____

0 2

Look in detail at this extract from lines 8 to 18 of the Source:

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

How does the writer use **language** here to describe the effects of the weather?

You **could** include the writer's choice of:

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

The question is asking you to FOCUS on the EFFECT of LANGUAGE.

It IS could... not should. Naming word classes / techniques is not essential to score points but you WILL get more marks if you can.

[8 marks]

THE BIGGEST TIP:

1. Identify 3 examples where language has an effect on the audience (and look to see if they are linked together).

For this question:

Think **Q.U.I.D.** x 3

Q

Quote

What evidence illustrates the point you are making (quote or reference)?

- *The writer uses the phrase [insert quote] to describe the effect of [insert question phrasing].*
- *[Insert quote] is used by the writer to create an effect on the audience.*
- *[Insert quote] has an effect on us an audience.*

0 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]

This is **SHOULD** (not could) – consider writing about EACH bullet point.

FOCUS on the **IMPACT** of structure on the reader – how is information unveiled to us?

For this question:

Think **Q.U.I.D.**

X 3

Exposition

Problem

Climax

Resolution

Equilibrium / Denouement

Quote

Q

What evidence illustrates the point you are making (quote or reference)?

- *The writer uses the phrase [insert quote] to interest us as readers.*
- *[Insert quote] is used by the writer to create interest in the audience.*
- *[Insert quote] has an engaging effect on us as an audience.*

Understanding

U

What does your evidence literally tell us is happening?

- *At this point in the story [insert explanation] is happening.*
- *This quotation shows the audience that [insert explanation] is occurring in the story.*
- *[Insert idea] is clearly happening in the story at this point.*
- *The writer wants us to recognise that [insert idea] is happening in the story.*

Infer

Explain what it is you think the writer is trying to tell us in your quote.

- *By including this the writer is engaging the audience by [insert method].*
- *It makes me feel interested by using [insert effect / technique / event] to create an effect of [insert feeling].*
- *It makes me respond with a feeling / thought of [insert feeling / thought] because it creates a focus on [insert focus].*
- *The structure of the text creates a feeling of [insert feeling] by using [insert method].*

Device / Detail

Which words in your evidence stand out? What are they? Are they part of a device?

- *It is the writer's use of [insert method] that makes this quotation effective in engaging the audience.*
- *The use of [insert method] is effective here in interesting the reader.*
- *The writer uses [insert method] to make his writing interesting for the audience.*

Structural Devices That May Have Been Used

1. The sequence through the passage
2. Movement from big to small – ideas or perspectives
3. Internal cohesion
4. Changing perspective
5. Introductions
6. Developments
7. Reiterations, repetitions, patterns
8. Connection and Links
9. Narrative perspective
10. Shifts in focus
11. Attention drawing ideas
12. Dramatic impact

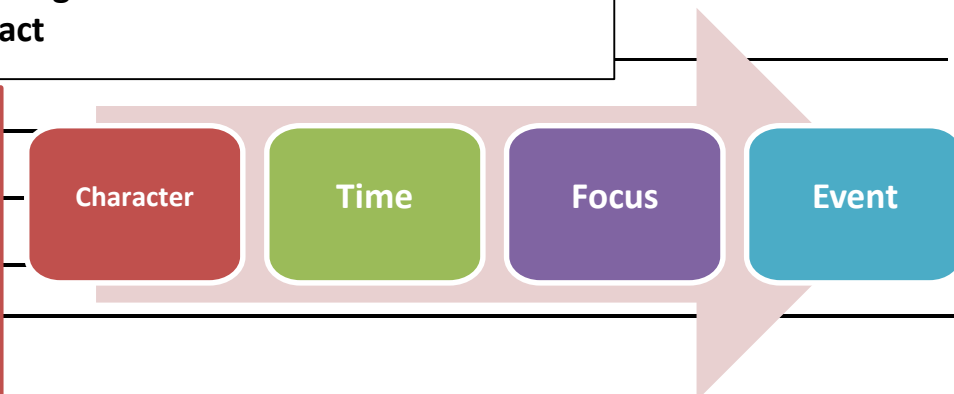
Consider if / how the following things change over the course of the extract – if they do you **MUST** comment on the effect of that change.

Character

Time

Focus

Event



0 4

Focus this part of your answer on the second part of the Source from line 19 to the end.

A student, having read this section of the text said: "The writer brings the very different characters to life for the reader. It is as if you are inside the coach with them."

To what extent do you agree?

Again, this is **SHOULD** (not could) – consider writing about EACH bullet point.

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

DO NOT DISAGREE! Instead think of it as "In what ways do you agree?"
or
"How true is this statement?"

Remember you can use stuff you've mentioned in previous questions (if it is relevant!)

Top Tip:

Use the text to **SUPPORT** the student's statement.

For this question:

Think **Q.U.I.D.** x5

NO introductions and NO conclusions needed for this question. Go straight into responding to the question.

Quote

What evidence illustrates the point you are making (quote or reference)?

- *The writer uses the phrase [insert quote] which supports the student's statement.*
- *[Insert quote] is used by the writer, this reinforces the student's statement.*
- *[Insert quote] has the effect of [insert student's statement].*

Understanding

What does your evidence literally tell us is happening?

- *The quotation supports the student's statement as it shows [insert student's statement].*
- *This quotation shows the audience that [insert student's statement] is occurring in the story.*
- *The writer wants shows us that [insert student comment] is happening in this part of the story.*



Infer

Explain what it is you think the writer is trying to tell us in your quote.

Here you need to evaluate how effective the writer's writing actually is:

- *The writer convinces us through the use of [insert method that [insert student statement]].*
- *The writers uses [insert method] to explore the idea of [insert student's view], it effective because [insert explanation].*
- *The use of [insert method] by the writer has a [insert effect] leading to a reinforcement of the student's comment.*



Device / Detail

Which words in your evidence stand out? What are they? Are they part of a device?

- *It is the writer's use of [insert method] that makes this quotation effective in supporting the student's idea that [insert student comment].*
- *The use of [insert method] is effective here in [insert student comment] and giving the audience the impression...*
- *The writer uses [insert method] to make [insert student comment], it is particularly effective because....*



Writer's Methods

Top language methods to spot and comment on:

- Interesting verbs and adverbs
- Adjectives
- Nouns
- Metaphors / Similes
- The Senses
- Personification
- Onomatopoeia
- Alliteration
- Listing (Rule of Three)
- Repetition
- Sound patterns

Structural Methods That May Have Been Used

13. The sequence through the passage
14. Movement from big to small – ideas or perspectives
15. Internal cohesion
16. Changing perspective
17. Introductions
18. Developments
19. Reiterations, repetitions, patterns
20. Connection and Links
21. Narrative perspective
22. Shifts in focus
23. Attention drawing ideas
24. Dramatic impact

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 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:



Always double check and be conscious of who your audience will be!

Or: Write the opening part of a story about a place that is severely affected by the weather.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

Marks for what you write
(the story / description).

Marks for what how well (and accurately) you
communicate.

THE BIGGEST TIP:

Consider using the knowledge you've acquired in questions 1-4 (including the techniques used by the writer) in your own writing.

Methods You Might Want to Use:



S

Simile

Comparing one thing with another using 'like' or 'as'.

P

Personification

Giving something non-human human characteristics.

A

Alliteration

Repetition of the same sound at the start of connected words.

M

Metaphor

Representing one thing as something else.

R

Repetition

Repeating an idea to reinforce it.

O

Onomatopoeia

Using words that have a sound with what is named.

O

Oxymoron

Using contradicting terms to describe an idea.

D

Description

Using adjectives to vividly illustrate something.

Use DIRECT SPEECH:

e.g. "What's going on?" shouted a frightened passenger at the rear of the coach.

DIRECT SPEECH adds interest, punctuation and a change of focus to your work.

Exposition

Problem

Climax

Resolution

Equilibrium / Denouement

If writing a narrative – consider your structure.

Use a **FULL RANGE OF PUNCTUATION**

. , ? ! : ; " " () –

The more different types you use the **more** marks you'll get.

ALWAYS PLAN YOUR RESPONSE (5 minutes)

Use the framework below – D.A.T.E –

Drop>Attention>Trigger>Echo

What to Write:

Using the image as a STIMULUS follow this framework.

DROP

Drop into the image somewhere and describe what you see, what's going on, what event (if any) is currently unfolding.

ATTENTION

Zoom in on **three** things in the image that draw your attention – describe them in lots of detail.

TRIGGER

Have a dramatic event that is triggered in your story – allow it to change the focus of the story / become the focal point of the story. What happens? Give lots of visual detail – don't forget your direct speech.

ECHO

Go back to a description of the scene as a whole (like an echo) – how has your triggered event changed the scene as a whole? Is it chaos now? Or is it still calm (but slightly different)? Remember to finish off your story appropriately.
