

# English Language Paper 1:

## Reading Fiction

Name:

Teacher:

Class:

## Versatile Vocabulary

1. **What is ‘Versatile Vocabulary’?**

The vocabulary on p.3 is arranged in pairs or **binary opposites** (extreme opposites that contrast with each other). They are words that will help you express your ideas in a confident way if they are used carefully and correctly. They should be learned and used to help analyse texts in English Literature and English Language. For example, rather than describing Lady Macbeth as *bad,* you might say that she is **malevolent** because her **predatory** **duplicity** **transgresses** Jacobean expectations of women.

1. **Why do I need it?**

When you approach the reading or writing of a text, whether you have seen it before or not, it is really helpful to have a range of vocabulary that you feel confident about using. This is so that you can use this vocabulary to push forward your thinking. When you express yourself using these words, you are able to give sophisticated and perceptive responses.

1. **When can I use it?**

Any time! You can use this vocabulary when you analyse literature and language texts, in your speaking and listening assessment and in your non-fiction and fiction writing. When you start writing, it is useful to ask yourself questions like ‘is this **tangible** or **intangible**?’ or ‘is there **order** or **chaos** here?’

1. **How can I remember the vocabulary?**

Quiz yourself using the ‘look, cover, write, check’ technique. When you revise for English Literature, try to link the vocabulary to the characters of themes. For example, Mr Birling is **dogmatic** orShakespeare exposes the **duplicity** of the supernatural.

When you work through the tasks in this booklet, use your green pen to identify and check when you have used the versatile vocabulary. When you review your work, use your green pen to add key vocabulary that will enhance your answers.

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| Solid, real | Concrete | Abstract | Not physical, an idea |
| Tidy, controlled, clear | Order | Chaos | Confusion, disorder |
| Difficult to harm | Secure | Vulnerable | Easy to harm, fragile |
| Stubborn, unchangeable | Dogmatic | Malleable | Able to be changed, flexible |
| Stable, the same | Constant | Volatile | Unpredictable, uncertain |
| Every so often | Intermittent | Perpetual | Cyclical, repetitive, incessant |
| Can be touched, real | Tangible | Intangible | Cannot be touched |
| Can be touched, real | Physical | Metaphysical | Not physical, not real |
| Expected, logical, usual | Natural | Supernatural | Beyond laws of nature, magical |
| Expected, logical, usual | Normal | Abnormal | Beyond what is expected |
| Original, basic, true | Literal | Metaphorical | Symbolic, not literal |
| Logical, using reason | Rational | Emotional | Using mood or feelings |
| Lasting forever | Permanent | Ephemeral | Lasting for a short time, temporary |
| Make stronger, support | Reinforce | Transgress | Go against |
| Right, good | Moral | Immoral | Wrong, bad |
| Kind, good | Benevolent | Malevolent | Unkind, evil |
| Gullible | Credulous | Duplicitous | Two-faced |
| Inside | Interior | Exterior | Outside |
| Unaware; not guilty | Innocent | Corrupt | Wrong, bad, dishonest |
| Less than | Inferior to | Superior to | Better than |
| The best imaginable world | Utopia | Dystopia | The worst imaginable world |
| Staying still | Static | Active | Moving |
| Hunted | Prey | Predator | Hunter |
| Calming | Comforting | Unsettling | Disturbing |
| Free | Liberated | Imprisoned | Trapped |
| Not enough, a lack | Paucity | Excess | Too much, extra |
| Generous, loves people | Philanthropic | Misanthropic | Mean, hates people |
| Dull, boring, ordinary | Banal | Idiosyncratic | Individual, unique, quirky, extraordinary |
| All the same | Homogeneous | Heterogeneous | Varied, mixed, diverse |
| Can end, will end, mortal | Finite | Infinite | Will never end, eternal, immortal |

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| **English Language Paper 1** | |
| **Q1 (4 marks)** | 1. *List four things from the text about…* |
| Copy from the text; no quotation marks needed |
| **Q2 (8 marks)**  **Language** | 1. *How does the writer use language to…?* |
| The writer / We notice / For example / Here, we see that  In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that  Therefore the reader thinks / feels / imagines… because… |
| **Q3 (8 marks)**  **Structure** | 1. *How does the writer use structure to…?* |
| Overall, the text is structured to…  The extract opens with a focus on…, which causes the reader to… because…  The focus then shifts to…, which encourages the reader to… because…  The extract concludes with…, which positions the reader to… because…  [the words *reflect*, *mirror* and *echo* are particularly useful here] |
| **Q4 (20 marks)**  **Evaluation** | 1. *A student, after reading this part, said “…” To what extent do you agree?* |
| Clearly / Evidently / Demonstrably / I agree because / Here, we see that / In other words / More specifically / In particular / It is almost as if / It is as though / Metaphorically / Symbolically / Maybe / Perhaps / It could be / It seems that / Therefore the reader thinks / feels / imagines… because…. |

## Theme 1: The Normal and the Abnormal

The texts you will read and respond to here are separated into themes. This will help you make links between these texts and also recognise some of these themes when you see a piece of writing you haven’t seen before. Things, people or ideas that are **normal** are expected, predictable, stable and natural. Things, people or ideas that are **abnormal** are unexpected, unpredictable, unstable and unnatural. They **transgress** the rules of **normality.** In texts, you might read about **normal** and **abnormal** things, people or ideas. Usually, writers try to emphasise that something is **abnormal** by comparing it to something **normal**. To do this, they can use **contrast** or **juxtaposition.**

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| **Tier 3 Vocabulary** | |
| **Term** | **Meaning** |
| **Contrast**  (*Verb*) | If you **contrast** one thing with another, you point out the differences between them. |
| **Contrast**  (*Noun*) | A **contrast** is a great difference between two or more things which is clear when you compare them. |
| **Juxtapose**  (*Verb*) | If you **juxtapose** two contrasting objects, images, or ideas, you place them together or describe them together, so that the differences between them are emphasised. |
| **Juxtaposition**  (*Noun*) | The **juxtaposition** of two contrasting objects, images, or ideas is the fact that they are placed together or described together to emphasise differences between them. |
| **Simile**  (*Noun*) | A **simile** is an expression which describes a person or thing as being similar to someone or something else. For example, the sentence 'She runs like a deer' contains a simile. |
| **Linear**  (Adjective) | A **linear** plot is one in which something changes or progresses straight from one stage to another, and has a starting point and an ending point that are different from each other. |
| **Cyclical**  (Adjective) | A **cyclical** plot is one in which the beginning and the end have the same focus. |

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| **Text 1: Alias Grace, Margaret Atwood** |
| Out of the gravel there are peonies growing. They come up through the loose grey pebbles, their buds testing the air like snails' eyes, then swelling and opening, huge dark-red flowers all shining and glossy like satin. Then they burst and fall to the ground.  In the one instant before they come apart they are like the peonies in the front garden at Mr. Kinnear's, that first day, only those were white. Nancy was cutting them. She wore a pale dress with pink rosebuds and a triple-flounced skirt, and a straw bonnet that hid her face. She carried a flat basket, to put the flowers in; she bent from the hips like a lady, holding her waist straight. When she heard us and turned to look, she put her hand up to her throat as if startled. |

**[P1Q1 AO1] List four things from this part of the text about the peonies:**

1. The peonies are
2. The peonies are
3. The peonies are
4. The peonies are

**[P1Q2 AO2] Look in detail at the underlined quotation.**

1. “Out of the gravel, there are peonies growing”. The “gravel” sets a **banal** and **homogenous** scene because
2. The “gravel” and “pebbles” seem **static** because
3. The “peonies” seem **active** because
4. The scene seems almost **dystopian** because
5. The peonies seem **idiosyncratic** because
6. “Their buds” were “testing the air like snails' eyes”. This simile is **unsettling** because
7. The flowers are “all shining and glossy like satin”. This simile is perhaps **comforting** because
8. The “dark-red” colour of the flowers is perhaps **unsettling** because
9. The verbs “swelling” and “burst” are **unsettling** because
10. Atwood draws our attention to the **ephemeral** quality of nature when
11. In this part of the text, Atwood **contrasts** ideas aboutwith
12. In particular, she **juxtaposes** the words

because

**[P1Q2 AO2] How does the writer use language to describe the peonies?**

*Read this example and then use your notes and annotations to write your own answer*

Atwood depicts the peonies as existing in a **banal** and somewhat **dystopian** landscape. For example, she **juxtaposes** “gravel” and “pebbles” with the “growing” “peonies”. In other words, beautiful and pure nature can emerge from the “grey” background. More specifically, “gravel” and “pebbles” are “grey”, lacking colour, **static** and **homogeneous**, whereas “peonies” are **natural,** **actively** “growing” and **idiosyncratic** in this **banal** landscape. It is almost as if Atwood intends us to see the peonies as a symbol of **utopian** hope. Therefore, the reader imagines that this hope is “growing”, precious and unique, just like the peonies.

Atwood

For example

In other words

More specifically,

It is almost as if

Therefore the reader

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| **Text 2: The Tiger’s Bride, Angela Carter** |
| Gaping doors and broken windows let the wind in everywhere. We mounted one staircase after another, our feet clopping on the marble. Through archways and open doors, I glimpsed suites of vaulted chambers opening one out of another like systems of Chinese boxes into the infinite complexity of the innards of the place. He and I and the wind were the only things stirring; and all the furniture was under dust sheets, the chandeliers bundled up in cloth, pictures taken from their hooks and propped with their faces to the walls as if their master could not bear to look at them. The palace was dismantled, as if its owner were about to move house or had never properly moved in; The Beast had chosen to live in an uninhibited place. |

**[P1Q1 AO1] List four things from this part of the text about the house:**

1. The house
2. The house
3. The house
4. The house

**[P1Q2 AO2] Look in detail at the underlined sections.**

1. Usually, “doors” and “windows” but here, they are
2. Carter **juxtaposes** language that relates to **order** with language that relates to **chaos.** For example
3. Carter **transgresses** our expectations of a “palace” by
4. The rooms look, “through archways”, “like systems of Chinese boxes”, showing “the infinite complexity of the innards of the place”. In other words,
5. It is almost as if the building itself is **duplicitous** because
6. The building contains **idiosyncrasies.** For example
7. “Innards” are **interior** organs. Maybe Carter chooses to describe the “innards of the place” because
8. In the phrase “he and I and the wind”, Carter juxtaposes the **tangible** and **intangible.** More specifically
9. If something is “stirring”, it is This may be **unsettling** because
10. “The palace was dismantled”. A “palace” is usually a place of **security,** authority and powerbut the verb “dismantled” **contrasts** with this idea because
11. A sense of **stasis** is created when

**[P1Q2 AP2] How does the writer use language to create an unsettling atmosphere?**

*Read this example and then use your notes and annotations to write your own answer*

Carter creates an **unsettling** atmosphere by **contrasting** ideas of **order** and **chaos**. For example, “gaping doors and broken windows let the wind in everywhere” and “the palace was dismantled”. In other words, a “palace” that once had “doors” and “windows” to provide **order,** protection and **security** has been destroyed, **transgressing** our expectations of the **stability**, glory and glamour of a “palace”. More specifically, the words “gaping”, “broken” and “dismantled” all highlight the fact that the “palace” is **tangible** and **physical** and therefore perhaps **vulnerable** and fragile. It is almost as if the **chaos** created here shows that **order** is **ephemeral** and **finite.** Therefore the reader is **unsettled** by the disorder that seems inevitable or bound to happen.

Carter

For example

In other words

More specifically,

It is almost as if

Therefore the reader

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| **Text 3: Great Expectations, Charles Dickens** |
| I saw that everything within my view which ought to be white, had been white long ago, and had lost its brightness, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress she wore, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, that skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could. |

**[P1Q1 AO1] List four things from this part of the text about the woman being described:**

1. The woman
2. The woman
3. The woman
4. The woman

**[P1Q2 AO2] Look in detail at the underlined sections.**

1. “Everything… which ought to be white” “was faded”. In other words
2. The colour “white” usually symbolises
3. “Brightness” might represent feelings of
4. The **paucity** of “brightness” may suggest
5. Dickens creates a feeling of **abnormality.** For example
6. The woman is “shrunk” and “sunken”. In other words
7. A **supernatural** feeling is created. For example
8. It is **unsettling** for the reader when
9. It is as if the woman’s purity has been **corrupted** by time. In other words
10. Usually, a skeleton is **static.** However,

**[P1Q2 AO2] How does the writer use language to describe the woman (Miss Havisham)?**

*Read this example and then use your notes and annotations to write your own answer*

Dickens chooses to depict Miss Havisham as an almost **supernatural** being. For example, she is described as a “skeleton” with “dark eyes that moved and looked at me”. In other words, whilst she looked dead and thus should have been **static** and unmoving, her eyes “moved”. More specifically, Dickens **juxtaposes** the ideas of life and death; action and stasis; natural and supernatural by setting up an expectation of stillness that is **transgressed** by the action of eye “move[ment]”. It is almost as if Dickens aims to create fear by giving the reader this unpredictable character who seems both dead and alive at the same time and is therefore **volatile** and perhaps **predatory.** Therefore the reader is **unsettled** by the **perpetual** uncertainty that is created; we wonder which world she belongs to.

Dickens

For example

In other words

More specifically,

It is almost as if

Therefore the reader

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| **Text 4, The Memory Police, Yoko Ogawa** |
| The disappearance of the birds, as with so many other things, happened suddenly one morning. When I opened my eyes, I could sense something strange, almost rough, about the quality of the air. The sign of a disappearance. Still wrapped in my blanket, I looked carefully around the room. The cosmetics on my dressing table, the paper clips and notes scattered on my desk, the lace of the curtains, the record shelf—it could be anything. It took patience and concentration to figure out what was gone. I got up, put on a sweater, and went out into the garden. The neighbours were all outside, too, peering around anxiously. The dog in the next yard was growling softly.  Then I spotted a small brown creature flying high up in the sky. It was plump, with what appeared to be a tuft of white feathers at its breast. I had just begun to wonder whether it was one of the creatures I had seen with my father when I realized that everything I knew about them had disappeared from inside me: my memories of them, my feelings about them, the very meaning of the word “bird”—everything.  “The birds,” muttered the ex-milliner\* across the way. “And good riddance. I doubt anyone will miss them.” He adjusted the scarf around his neck and sneezed quietly. Then he caught sight of me. Perhaps recalling that my father had been an ornithologist\*, he gave me an awkward little smile and went off to work. When the others outside realised what had disappeared, they too seemed relieved. They returned to their morning duties, leaving me alone to stare at the sky. |

\*Milliner – a person who makes or sells women’s hats

\*Ornithologist – a scientist who studies birds

**[P1Q1 AO1] List four things from the first paragraph of the text about the morning being described:**



**[P1Q2 AO2] Look in detail at the underlined sections.**

1. “Air” is usually **intangible**. In other words
2. The adjective “rough” makes the “air” seem **tangible**. In other words
3. A “sign” is a signal or indication that something will happen. The “rough” quality of the “air” is a “sign of disappearance”. Therefore, this is *not* an **idiosyncratic** experience because
4. The dog “growled softly”. Usually, a “growl” is
5. The adverb “softly” makes us think
6. The man “sneezed quietly”. Usually, a “sneeze” is
7. The adverb “quietly” makes us think
8. When we hear about the “small brown creature”, there is a sense of **abnormality** because
9. It is almost as if there is a **paucity** of
10. An **unsettling** atmosphere is created. For example
11. At the end of the extract, there is a contrast between **activity** and **stasis.** For example
12. Our expectations of **normality** are **transgressed** when
13. “Disappearance” seems almost **banal** because

**[P1Q2 AO2] How does the writer use language to describe the experience of the protagonist?**

*Read this example and then use your notes and annotations to write your own answer*

Ogawa chooses to depict the experience of the protagonist as **abnormal, transgressing** the rules of the **normal, natural, physical** world. For example, the “air” seems “almost rough”: the “sign of a disappearance”. In other words, the “air”, which is usually **intangible,** seems **tangible,** signalling to the protagonist that something has disappeared. More specifically, Ogawa uses the adjective “rough” to present the experience as almost **supernatural**; the adjective “rough” means uneven and so there is a sense of threat. It is almost as if Ogawa aims to present this **idiosyncratic** event as unavoidable**;** clearly, the “rough[ness]” of the “air” usually symbolises “disappearance” and so this “sign” has occurred before. Therefore the reader is **unsettled** because, although the conditions seem **excessively abnormal**, for the protagonist, the **tangible** quality of the “air” is a “sign”; something that has happened before; **abnormality** has become part of their daily reality or routine.

Ogawa

For example

In other words

More specifically,

It is almost as if

Therefore the reader

**[P1Q3 AO2] Look at the first line and the last line of the extract.**

The disappearance of the birds, as with so many other things, happened suddenly one morning.

They returned to their morning duties, leaving me alone to stare at the sky.

1. The first sentence focuses on
2. Ogawa reveals that there will be a “disappearance of the birds” because

1. The final sentence focuses on
2. At the end of the extract, the narrator is **static**. Ogawa choses to close the extract in this way because
3. The extract opens with “birds” and ends with the “sky” because
4. The extract is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 4, The Memory Police, Yoko Ogawa** | |
| **Section** | **Focus** |
| Beginning / opening | Curiosity about the disappearance; people “peering”, looking, staring. The reader knows that the “birds” that have disappeared but the narrator does not. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

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| **Text 5: The Vegetarian, Han Kang** |
| It was cold enough as it was, but the sight of my wife was even more chilling. Any lingering alcohol-induced drowsiness swiftly passed off. She was standing, motionless, in front of the fridge. Her face was submerged in the darkness so I couldn’t make out her expression, but the potential options all filled me with fear. Her thick, naturally black hair was fluffed up, dishevelled, and she was wearing her usual white ankle-length nightdress.  On such a night, my wife would ordinarily have hurriedly slipped on a cardigan and searched for her towelling slippers. How long might she have been standing there like that—barefoot, in thin summer nightwear, ramrod straight as though perfectly oblivious to my repeated interrogation? Her face was turned away from me, and she was standing there so unnaturally still it was almost as if she were some kind of ghost, silently standing its ground.  What was going on? If she couldn’t hear me then perhaps that meant she was sleepwalking.  I went toward her, craning my neck to try and get a look at her face.  “Why are you standing there like that? What’s going on . . . “  When I put my hand on her shoulder I was surprised by her complete lack of reaction. I had no doubt that I was in my right mind and all this was really happening; I had been fully conscious of everything I had done since emerging from the living room, asking her what she was doing, and moving toward her. She was the one standing there completely unresponsive, as though lost in her own world. It was like those rare occasions when, absorbed in a late-night TV drama, she’d failed to notice me arriving home. But what could there be to absorb her attention in the pale gleam of the fridge’s white door, in the pitch-black kitchen at four in the morning?  “Hey!”  Her profile swam toward me out of the darkness. I took in her eyes, bright but not feverish, as her lips slowly parted.  “. . . I had a dream.” |

**[P1Q1 AO1] List four things from the first paragraph of the text about the man (the narrator):**

1. The narrator
2. The narrator
3. The narrator
4. The narrator

**[P1Q2 AO2] Look in detail at the underlined sections.**

1. The reader is told what the **natural, normal** and expected behaviour of the woman is. For example
2. Although she was wearing “her usual white ankle-length nightdress”, the wife
3. **Literally**, it was “cold”. **Metaphorically,** the “sight” of his “wife was even more chilling”. In other words
4. There is a **paucity** of For example
5. “Her face was submerged in the darkness”. **Literally,**  **Metaphorically,** perhaps the lack of light could represent a lack of
6. “My wife would ordinarily have hurriedly slipped on a cardigan.” In other words
7. Whilst usually we might expect people to be **active** and **malleable,** the woman is the opposite. She is and For example
8. The woman is “unnaturally still”. In other words
9. She is compared to a “silent” “ghost”. This is **unsettling** because It is almost as if

**[P1Q2 AO2] How does the writer use language to describe the woman?**

*Read this example and then use your notes and annotations to write your own answer*

Kang chooses to describe the woman as “unnatural” or **abnormal**. For example, she describes what “ordinarily” happens, **contrasting** this with the wife’s “unnatural” behaviour. In other words, the wife’s **constancy,** predictabilityand perhaps her **banality** has been **transgressed** by her **abnormal** actions. More specifically, Kang **juxtaposes** the adverbs “ordinarily” and “unnaturally” to show how what was once **ordered** has become unstable and **chaotic.** It is almost as if Kang aims to show that the narrator had relied on the **comfort** of his wife’s “ordinary” actions and, now that they have been challenged, has been destabilised or **unsettled**. Therefore the reader considers that **chaos** and **volatility** is a haunting possibility.

Kang

For example

In other words

More specifically,

It is almost as if

Therefore the reader

**[P1Q3 AO2] Look at the first line and the last line of the extract.**

It was cold enough as it was, but the sight of my wife was even more chilling.

“. . . I had a dream.”

1. The first sentence focuses on
2. Kang reveals that “the sight of my wife was even more chilling” because

1. The final sentence focuses on
2. At the end of the extract, we finally hear the voice of the woman because
3. The extract opens with a “chilling” feeling and ends with the voice of the woman because
4. The extract is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

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| **Text 5, The Vegetarian, Han Kang** | |
| **Section** | **Focus** |
| Beginning / opening [first two paragraphs] | Establishes the fact that the woman is acting “unnaturally”; she is **static;** we wonder why. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

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| **Text 6: Binti, Nnedi Okorafor** |
| The transporter shivered in the sand and I held my breath. Tiny, flat, and black as a prayer stone, it buzzed softly and then slowly rose from the sand. Finally, it produced the baggage-lifting force. I grinned. Now I could make it to the shuttle. I swiped otjize\* from my forehead with my index finger and knelt down. Then I touched the finger to the sand, grounding the sweet smelling red clay into it. “Thank you,” I whispered. It was a half-mile walk along the dark desert road. With the transporter working, I would make it there on time.  Straightening up, I paused and shut my eyes. Now the weight of my entire life was pressing on my shoulders. I was defying the most traditional part of myself for the first time in my entire life. I was leaving in the dead of night and they had no clue. My nine siblings, all older than me except for my younger sister and brother, would never see this coming. My parents would never imagine I’d do such a thing in a million years. By the time they all realized what I’d done and where I was going, I’d have left the planet. In my absence, my parents would growl to each other that I was to never set foot in their home again. My four aunties and two uncles who lived down the road would shout and gossip among themselves about how I’d scandalized our entire bloodline. I was going to be a pariah\*. |

\*Otjize – like red clay: a mixture of butterfat and ochre pigment used by the Himba people of Namibia to protect themselves from the harsh desert climate

\*Pariah – an outcast; someone who is ignored by everyone

**[P1Q1 AO1] List four things from this part of the text about the transporter:**

1. The transporter
2. The transporter
3. The transporter
4. The transporter

**[P1Q3 AO2] Look at the first line and the last line of the extract.**

The transporter shivered in the sand and I held my breath.

I was going to be a pariah

1. The first sentence focuses on
2. At the start, Okorafor causes us to wonder
3. The final sentence focuses on
4. The extract opens with the “transporter” and ends with the narrator’s future because
5. The extract is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 6, Binti, Nnedi Okorafor** | |
| **Section** | **Focus** |
| Beginning / opening [first paragraph] | The transporter; desperation to escape, to leave the current place. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

**[P1Q4 AO4] Look in detail at the language of the second paragraph.**

1. Perhaps the narrator “shut” her “eyes” because
2. “The weight of my entire life was pressing on my shoulders”. In other words
3. “I was defying the most traditional part of myself”. In other words, the narrator is **transgressing**

Okorafor **juxtaposes** the words “defying” and “traditional” because

1. The narrator was leaving “in the dead of night”. **Literally,** perhaps this is because **Metaphorically,** perhaps this implies
2. Usually, **predators** “growl”. Okorafor uses the verb “growl” to describe the reaction of the parents because

It is almost as if

**[P1Q4 AO4] A teacher who read this part of the text said: “It seems like the narrator has to make a very difficult decision. She seems afraid.” To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / ‘brain dump’. The first one has been done for you.**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| The narrator has to make a difficult / easy decision | I “shut my eyes” | Darkness / concealing / interior / static / fear / unsettling / imprisoned / dystopia / hiding |
| The narrator has to make a difficult / easy decision |  |  |
| She seems afraid / unafraid |  |  |
| She seems afraid / unafraid |  |  |

**[P1Q4 AO4] A teacher who read this part of the text said: “It seems like the narrator has to make a very difficult decision. She seems afraid.” To what extent do you agree?**

Clearly, Okorafor constructs the narrator as a character who does / does not have to make a difficult decision.

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore, Okorafor emphasises the ease / difficulty of the narrator’s decision when

For example

In other words

More precisely

because

It may be that

Perhaps

Therefore the reader might

Evidently, Okorafor does / does not depict the narrator as afraid.

For example

Literally

Metaphorically

because

Okorafor might

Perhaps

Therefore the reader could

Furthermore, Okorafor does / does not depict the narrator as afraid when

For example

Literally

Metaphorically

because

Okorafor aims

Maybe

Therefore the reader may

## Theme 2: Liberation and Imprisonment

The texts you will read and respond to here are separated into themes. This will help you make links between these texts and also recognise some of these themes when you see a piece of writing you haven’t seen before. People can be **imprisoned** literally, behind bars. However, they can also be **imprisoned** by stereotypes, expectations, oppression or feelings like fear and anxiety. People can be **physically** and **literally imprisoned** or **emotionally** or **mentally imprisoned.** Sometimes, for those who are **imprisoned, liberation** seems impossible. Sometimes, for those who are **imprisoned, liberation** is all they can think about. **Imprisonment** might lead to feelings of entrapment, confinement, captivity and the sense that these feelings are inescapable or **perpetual.**

|  |  |
| --- | --- |
| **Tier 3 Vocabulary** | |
| **Term** | **Meaning** |
| **Metaphor**  (*Noun*) | A **metaphor** is an imaginative way of describing something by referring to something else which is the same in a particular way. For example, if you want to say that someone is very shy and frightened of things, you might say that they are a mouse. |
| **Tricolon**  (*Noun*) | Rule of three |
| **Anonymous**  (*Adjective*) | Something or someone that is **anonymous** does not have a name. |
| **Anaphora**  (*Noun*) | **Anaphora** is the repetition of the first part of the sentence. |
| **Linear**  (Adjective) | A **linear** plot is one in which something changes or progresses straight from one stage to another, and has a starting point and an ending point that are different from each other. |
| **Cyclical**  (Adjective) | A **cyclical** plot is one in which the beginning and the end have the same focus. |
| **Simile**  (*Noun*) | A **simile** is an expression which describes a person or thing as being similar to someone or something else. For example, the sentence 'She runs like a deer' contains a simile. |

|  |
| --- |
| **Text 1: Everything Under, Daisy Johnson** |
| The places we are born come back. They disguise themselves as migraines, stomach aches, insomnia. They are the way we sometimes wake falling, fumbling for the bedside lamp, certain everything we’ve built has gone in the night. We become strangers to the places we are born. They would not recognise us but we will always recognise them. They are marrow\* to us; they are bred into us. If we were turned inside out there would be maps cut into the wrong side of our skin. Just so we could find our way back. Except, cut wrong side into my skin are not canals and train tracks and a boat, but always: you.  It is hard, even now, to know where to start. For you, memory is not a line but a series of baffling circles, drawing in and then receding. At times I come close to violence. If you were the woman you were sixteen years ago I think I could do it: beat the truth clean out of you. Now it is not possible. You are too old to beat anything out of. The memories flash like broken wine glasses in the dark and then are gone.  There is a degeneration\* at work. You forget where you have left your shoes when they are on your feet. You look at me five or six times a day and ask who I am or tell me to get out, get out. You want to know how you got here, in my house. I tell you over and over. You forget your name or where the bathroom is. I start keeping clean underwear in the kitchen drawer with the cutlery. When I open the fridge my laptop is in there; the phone, the television remote. You shout for me in the middle of the night and when I come running you ask what I’m doing there. You are not Gretel, you say. My daughter Gretel was wild and beautiful. You are not her. |

\*Marrow - bone marrow is the soft fatty substance inside human or animal bones.

\*Degeneration – becoming worse, lower in quality, weaker or more dangerous.

**[P1Q1 AO1] List four things from the final paragraph about the narrator’s mother:**

1. The mother
2. The mother
3. The mother
4. The mother

**[P1Q2 AO2] Look in detail at the underlined sections.**

1. The writer says that “the places we are born” “disguise themselves as migraines, stomach aches, insomnia”. In other words
2. Johnson says that the “places we are born” are “the way we sometimes wake falling, fumbling”. In other words
3. **“**They are marrow to us; they are bred into us.”It is almost as if these “places” are **permanent** and **secure** because
4. “If we were turned inside out there would be maps cut into the wrong side of our skin “. To “cut” is to make a deep mark using a sharp object. **Metaphorically,** Johnson means that memory
5. “Cut wrong side into my skin are not canals and train tracks and a boat, but always: you.” Here, we notice that the speaker’s relationship with her mother is made **tangible.** In other words
6. Memory is **intangible.** However, Johnson makes it seem **tangible.** For example
7. It is almost as if the speaker feels that memory can **imprison.** For example
8. “Memory is not a line but a series of baffling circles, drawing in and then receding.” If something is “baffling”, it is confusing. Here, we see that memory is **imprisoning** the speaker’s mother because
9. “The memories flash like broken wine glasses in the dark and then are gone.” In other words

By using this **simile,** Johnson is implying that memories are and

1. There is an **unsettling** atmosphere created when
2. Johnson chooses **idiosyncratic** imagery of violence and pain, talking about memories being like “broken wine glasses in the dark” and being “cut into the wrong side of our skin”. Perhaps this is because
3. **Perpetual imprisonment** is hinted at when

**[P1Q2 AO2] How does the writer use language to describe memory?**

Johnson chooses to depict memory as causing inescapable pain.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Johnson chooses to depict memory as **imprisoning**.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

**[P1Q3 AO2] Look at the first line and the last line of the extract.**

The places we are born come back.

You are not her.

1. The first sentence focuses on
2. Johnson states that “the places we are born come back” because

1. The final sentence focuses on
2. At the end of the extract, we hear the voice of the narrator Gretel’s mother because
3. The extract opens with the idea that memory can be **cyclical** and ends with Gretel’s mother saying “You are not her” because
4. The extract as a whole is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 1: Everything Under, Daisy Johnson** | |
| **Section** | **Focus** |
| Beginning / opening [first paragraph] | Memory is “cut” into us all; it seems **permanent** but can emerge in painful ways like “migraines”. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

**[P1Q4 AO4] Look in detail at the language of the third paragraph. Think about whether we feel sympathy for the mother.**

1. Johnson uses the second person pronoun “you”. The narrator is addressing and so
2. This makes the reader feel because
3. Johnson uses **anaphora.** For example
4. Johnson lists the actions of the narrator’s mother because
5. The reader is **unsettled** because
6. The mother seems **vulnerable** because
7. Johnson **contrasts** the **banal** with the **idiosyncratic.** For example
8. Johnson uses the repetition of “you are not” to
9. The narrator’s mother’s **abnormal** actions seem **perpetual** because

**[P1Q4 AO4] A student who read the third paragraph of the text said: “I feel sympathy for the narrator’s mother. She seems vulnerable.” To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / ‘brain dump’. The first one has been done for you.**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| I do / do not feel sympathy for the narrator’s mother | “get out, get out” | Repetition = she seems imprisoned / attacked / afraid / prey / static / interior / inferior to her daughter or to the predators in her own mind? |
| I do / do not feel sympathy for the narrator’s mother |  |  |
| She seems vulnerable / secure |  |  |
| She seems vulnerable / secure |  |  |

**[P1Q4 AO4] A student who read the third paragraph of the text said: “I feel sympathy for the narrator’s mother. She seems vulnerable.” To what extent do you agree?**

Clearly, Johnson does / does not create sympathy for the narrator’s mother.

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore, Johnson does / does not create sympathy for the narrator’s mother when

For example

In other words

More precisely

because

It may be that

Perhaps

Therefore the reader might

Evidently, Johnson does / does not depict the mother as vulnerable.

For example

Literally

Metaphorically

because

Johnson might

Perhaps

Therefore the reader could

Furthermore, Johnson does / does not depict the mother as vulnerable when

For example

Literally

Metaphorically

because

Johnson aims

Maybe

Therefore the reader may

|  |
| --- |
| **Text 2: The Parisian, Isabella Hammad** |
| Yesterday, he started feeling lonely. It happened suddenly. Sitting beside the stern\*, waiting for the captain, he became conscious of his back against the bench, a sensation that was bizarrely painful. He was aware of his legs extending from his pelvis. His nose, usually invisible, doubled and intruded on his vision. The outline of his body weighed on him as a hard, sore shape, and his heart beat very fast. He assumed the feeling would pass. But it did not, and that evening simple interactions with the quartermaster\*, dining attendants, other passengers, took on a strained and breathless quality. It must be obvious to them, he thought, how raw his skin felt. During the night he pressed the stem of his pocket watch compulsively in the dark, lifting the lid on its pale face. The ticking lulled him to sleep. Then he woke a second time and, continuing to check the hour as the night progressed, began to see in those twitching hands the spasms of something monstrous. |

\*Stern – the stern of the boat is the back part of it

\*Quartermaster – an officer in the navy responsible for steering a ship

**[P1Q1 AO1] List four things from the last part of the text about the protagonist’s night:**



**[P1Q4 AO4] Look in detail at the language of this extract. A student, who read this extract, said: “The protagonist seems to feel imprisoned in his own body. He is having an unsettling experience”. Complete these sentences.**

1. The protagonist is **anonymous.** In other words
2. “He became conscious of his back against the bench, a sensation that was bizarrely painful.” In other words This seems **abnormal** and **unsettling** because
3. “His nose, usually invisible, doubled and intruded on his vision”. This **abnormal** and unnatural feeling is almost **supernatural** because
4. “The outline of his body weighed on his as a hard, sore shape”. By calling his body a “shape”, Hammad makes the experience seem **unsettling** and **imprisoning** because
5. The narrator’s experience of his “body” **transgresses** our expectations of the **normal** and expected **physical** experience. In other words
6. “Interactions… took on a strained and breathless quality”. In other words
7. The protagonist “began to see in those twitching hands the spasms of something monstrous.” The words “twitching” and “spasms” make the, usually regular, **natural** and expected, movements of the clock hands seem
8. The protagonist’s experience seems almost **dystopian** because
9. There is an atmosphere of potential **chaos** because
10. Whilst our experience of our own body is usually **constant,** the narrator’s seems **volatile** and **malleable.** For example

It is almost as if

1. Perhaps “he pressed the stem of his pocket watch compulsively” because
2. A feeling of **imprisonment** is created when

**[P1Q4 AO4] [P1Q4 AO4] Look in detail at the language of this extract. A student, who read this extract, said: “The protagonist seems to feel imprisoned in his own body. He is having an unsettling experience”. To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / ‘brain dump’. The first one has been done for you.**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| He does / does not seem imprisoned in his own body | “His nose, usually invisible, doubled and intruded on his vision.” | Intrude = interrupt = out of control = chaos = entrapment = captive. Body has become malleable / volatile. He is inferior to his own body. |
| He does / does not seem imprisoned in his own body |  |  |
| He is / is not having an unsettling experience |  |  |
| He is / is not having an unsettling experience |  |  |

**[P1Q4 AO4] [P1Q4 AO4] Look in detail at the language of this extract. A student, who read this extract, said: “The protagonist seems to feel imprisoned in his own body. He is having an unsettling experience”. To what extent do you agree?**

Clearly, Hammad does / does not construct a protagonist who seems to feel imprisoned in his own body.

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore, Hammad does / does not establish the protagonist’s imprisonment when

For example

In other words

More precisely

because

It may be that

Perhaps

Therefore the reader might

Evidently, Hammad shows that the protagonist is / is not having an unsettling experience.

For example

Literally

Metaphorically

because

Hammad might

Perhaps

Therefore the reader could

Furthermore, Hammad depicts the protagonist as / as not having an unsettling experience when

For example

Literally

Metaphorically

because

Hammad aims

Maybe

Therefore the reader may

|  |
| --- |
| **Text 3: The Mars Room, Rachel Kushner** |
| Chain Night happens once a week on Thursdays. Once a week the defining moment for sixty women takes place. For some of the sixty, that defining moment happens over and over. For them it is routine. For me it happened only once. I was woken at two a.m. and shackled and counted, Romy Leslie Hall, inmate W314159, and lined up with the others for an all-night ride up the valley.  They were moving us at that hour for a reason, for many reasons. If they could have shot us to the prison in a capsule they would have. Anything to shield the regular people from having to look at us, a crew of cuffed and chained women on a sheriff’s department bus.  Some of the younger ones were whimpering and sniffling as we pulled onto the highway. There was a girl in a cage who looked about eight months pregnant, her belly so large they had to get an extra length of waist chain to shackle her hands to her sides. She hiccupped and shook, her face a mess of tears. They had her in the cage on account of her age, to protect her from the rest of us. She was fifteen. |

**[P1Q1 AO1] List four things from the first part of the text about the chain night:**

1. Chain Night
2. Chain Night
3. Chain Night
4. Chain Night

**[P1Q3 AO2] Look at the first line and the last lines of the extract.**

Chain Night happens once a week on Thursdays.

They had her in the cage on account of her age, to protect her from the rest of us. She was fifteen.

1. The first sentence focuses on
2. Kushner states that “Chain Night happens once a week on Thursdays” because
3. The final sentence focuses on
4. At the end of the extract, we hear that the girl who “looked about eight months pregnant” was in a “cage” to “protect her”. Leaving the reader with this information causes them to understand and to wonder
5. The extract as a whole is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 3: The Mars Room, Rachel Kushner** | |
| **Section** | **Focus** |
| Beginning / opening [first paragraph] | The importance of “Chain Night” is revealed, as is the identity of the narrator. We understand that this will be a unique event for the narrator. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

|  |
| --- |
| **Text 4: City of the Beasts, Isabel Allende** |
| Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.  What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream. |

**[P1Q1 AO1] List four things from the first part of the text about the nightmare:**

1. The nightmare
2. The nightmare
3. The nightmare
4. The nightmare

**[P1Q2 AO2] Look in detail at the underlined section.**

1. “Wind” was “lashing the trees”. In other words
2. It is almost as if the “wind” is a **predator,** attacking
3. Alexander “had the sensation of being adrift in a boat”. In other words
4. “Being adrift” is being alone, isolated and without direction. This creates the sense that Alexander is almost **imprisoned** because
5. “He pictured the roaring Pacific Ocean a few blocks from his house”. By comparing the storm to the “roaring Pacific Ocean”, Allende makes it seem because
6. The “waves” are described as “spilling” and “furious”. In other words
7. The storm seems inescapable because
8. To be “tangled” is to be twisted together in a way that is difficult to undo. Alexander is “tangled in the images of his bad dream”. His dream seems almost **tangible** because
9. His dream seems to **imprison** him because

**[P1Q2 AO2] How does the writer use language to describe the storm?**

Allende chooses to depict the storm as an inescapable, aggressive tyrant.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Allende chooses to depict the storm as isolating and imprisoning.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

|  |
| --- |
| **Text 5: Their Eyes Were Watching God, Zora Neale Hurston** |
| The people all saw her come because it was sundown. The sun was gone, but he had left his footprints in the sky. It was the time for sitting on porches beside the road. It was the time to hear things and talk.  These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sounds and lesser things. They passed nations through their mouths. They sat in judgment.  Seeing the woman made them remember the envy they had stored up from other times. So they chewed up the back parts of their minds and swallowed with relish. They made burning statements with questions, and killing tools out of laughs. It was mass cruelty. A mood come alive, words walking without masters, walking altogether like harmony in a song. |

**[P1Q1 AO1] List four things from the second paragraph of the text about the people (or “sitters”):**

1. The people (or “sitters”)
2. The people (or “sitters”)
3. The people (or “sitters”)
4. The people (or “sitters” )

**[P1Q3 AO2] Look at the first line and the last lines of the extract.**

The people all saw her come because it was sundown.

It was mass cruelty. A mood come alive, words walking without masters, walking altogether like harmony in a song.

1. The first sentence focuses on
2. Hurston opens with an **anonymous** protagonist: “her” because
3. The final sentence focuses on
4. At the end of the extract, we hear that the “mood” of “mass cruelty” has “come alive”. We are left with this image because
5. Hurston ends with the phrase “harmony in a song” to cause the reader to
6. The extract as a whole is **cyclical** / **linear** because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 5: Their Eyes Were Watching God, Zora Neale Hurston** | |
| **Section** | **Focus** |
| Beginning / opening [first paragraph] | The protagonist is introduced. We know it is “a time to hear things and talk.” Identity of the protagonist is not revealed and the subject of the “talk” is withheld. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

|  |
| --- |
| **Text 6: If Beale Street Could Talk, James Baldwin** |
| I walked out, to cross these big, wide corridors I've come to hate, corridors wider than all the Sahara desert. The Sahara is never empty; these corridors are never empty. If you cross the Sahara, and you fall, by and by vultures circle around you, smelling, sensing, your death. They circle lower and lower: they wait. They know. They know exactly when the flesh is ready, when the spirit cannot fight back. The poor are always crossing the Sahara. And the lawyers and bondsmen and all that crowd circle around the poor, exactly like vultures. Of course, they're not any richer than the poor, really, that's why they've turned into vultures, scavengers, indecent garbage men. I think that, personally, I would be ashamed. But I've had to think about it and now I think that maybe not. I don't know what I wouldn't do to get Fonny out of jail. I've never come across any shame down here, except shame like mine, except the shame of the hardworking black ladies, who call me Daughter, and the shame of proud Puerto Ricans, who don't understand what's happened--no one who speaks to them speaks Spanish, for example--and who are ashamed that they have loved ones in jail. But they are wrong to be ashamed. The people responsible for these jails should be ashamed. |

**[P1Q1 AO1] List four things from this extract about the jail.**

1. The jail
2. The jail
3. The jail
4. The jail

**[P1Q4 AO4] Look in detail at the language of this extract. A teacher, who read this extract, said: “The narrator feels imprisoned. The writer makes me feel sympathy for her.” Complete these sentences.**

1. The corridors are “wider than all the Sahara desert”. In other words
2. “Vultures circle around you”. **Metaphorically,** Baldwin is implying that there are **perpetual** and inescapable
3. The “vultures” are “sensing your death”. **Metaphorically,** Baldwin means that it is almost as if these **predatory** people can “sense” the “death” of
4. Baldwin uses **tricolon** when he describes the lawyers as “vultures, scavengers, indecent garbage men”. Comparing lawyers to these three things makes the reader because
5. Baldwin repeats the adjective “ashamed” to make the narrator seem

**[P1Q4 AO4] [P1Q4 AO4] Look in detail at the language of this extract. A teacher, who read this extract, said: “The narrator feels imprisoned. The writer makes me feel sympathy for her.” To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / ‘brain dump’. The first one has been done for you.**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| The narrator does / does not feel imprisoned | “The Sahara is never empty; these corridors are never empty.” | No peace, no rest, intermittent chaos, predators, paucity of tranquillity, narrator feels observed, trapped, captive. |
| The narrator does / does not feel imprisoned |  |  |
| The reader does / does not feel sympathy for the narrator |  |  |
| The reader does / does not feel sympathy for the narrator |  |  |

**[P1Q4 AO4] [P1Q4 AO4] Look in detail at the language of this extract. A teacher, who read this extract, said: “The narrator feels imprisoned. The writer makes me feel sympathy for her.” To what extent do you agree?**

Clearly, Baldwin does / does not construct a narrator who seems to feel imprisoned.

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore, Baldwin does / does not establish the narrator’s imprisonment when

For example

In other words

More precisely

because

It may be that

Perhaps

Thus the reader might

Evidently, Baldwin does / does not create sympathy for the narrator.

For example

Literally

Metaphorically

because

Baldwin might

Perhaps

Therefore the reader could

Furthermore, Baldwin does / does not encourage us to have sympathy for the narrator when

For example

Literally

Metaphorically

because

Baldwin aims

Maybe

Therefore the reader may

## Theme 3: Order and Chaos

The texts you will read and respond to here are separated into themes. This will help you make links between these texts and also recognise some of these themes when you see a piece of writing you haven’t seen before. Sometimes you find that everything is in **order**; things are expected, routine, **normal**, **natural**, predictable and stable. However, when **chaos** comes, there is a feeling that things become unexpected, **abnormal,** unnatural, unpredictable and unstable. Often, **chaos** occurs when **order** is destabilised by something or someone. Humanity’s common and enduring fear is the fear of the unknown. **Chaos** is often frightening because of this fear that we all have; **chaos** is when we are out of control and the future feels unknown and unknowable.

|  |  |
| --- | --- |
| **Tier 3 Vocabulary** | |
| **Term** | **Meaning** |
| **Contrast**  (*Verb*) | If you **contrast** one thing with another, you point out the differences between them. |
| **Contrast**  (*Noun*) | A **contrast** is a great difference between two or more things which is clear when you compare them. |
| **Juxtapose**  (*Verb*) | If you **juxtapose** two contrasting objects, images, or ideas, you place them together or describe them together, so that the differences between them are emphasised. |
| **Juxtaposition**  (*Noun*) | The **juxtaposition** of two contrasting objects, images, or ideas is the fact that they are placed together or described together to emphasise differences between them. |
| **Simile**  (*Noun*) | A **simile** is an expression which describes a person or thing as being similar to someone or something else. For example, the sentence 'She runs like a deer' contains a simile. |
| **Linear**  (Adjective) | A **linear** plot is one in which something changes or progresses straight from one stage to another, and has a starting point and an ending point that are different from each other. |
| **Cyclical**  (Adjective) | A **cyclical** plot is one in which the beginning and the end have the same focus. |

|  |
| --- |
| **Text 1: The Curious Incident of the Dog in the Night-Time, Mark Haddon** |
| It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example, or a road accident. But I could not be certain about this.  I went through Mrs Shears' gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm.  The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left.  Wellington was a poodle. Not one of the small poodles that have hairstyles but a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken.  I stroked Wellington and wondered who had killed him, and why. |

**[P1Q1 AO1] List four things from this extract about the dog.**

1. The dog
2. The dog
3. The dog
4. The dog

**[P1Q3 AO2] Look at the first and last lines of the extract.**

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house.

I stroked Wellington and wondered who had killed him, and why.

1. The first sentence focuses on
2. Haddon opens with the time and then introduces the dead dog because
3. The final sentence focuses on
4. At the end of the extract, we are given the name of the dog and left with the question of “who had killed him and why”. Haddon perhaps aims to
5. Hurston ends with the word “why” because
6. The extract as a whole is **cyclical** / **linear** because
7. A sense of **order** is created because
8. A sense of **chaos** is created because

**[P1Q3 AO2] Divide the text into three sections. The first is done for you.**

|  |  |
| --- | --- |
| **Text 1: The Curious Incident of the Dog in the Night-Time, Mark Haddon** | |
| **Section** | **Focus** |
| Beginning / opening [first paragraph] | The crime and setting are introduced. Short sentences are perhaps unsettling or unexpected, like the event. |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

|  |
| --- |
| **Text 2: We Need to Talk About Kevin, Lionel Shriver** |
| Debating medium eggs or large, I glanced toward the yogurts. A few feet away, a fellow shopper's frazzled black hair went white at the roots for a good inch, while its curl held only at the ends: an old permanent\* grown out. Her lavender top and matching skirt may have once been stylish, but now the blouse bound under the arms and the peplum served to emphasize heavy hips. The outfit needed pressing, and the padded shoulders bore the faint stripe of fading from a wire hanger. Something from the nether regions\* of the closet, I concluded, what you reach for when everything else is filthy or on the floor. As the woman's head tilted toward the processed cheese, I caught the crease of a double chin.  It was Mary Woolford. I'm not proud of this, but I couldn't face her. I reeled. My hands went clammy as I fumbled with the carton, checking that the eggs were whole. I rearranged my features into those of a shopper who had just remembered something in the next aisle over and managed to place the eggs on the child-seat without turning. Scuttling off on this pretence of mission, I left the cart behind, because the wheels squeaked. I caught my breath in soup\*. |

\*Permanent – permanent hair dye

\*Nether regions – the lowest or furthest part of a place

\*Soup – the soup aisle

**[P1Q1 AO1] List four things from the first part of the extract about the woman that the narrator sees in the supermarket.**

1. The woman
2. The woman
3. The woman
4. The woman

**[P1Q4 AO4] Look in detail at this extract. A parent, who read this extract, said: “The narrator is unsettling. This extract gives a feeling of chaos.” Complete these sentences.**

1. At the start of the extract, there is a sense of **banality.** For example
2. The narrator seems perhaps to be **malevolent** because
3. The confident, self-assured, judgemental and perhaps **malevolent** narrator is **unsettling** because
4. We hear the narrator’s **interior** thoughts, in the first paragraph, about This makes the narrator seem
5. The woman is **anonymous** until the second paragraph, when we find out that her name is Mary Woolford. This changes the tone of the extract from

to

1. To “reel” is to move in an unsteady way, as if you are about to fall. The simple sentence “I reeled” makes the reader think that the narrator, **physically,** is
2. The simple sentence “I reeled” makes the reader think that the narrator, **mentally,** may be
3. To “fumble” is to hold something in an unstable or clumsy way. “I fumbled with the carton, checking that the eggs were whole”. In other words
4. **Metaphorically,** the fact that the narrator “fumbled” with the eggs, checking “that they were whole”, could show how out of control she has become and that she is desperate for
5. “I rearranged my features”. In other words
6. To “rearrange” something is to consciously change and control it. It is almost as if the narrator is trying to
7. To “scuttle” is to move quickly with short steps, often out of fear or embarrassment. At the start of the extract, the narrator seems confident, self-assured, judgemental and perhaps malevolent. However, by the end she is “scuttling off”. In other words
8. The reader feels tension because
9. “I caught my breath in soup”. The writer returns to the **banality** of the supermarket setting but contrasts this with the narrator’s breathlessness. This makes the narrator seem because

**[P1Q4 AO4] [P1Q4 AO4] Look in detail at this extract. A parent, who read this extract, said: “The narrator is unsettling. This extract gives a feeling of chaos. ”To what extent do you agree? Fill in the table below. First, choose whether you agree or disagree. Then choose the quotation and then fill in the notes / ‘brain dump’. The first one has been done for you.**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| The narrator is / is not unsettling | “I caught the crease of a double chin.” | Cruel; judgemental; offensive; self-controlled; confident; hubris? Authoritative / tyrannical? |
| The narrator is / is not unsettling |  |  |
| There is a feeling of order / chaos in this extract |  |  |
| There is a feeling of order / chaos in this extract |  |  |

**[P1Q4 AO4] Look in detail at this extract. A parent, who read this extract, said: “The narrator is unsettling. This extract gives a feeling of chaos. ”To what extent do you agree?**

Clearly, Shriver does / does not construct a narrator who seems unsettling.

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore, Shriver does / does not establish the narrator’s unsettling character when

For example

In other words

More precisely

because

It may be that

Perhaps

Thus the reader might

Evidently, Shriver creates a feeling of order / chaos.

For example

Literally

Metaphorically

because

Shriver might

Perhaps

Therefore the reader could

Furthermore, Shriver embeds this feeling of order / chaos when

For example

Literally

Metaphorically

because

Shriver aims

Maybe

Therefore the reader may

|  |
| --- |
| **Text 3: Oliver Twist, Charles Dickens** |
| Turning down Sun Street and Crown Street, and crossing Finsbury square, Mr. Sikes struck, by 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 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 barking dogs, the bellowing and plunging of the 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 dim 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. |

\*Tumult – great confusion and noise \*Confounded – surprised, confused

\*Discordant – clashing and unpleasant

\*Pens – small area with a fence around it to keep animals in

**[P1Q1 AO1] List four things from the extract about the animals.**



**[P1Q2 AO2] Look in detail at the underlined sections.**

1. There was a “tumult of discordant sounds”. In other words
2. It seems that there was once freedom, **order** and tranquillity. However, the “ground was covered… with filth” the pens were “crowded into” the once “vacant space” and “filled with sheep”. In other words
3. There is an **excess** of
4. There is a **paucity** of
5. It is almost as if the **chaos** in inescapable. For example
6. The idea of “mingling” is repeated. Perhaps this is because
7. Dickens lists the sounds of “whistling”, “barking”, “bellowing” and “bleating”. In other words

By listing these sounds, he makes the place seem

**[P1Q2 AO2] How does the writer use language to make the scene seem chaotic?**

Dickens chooses to demonstrate that **chaos** comes from inescapable dirt and action.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Dickens chooses to list **heterogeneous** sounds to depict **chaos**.

For example

In other words

More specifically,

It is almost as if

Therefore the reader

|  |
| --- |
| **Text 4: At the Bay, Katherine Mansfield** |
| A cloud, small, serene, floated across the moon. In that moment of darkness the sea  sounded deep, troubled. Then the cloud sailed away, and the sound of the sea was a  vague murmur, as though it waked out of a dark dream. All was still. |

**[P1Q2 AO2] Look in detail at this short extract.**

1. “A cloud, small, serene, floated across the moon”. Here, a sense of **order,** harmony and peace is created because
2. The verb “floated” means to levitate or stay up and move slowly or gently. Therefore, the “cloud” is
3. Although the motion is calm, it creates a “moment of darkness”. This reveals that **chaos** could be nearby because “darkness” is literally and represents
4. “The sea sounded deep, troubled.” By **personifying** the sea as “troubled”, Mansfield creates a sense of looming **chaos** because it is almost as if
5. The potential **chaos** is **ephemeral** because
6. “The sound of the sea was a vague murmur”. In other words,
7. Mansfield repeats the idea of “darkness” when she says that the sound of the sea sounded “as though it waked out of a dark dream”. It is almost as if there could be a **paucity** of
8. By saying that the sea sounded “as though it waked out of a dark dream”, she shows that the moon being revealed has made the “darkness” retreat or move away. In other words
9. Ending simply with “all was still”, Mansfield leaves the reader with a sense of **stasis.** In other words,

**[P1Q2 AO2] How does the writer use language to describe the scene?**

Mansfield chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Mansfield chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

**[P1Q3 AO2] Define the focus of each section.**

|  |  |
| --- | --- |
| **Text 4: At the Bay, Katherine Mansfield** | |
| **Section** | **Focus** |
| Beginning / opening:  “A cloud, small, serene, floated across the moon.” | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Middle:  “In that moment of darkness the sea sounded deep, troubled.” | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending:  “Then the cloud sailed away, and the sound of the sea was a vague murmur, as though it waked out of a dark dream. All was still.” | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

|  |
| --- |
| **Text 5: White Fang, Jack London** |
| On one night, while all the house slept, White Fang\* awoke and lay very quietly. And very quietly he smelled the air and read the message it bore of a strange god\*'s presence. And to his ears came sounds of the strange god's movements. White Fang burst into no furious outcry. It was not his way. The strange god walked softly, but more softly walked White Fang, for he had no clothes to rub against the flesh of his body. He followed silently. In the wild, he had hunted live meat that was infinitely timid, and he knew the advantage of surprise.  Then it was that White Fang struck. He gave no warning, with no snarl anticipated his own action. Into the air he lifted his body in the spring that landed him on the strange god's back. White Fang clung with his fore-paws to the man's shoulders, at the same time burying his fangs into the back of the man's neck. He clung on for a moment, long enough to drag the god over backward. Together they crashed to the floor. White Fang leaped clear, and, as the man struggled to rise, was in again with the slashing fangs. |

\*White Fang – a dog

\*Strange god – an intruder

**[P1Q1 AO1] List four things from the extract about White Fang’s attack.**



**[P1Q2 AO2] Look in detail at this extract and, in particular, the underlined sections.**

1. Usually, humans see themselves as **superior** to animals. However, White Fang **transgresses** this expectation because
2. Usually, a God is omnipotent(all-powerful) and omniscient(all-knowing). However, the “strange god” **transgresses** this expectation because
3. **Transgression** of expectations can create a feeling of **chaos** because
4. London establishes an atmosphere with a **paucity** of noise. For example

It is almost as if

1. Whilst usually, quiet is calming, peaceful and ordered, there is a sense of looming (upcoming) **chaos** because
2. White Fang’s overwhelming and perhaps **excessive** violence contrasts with the quiet tension of the start. For example
3. The verb “burying” here literally means to deeply embed but it reminds us of death because
4. The verb “clung” is repeated because

**[P1Q2 AO2] How does the writer use language to describe the fight?**

London chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, London chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

|  |
| --- |
| **Text 6: Turbulence, David Szalay** |
| She stirred airline Bloody Mary\* with a little plastic baton. The engines purred in slow rhythmic waves. She felt the vodka work on her. The tightly packed fabric of the world seemed to loosen. Her mind had more primacy\* over it – her thoughts started to seem like things that were actually happening. Her son’s death, for instance, presented itself in a series of images that felt so true they made her silently tearful. She turned to the window and found only her own face in the dark plastic now, first one kind of loudness, then another, as she was pressed into her seat and the safe world went past in the window. She never quite believed, at this point in the process, that the plane would take off. She always found herself thinking: Surely it should have happened by now, something must have gone wrong – and so it always took her by surprise, it was always somehow a profoundly surprising moment when the plane’s nose lifted, when the plane pulled itself free of the earth – or the feeling was actually more like the earth was falling away. |

\*Bloody Mary – an alcoholic cocktail

\*Primacy – superiority; being the most powerful thing in a situation

**[P1Q1 AO1] List four things from the extract about the protagonist.**



**[P1Q2 AO2] How does the writer use language to present order and chaos?**

Szalay chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Szalay chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

|  |
| --- |
| **Text 7: Lord of the Flies, William Golding** |
| The movement became regular while the chant lost its first superficial\* excitement and began to beat like a steady pulse. Roger ceased to be a pig and became a hunter, so that the centre of the ring yawned emptily. Some of the littluns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself. There was the throb and stamp of a single organism.    The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. The chant rose a tone in agony.    “Kill the beast! Cut his throat! Spill his blood.”  Again the blue-white scar jagged above them and the sulphurous\* explosion beat down. The littluns screamed and blundered about, fleeing from the edge of the forest and one of them broke the ring of biguns in his terror.  “Him! Him!” The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.  “Kill the beast! Cut his throat! Spill his blood!”  The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill.    “Kill the beast! Cut his throat! Spill his blood! Do him in!”  The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, fell on to the beast, screamed, struck, bit, tore. There were no words and no movements but the tearing of teeth and claws.  The clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling heap on the sand. Presently the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was staining the sand. “ |

\*Superficial – on the surface; shallow; exterior; external

**[P1Q1 AO1] List four things from the extract about the group of boys.**



**[P1Q2 AO2] How does the writer use language to describe the weather?**

Golding chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

Furthermore, Golding chooses to

For example

In other words

More specifically,

It is almost as if

Therefore the reader

**[P1Q3 AO2] Divide the text into three and define the focus of each section.**

|  |  |
| --- | --- |
| **Text 7: Lord of the Flies, William Golding** | |
| **Section** | **Focus** |
| Beginning / opening | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Middle | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |
| Ending | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

**[P1Q3 AO2] How does the writer use structure to interest the reader?**

Overall, the text is structured to take the reader on a journey from to

The extract opens with a focus on which causes the reader to because

The focus then shifts to which encourages the reader to because

The extract concludes with which positions the reader to because

**[P1Q4 AO4] Look in detail at the last four paragraphs of the extract. A parent, who read the last four paragraphs of the extract said: “This scene seems chaotic. Everything feels as if it is abnormal.” To what extent do you agree?**

|  |  |  |
| --- | --- | --- |
| **Agree / disagree** | **Quotation** | **Notes / ‘brain dump’** |
| The scene is / is not chaotic |  |  |
| The scene is / is not chaotic |  |  |
| Everything feels as if it is abnormal / normal |  |  |
| Everything feels as if it is abnormal / normal |  |  |

Clearly

For example

In other words

More specifically

because

It could be that

Perhaps

Therefore the reader may

Furthermore,

For example

In other words

More precisely

because

It may be that

Perhaps

Thus the reader might

Evidently,

For example

Literally

Metaphorically

because

Golding might

Perhaps

Therefore the reader could

Furthermore,

For example

Literally

Metaphorically

because

Golding aims

Maybe

Therefore the reader may

|  |
| --- |
| **Text 7: The Water Dancer, Ta-Nehisi Coates** |
| A cold steady rain fell as I drove, the water dripping down from the brim of my hat, puddling on my trousers. I could hear Maynard in the back, with all his games, putting his carnal boasts upon the fancy. I was pushing the horse as hard as I could, because all I wanted was to be home and free of Maynard’s voice, though I could never, in this life, be free of him. Maynard who held my chain. Maynard, my brother who was made my master. And I was trying all I could to not hear, searching for distraction—memories of corn-shucking or young games of blind man’s bluff. What I remember is how those distractions never came, but instead there was a sudden silence, erasing not just Maynard’s voice, but all the small sounds of the world around. And now, peering into the pigeonhole of my mind, what I found were remembrances of the lost—men holding strong on watch-night, and women taking their last tour of the apple orchards, spinsters remanding their own gardens to others, old codgers cursing the great house of Lockless. Legions of the lost, brought across that baleful bridge, legions embodied in my dancing mother.  I yanked at the reins but it was too late. We barrelled right through and what happened next shook forever my sense of a cosmic order. But I was there and saw it happen, and have since seen a great many things that expose the ends of our knowledge and how much more lies beyond it.  The road beneath the wheels disappeared, and the whole of the bridge fell away, and for a moment I felt myself floating on, or maybe in, the blue light. And it was warm there, and I remember that brief warmth because just as suddenly as I floated out, I was in the water, under the water, and even as I tell you this now, I feel myself back there again, in the icy bite of that river Goose, the water rushing into me, and that particular burning agony that comes only to the drowning.  There is no sensation like drowning, because the feeling is not merely the agony, but a bewilderment at so alien a circumstance. The mind believes that there should be air, since there is always air to be had, and the urge to breathe is such a matter of instinct that it requires a kind of focus to belay the order. Had I leapt from the bridge myself, I could have accounted for my new situation. Had I even fallen over the side, I would have understood, if only because this would have been imaginable. But it was as though I had been shoved out of a window right into the depths of the river. There was no warning. I kept trying to breathe. I remember crying out for breath and more I remember the agony of the answer, the agony of water rushing into me, and how I answered that agony by heaving, which only invited more water. |

**[P1Q1 AO1] List four things from the first paragraph of the extract about the man driving the horse. (4 marks)**



**[P1Q2 AO2] Look in detail at the first three paragraphs. How does the writer use language to describe the disaster? (8 marks)**

**[P1Q3 AO2] How does the writer use structure to interest the reader? (8 marks)**

**[P1Q4 AO4] Look in detail at the last four paragraphs of the extract. A teacher, who read the last paragraph of the extract said: “The writer has made the experience seem chaotic. The narrator seems almost imprisoned”. To what extent do you agree? (20 marks)**