

GCSE English Language

Year 10

Spring 1

Homework Booklet

Paper 1



AQA GCSE English Language

Paper 1 50%

Section A:
Reading
1 unseen literature
fiction text

Section B:
Writing
Descriptive or
narrative writing

Total exam time:
1 hour and 45 minutes

Paper 2 50%

Section A:
Reading
1 non-fiction and 1
literary non-fiction
text

Section B:
Writing
Writing to present
a viewpoint

Total exam time:
1 hour and 45 minutes

Paper 1– Section A Reading

Read the extract below from The Night by Ray Bradbury

You are a child in a small town. You are, to be exact, eight years old, and it is growing late at night. Late, for you, accustomed to bedding in at nine or nine-thirty; once in a while perhaps begging Mom or Dad to let you stay up later to hear Sam and Henry on that strange radio that is popular in this year of 1927. But most of the time you are in bed and snug at this time of night.

It is a warm summer evening. You live in a small house on a small street in the outer part of town where there are few street lights. There is only one store open, about a block away; Mrs. Singer's. In the hot evening Mother has been ironing the Monday wash and you have been intermittently begging for ice-cream and staring into the dark.

You and your mother are all alone at home in the warm darkness of summer. Finally, just before it is time for Mrs. Singer to close her store, Mother relents and tells you:

'Run get a pint of ice-cream and be sure she packs it tight.'

You ask if you can get a scoop of chocolate ice-cream on top, because you don't like vanilla, and mother agrees. You clutch the money and run barefooted over the warm evening cement pavement, under the apple trees and oak trees, towards the store. The town is so quiet and far off, you can only hear the crickets sounding in the spaces beyond the hot indigo trees that hold back the stars.

Your bare feet slap the pavement, you cross the street and find Mrs. Singer moving ponderously about her store, singing Yiddish melodies.

'Pint ice-cream?' she says. 'Chocolate on top? Yes!'

You watch her fumble the metal top off the ice-cream freezer and manipulate the scoop, packing the cardboard pint chock full with 'chocolate on top, yes!' You give the money, receive the chill, icy pack, and rubbing it across your brow and cheek, laughing, you thump barefootedly homeward. Behind you, the lights of the lonely little store blink out and there is only a street light shimmering on the corner, and the whole city seems to be going to sleep...

Opening the screen door you find Mom still ironing. She looks hot and irritated, but she smiles just the same.

'When will Dad be home from lodge-meeting?' you ask.

'About eleven-thirty or twelve,' Mother replies. She takes the ice-cream to the kitchen, divides it. Giving you your special portion of chocolate, she dishes out some for herself and the rest is put away, 'For Skipper and your father when they come.'

Skipper is your brother. He is your older brother. He's twelve and healthy, red-faced, hawk-nosed, tawny-haired, broad-shouldered for his years, and always running. He is allowed to stay up later than you. Not much later, but enough to make him feel it is worth while having been born first. He is over on the other side of town this evening to a game of kick-the-can and will be home soon. He and the kids have been yelling, kicking, running for hours, having fun. Soon he will come clomping in, smelling of sweat and green grass on his knees where he fell, and smelling very much in all ways like Skipper; which is natural.

You sit enjoying the ice-cream. You are at the core of the deep quiet summer night. Your mother and yourself and the night all around this small house on this small street. You lick each spoon of ice-cream thoroughly before digging for another, and Mom puts her ironing-board away and the hot iron in its case, and she sits in the armchair by the phonograph, eating her dessert and saying, 'My lands, it was a hot day today. It's still hot. Earth soaks up all the heat and lets it out at night. It'll be soggy sleeping.'

You both sit there listening to the summer silence. The dark is pressed down by every window and door, there is no sound because the radio needs a new battery, and you have played all the Knickerbocker Quartet records and Al Jolson and Two Black Crows records to exhaustion; so you just sit on the hardwood floor by the door and look out into the dark dark dark, pressing your nose against the screen until the flesh of its tip is moulded into small dark squares.

'I wonder where your brother is?' Mother says after a while. Her spoon scrapes on the dish. 'He should be home by now. It's almost nine-thirty.'

'He'll be here,' you say, knowing very well that he will be.

You follow Mom out to wash the dishes. Each sound, each rattle of spoon or dish is amplified in the baked evening. Silently, you go to the living-room, remove the couch cushions and, together, yank it open and extend it down into the double bed that it secretly is. Mother makes the bed, punching pillows neatly to flump them up for your head. Then, as you are unbuttoning your shirt, she says:

'Wait a while, Doug.'

'Why?'

Because. I say so.'

'You look funny, Mom.'

Mom sits down a moment, then stands up, goes to the door, and calls. You listen to her calling and calling Skipper, Skipper, Skiiiiiiiiiperrrrrr over and over. Her calling goes out into the summer-warm dark and never comes back. The echoes pay no attention.

Skipper.

Skipper!

And as you sit on the floor a coldness that is not ice-cream and not winter, and not part of summer's heat, goes through you. You notice Mom's eyes sliding, blinking; the way she stands undecided and is nervous. All of these things.

She opens the screen door. Stepping out into the night she walks down the steps and down the front sidewalk under the lilac bush. You listen to her moving feet.

She calls again. Silence.

She calls twice more. You sit in the room. Any moment now Skipper will reply, from down the long, long narrow street:

All right, Mom! All right, Mother! Hey!'

But he doesn't answer. And for two minutes you sit looking at the made-up bed, the silent radio, the silent phonograph, at the chandelier with its crystal bobbins gleaming quietly, at the rug with the scarlet and purple curlicues on it. You stub your toe on the bed purposely to see if it hurts. It does.

Whining, the screen door opens, and Mother says,

'Come on, Shorts. We'll take a walk.'

Question 1

1 Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the text about the child

4 marks

Question 1 is about finding four facts

- Question 1 tests the ability to find information or ideas in the text.
- There are a maximum of four marks available. One mark is awarded for each fact.
- The facts must come from the right part of the text (lines 1 to 8) and they must be true.
- In this question the facts must be about the child in the story.
- Answers can either quote the text exactly or paraphrase it.

Possible answers—The Child:

- lives in a small town
- is eight years old
- is usually in bed at nine or nine-thirty
- Sometimes begs his parents to let him stay up late
- likes to listen to the radio
- lives in a small house
- lives on a small street
- lives in the outer part of town
- likes ice cream

Time to be the examiner:

Mark the answers below out of 4 (the first one has been done for you), for each answer write a brief paragraph explaining your mark.

Answer 1

01

A *The child is “eight years old”.*

B *The child lives in the outer part of town.*

C *The child is a boy.*

D *The child usually goes to bed at nine or nine-thirty.*

This answer gets 3 marks out of 4 because *A, B and D are facts about the child from the correct part of the text. C doesn't get a mark because we don't find out that the child is a boy until later in the text when he's addressed as “Doug”.*

Question 1

1 Read again the first part of the source, **lines 1 to 8**.

List **four** things from this part of the text about the child

4 marks

Answer 2

01

- A *The child is "to be exact, eight years old".*
- B *He is usually "bedding in at nine or nine-thirty".*
- C *The child lives in a small town.*
- D *His house is small too.*

This answer gets marks out of 4 because _____

Answer 3

01

- A *The child lives on a small street.*
- B *He is alone with his mother in the house.*
- C *He is nine years old.*
- D *The child is scared of the dark.*

This answer gets marks out of 4 because _____

Question 2

02 Look in detail at **lines 9 to 23** of the source.

How does the writer use language here to describe the summer evening?

You could include the writer's choice of:

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

8 marks

Question 2 is about analysing key language features

- In question 2 answers need to explain how the writer has used language to achieve effects and influence the reader.
- There are a maximum of eight marks available.
- Points and examples must come from the right part of the text (lines 9 to 23).
- The points all need to be about how the writer is describing the summer evening.
- Answers should use the correct technical terms to identify different language features.
- They then need to fully explain the effect that each language feature has on the reader.

Mark scheme for question 2

Number of marks	What's written	How it's written
7-8 marks Level 4	In-depth and insightful analysis of the effects of a variety of language features.	Sophisticated technical terminology is used accurately. A perceptive selection of quotes are used to support points throughout.
5-6 marks Level 3	The effects of a selection of relevant language features are all clearly explained.	Technical terminology is used accurately throughout the answer. A variety of suitable quotes are used to support points throughout.
3-4 marks Level 2	Some language features are identified and their effects commented on.	Some technical terminology is used. Might not always be accurate. Some relevant quotes are used to support some of the points.
1-2 marks Level 1	Limited understanding of language features, with occasional comment.	Simple or no mention of subject terminology. May be inaccurate. Few points are supported by relevant quotations or references.

Time to be the examiner:

Use the mark scheme above to give each of these answers a mark out of 8. Explain how you have decided on the marks in the lines below the answers.

Answer 1

02

The writer uses the phrase “warm darkness”, which tells the reader that the weather is hot and it’s night time. The writer repeats the word ‘warm’ later to emphasise that this is important.

The writer also uses onomatopoeia. For example, he uses words like ‘slap’ and ‘thump’. This helps the reader imagine what that sounds like. The child wouldn't run without shoes on if it was cold so the evening is hot. You can hear crickets which appear when it is hot, so that also describes the summer evening.

This answer gets marks out of 8 because _____

Answer 2

02

In this part of the text, the writer suggests that the summer evening is calm by linking it to the idea of sleep. For example, the light imagery in the phrase “lights of the lonely little store blink out” is like turning a light off before going to bed. The phrase “the whole city seems to be going to sleep” supports this.

The writer adds to this sense of calm by describing the evening as quiet. “The town is so quiet” that you can “only hear the crickets”. This means that the “slap” and “thump” of the child’s feet are amplified, as if he’s disturbing the stillness; the writer uses onomatopoeia here to emphasise this disturbance to the reader.

The writer also highlights the heat of the evening. The repetition of the word “warm” suggests that this is a significant part of the evening’s atmosphere. This is then contrasted with the “icy pack” that the child rubs across his face—the writer is describing a contrasting sensation to emphasise the evening’s overall heat.

This answer gets marks out of 8 because _____

Question 3

03 You now need to think about the **whole** of the source.

The text is from the opening of a short story. How has the writer structured the text to create atmosphere?

You could write about:

- the atmosphere the writer creates at the start of the extract
- how and why the writer changes this atmosphere as the extract develops
- any other structural features that interest you.

8 marks

Question 3 is about the structure of the whole text

- Question 3 is about how the writer has used structure to achieve effects and influence the reader.
- There are a maximum of eight marks available.
- Points and examples can come from any part of the text.
- Because this question is about all of the text, answers will need to talk about its overall structure.
- Good answers will comment on a range of structural features including:
 - ⇒ Paragraph level features e.g. connections between paragraphs, shifts in perspective or topic repetition.
 - ⇒ Sentence level features e.g. varying sentence lengths or the text's opening lines.
- All the points in the answer need to be about how the writer creates a particular atmosphere.

Mark scheme for question 3

Number of marks	What's written	How it's written
7-8 marks Level 4	Analyses the effects of a range of structural features confidently and in detail.	Sophisticated technical terminology is used accurately. Uses a perceptive range of examples from across the source.
5-6 <u>marks</u> Level 3	The effects of a variety of structural features are explained.	Technical terminology is used accurately throughout the answer. Suitable examples from the whole text are used and explained.
3-4 marks Level 2	The effects of some structural features are explained.	Some technical terminology is used. Might not always be accurate. Some points are supported with relevant examples from the text.
1-2 marks Level 1	Basic attempts to comment on a few structural features in a simple manner.	Simple or no mention of subject terminology. May be inaccurate. Few references are made to the text and are not always relevant..

Time to be the examiner:

Use the mark scheme above to give each of these answers a mark out of 8. Explain how you have decided on the marks in the lines below the answers.

Answer 1

03

The text is structured to progress the reader from a stage of relative calm to a commotion of nervous energy. The short, opening sentence—"You are a child in a small town" instantly creates a sense of normality; this could be any child in any small town. In its relatability, this simple beginning establishes an atmosphere of tranquillity.

As the text progresses, the writer gradually creates a more exciting atmosphere by introducing small changes of pace. The speech "Run get a pint of ice cream", beginning with an imperative verb, creates a sense of action, which contrasts with the previous sentences and signals a passage of more lively activity.

Repetition is what builds a tense atmosphere in this text. The sentence "Skipper, Skipper, Skipper", for example increases the unease with every reiteration, building towards the italicised, single-word sentence that follows it. The repetition of the verb "calls" also contributes to the sense of growing paranoia; the reader gets the sense that the forced control evident in "We'll take a walk" will not last long.

This answer gets marks out of 8 because _____

Answer 2

03

The atmosphere of the text shifts between calm and excited. To start with there are lots of calm statements, like "It is a warm summer evening" and "you are a child". Then the writer uses excited speech as the child buys ice cream. After that the atmosphere becomes calm again when the writer talks about Skipper. Towards the end, the writer uses tension as the mother calls to Skipper. At the end, the tension goes a bit and they decide to "take a walk"

This answer gets marks out of 8 because _____

Question 4

04 Focus this part of your answer on the second half of the source **from line 48 to the end**.

A student having read this section of the text said: “The writer is successful in showing the reader how both main characters are feeling, and he does this in a variety of ways.” **To what extent do you agree?**

In your response you could:

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

20 Marks

Question 4 is about giving your own opinion

- Question 4 tests the ability to evaluate a text, and to explain your personal opinions on a statement about it.
- This opinion needs to be supported with examples from the text and with an explanation of how each example supports the opinion.
- Points and examples must come from the correct part of the text (Line 48 to the end).
- Answers need to discuss both of the main characters—Doug and his mother.
- There are a maximum of **20 marks** for this question.

Mark scheme for question 4

Number of marks	What’s written	How it’s written
16-20 marks Level 4	In-depth and personal response to the statement, with critical, detailed analysis of writer’s choices.	Opinions are convincingly explained and fully supported with relevant, useful quotations
11-15 marks Level 3	Clearly explained response to the statement that discusses the effect of the writer’s choices.	Opinions are clearly expressed and mostly supported with appropriate quotations.
6-10 marks Level 2	An attempt at a personal response to the statement; some comments on the effect of writer’s methods.	Some opinions are explained and supported with quotations or examples
1-5marks Level 1	Limited response to the statement, with little mention of the effect of the writer’s methods.	Only a few opinions are supported with relevant quotations or examples.

Time to be the examiner:

Use the mark scheme above to give each of these answers a mark out of 20. Explain how you have decided on the marks in the lines below the answers. **Remember these answers are just extracts. You**

Answer 1

04

I agree with the student because the writer is successful in showing me how the young boy is feeling. One of the ways in which the writer does this is using the second person to address the reader. This puts me in Doug’s position showing me his perspective in phrases like “knowing very well that he will be”. Seeing things through Doug’s eyes helps me to see his confidence in his brother.

I also agree with the student because I know how the mother is feeling. The writer describes her as “undecided” and “nervous” to make the reader see that she’s feeling panicked. In addition, the writer uses an image of her “eyes sliding blinking” to help me to imagine how worried she must be about her eldest son.

This answer gets marks out of 20 because _____

Answer 2

04

I think the student is right to say that the writer is successful in showing us how Doug is feeling because his point of view is the perspective of the narrative. However I don’t know if I really understand the mother.

Doug’s feelings are obvious in the text. The writer uses the present tense, phrases like “you listen” and “you notice” go guide the reader’s senses as if they were Doug’s. When Doug deliberately stubs his toe on the bed and it hurts, I feel like I know how that feels and I worry about Skipper too.

But I don’t know if I can understand the mother, because she’s more separate when says “Because I say so.” she doesn’t give her real reasons. She doesn’t explain why they’re going to take a walk either, just using a short sentence instead.

This answer gets marks out of 20 because _____

Neither of the answers above achieve a high level 3 or level 4 mark because they lack detailed analysis of both how Doug and his mother are feeling in lines 48-to the end and how the writer shows us those feelings.

Write your own response to this question which shows more detailed analysis. You can either improve one of the answers above or write your own answer from scratch.

Paper 1– Section A Reading

Last week you looked at answers to section A written by other people. This week you are going to have a go at writing your own answers. Be very strict on giving yourself just 1 hour for this homework as that is how long you will have in the exam. Try to stick to the timings given but most importantly stop after 1 hour (if you are entitled to extra time you can add that on).

Write your answers in this booklet or if you use a word processor in the exam type your answers in a word document.

Read the whole source (10 mins)

At The Bay by Katherine Mansfield

Toi-toi—a type of tall grass

Frieze—coarse woollen cloth

wide-awake—at type of wide-brimmed hat

palings—pointed fence-posts

Very early morning. The sun was not yet risen, and the whole of Crescent Bay was hidden under a white sea-mist. The big bush-covered hills at the back were smothered. You could not see where they ended and the paddocks and bungalows began. The sandy road was gone and the paddocks and bungalows the other side of it; there were no white dunes covered with reddish grass beyond them; there was nothing to mark which was beach and where was the sea. A heavy dew had fallen. The grass was blue. Big drops hung on the bushes and just did not fall; the silvery, fluffy toi-toi was limp on its long stalks, and all the marigolds and the pinks in the bungalow gardens were bowed to the earth with wetness. Drenched were the cold fuchsias, round pearls of dew lay on the flat nasturtium leaves. It looked as though the sea had beaten up softly in the darkness, as though one immense wave had come rippling, rippling - how far? Perhaps if you had waked up in the middle of the night you might have seen a big fish flicking in at the window and gone again ...

Ah-Aah! sounded the sleepy sea. And from the bush there came the sound of little streams flowing, quickly, lightly, slipping between the smooth stones, gushing into ferny basins and out again; and there was the splashing of big drops on large leaves, and something else - what was it? - a faint stirring and shaking, the snapping of a twig and then such silence that it seemed some one was listening.

Round the corner of Crescent Bay, between the piled-up masses of broken rock, a flock of sheep came pattering. They were huddled together, a small, tossing, woolly mass, and their thin, stick-like legs trotted along quickly as if the cold and the quiet had frightened them. Behind them an old sheep-dog, his soaking paws covered with sand, ran along with his nose to the ground, but carelessly, as if thinking of something else. And then in the rocky gateway the shepherd himself appeared. He was a lean, upright old man, in a frieze coat that was covered with a web of tiny drops, velvet trousers tied under the knee, and a wide-awake with a folded blue handkerchief round the brim. One hand was crammed into his belt, the other grasped a beautifully smooth yellow stick. And as he walked, taking his time, he kept up a very soft light whistling, an airy, far-away fluting that sounded mournful and tender. The old dog cut an ancient caper or two and then drew up sharp, ashamed of his levity, and walked a few dignified paces by his master's side. The sheep ran forward in little pattering rushes; they began to bleat, and ghostly flocks and herds answered them from under the sea. "Baa! Baaa!" For a time they seemed to be always on the same piece of ground. There ahead was stretched the sandy road with shallow puddles; the same soaking bushes showed on either side and the same shadowy palings. Then something immense came into view; an enormous shock-haired giant with his arms stretched out. It was the big gum-tree outside Mrs. Stubbs' shop, and as they passed by there was a strong whiff of eucalyptus. And now big spots of light gleamed in the mist. The shepherd stopped whistling; he rubbed his red nose and wet beard on his wet sleeve and, screwing up his eyes, glanced in the direction of the sea. The sun was rising. It was marvellous how quickly the mist thinned, sped away, dissolved from the shallow plain, rolled up from the bush and was gone as if in a hurry to escape; big twists and curls jostled and shouldered each other as the silvery beams broadened. The far-away sky - a bright, pure blue - was reflected in the puddles, and the drops, swimming along the telegraph poles, flashed into points of light. Now the leaping, glittering sea was so bright it made one's eyes ache to look at it. The shepherd drew a pipe, the bowl as small as an acorn, out of his breast pocket, fumbled for a chunk of speckled tobacco, pared off a few shavings and stuffed the bowl. He was a grave, fine-looking old man. As he lit up and the blue smoke wreathed his head, the dog, watching, looked proud of him.

Section A—Reading

(5 Minutes)

1 Read again the first part of the source, **lines 1 to 11**

List **four** things from this part of the text that show what Crescent Bay looks like beneath the mist.

(4 Marks)

(10 Minutes)

2 Look again in detail at **lines 16 to 22** of the source.

How does the writer use language here to describe the shepherd and his animals?

You could include the writer's choice of:

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

(8 marks)

(10 Minutes)

3 You now need to think about the **whole of the source**.

This text is from the opening of a short story.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

(8 Marks)

(25 minutes)

4 Focus this part of your answer on the second half of the source, **lines 23 to the end**.

A student, having read this section of the text said "The writer is successful in creating a detailed and interesting scene for the reader. It is like watching a film of what is happening." **To what extent do you agree?**

In your response you could :

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

(20 Marks)

AQA GCSE English Language

Paper 1 50%

Section A:
Reading
1 unseen literature
fiction text

Section B:
Writing
Descriptive or
narrative writing

Total exam time:
1 hour and 45 minutes

Paper 2 50%

Section A:
Reading
1 non-fiction and 1
literary non-fiction
text

Section B:
Writing
Writing to present
a viewpoint

Total exam time:
1 hour and 45 minutes

Question 5

5 You have been chosen to represent your school at a national creative writing contest. Your entry will be judged by a panel of teachers.

Either:

Write a description suggested by this picture:



Or:

Write the closing part of a story that takes place on a summer evening.

40 marks

Question 5 is about descriptive or narrative writing

- Question 5 tests two things. There are 24 marks for having an interesting and well-organised answer, and 16 marks for good technical accuracy, including spelling, punctuation and grammar.
- The best answers also need to be really well-matched to the format, purpose and audience that are set out in the question.

Mark scheme for question 5

Number of marks	Content & Organisation	Number of marks	Technical Accuracy
19-24 marks Level 4	Imaginative use of structure and language techniques, thoroughly matched to form, purpose and audience.	13-16 marks Level 4	Ambitious use of vocabulary; confidently uses a wide range of grammar and punctuation.
13-18 marks Level 3	Effective writing, using a clear structure and language techniques. Matched to form, purpose and audience.	9-12 marks Level 3	Largely suitable, varied vocabulary; a range of mostly correct grammar and punctuation.
7-12 marks Level 2	Mostly matched to form, purpose and audience. Some language techniques and structural features.	5-8 marks Level 2	Attempts a variety of vocabulary, punctuation and grammar, sometimes successfully.
1-6 marks Level 1	Some sense of purpose, a few relevant ideas linked together, a mostly disorganised structure.	1-4 marks Level 1	Simple vocabulary, grammar and punctuation are used with inaccuracies throughout.

Time to be the examiner: use the mark scheme above to give each of these extracts from answers a mark out of 40. Explain how you have decided on the marks in the lines below the answers. **Remember these are extracts. You will need to write much longer answers in the exam. Give a mark out of 40 based on quality not quantity.**

Answer 1

05

The street was empty except for one figure: it was a little boy. He was roughly dressed. His shoe laces were untied or missing. His hair was as messy as a bird's nest. The little boy's t-shirt was lime green with darker green grass stains.

He stood out in the street. The houses were organised as neatly as a box of matchsticks. Some of the lawns had flowers—like roses and sunflowers.

It was a warm, hot evening, just turning dark but with a bit of light. It shone on the boy like an old-fashioned lantern. It lit his face like a torch. There were no clouds and no stars. Just the little boy, alone in the street, all by himself.

Content & Organisation = /24 because _____

Technical Accuracy = /16 because _____

Total= /40

Answer 2

05

The sun sets slowly on Oak street, it clings to the branches of the trees reluctant to leave. The branches shuffle in its half-light, dappling the pathways below with kaleidoscopic patterns of yellow, orange, black, yellow again. Outside number 42, a cat tries to catch the colours.

A child walks slowly down oak street. He pauses to watch the determined tabby playing in the light, stretches out his arm beneath the tree so it, too, is speckled with the rays. The cat is disturbed by the intrusion and, affronted, skulks off to hide.

The child ambles on. He strokes his fingers through hedges, kicks pebbles along the path, tosses acorns into the air. When the trees end he squints in the brightness and shields his eyes as if in a salute. He wonders the cat is.

Content & Organisation = /24 because _____

Technical Accuracy = /16 because _____

Total= /40

Answer number two scores a lower mark for technical accuracy than it does for content and organisation because the range of punctuation is not as varied as it could be. Re-write answer number 2 using a wider range of punctuation in order to help it achieve a level 4 mark for technical accuracy.

Paper 1– Section B Writing

Last week you looked at answers to section B written by other people. This week you are going to have a go at writing your own answer. Be very strict on giving yourself just 45 minutes for this homework as that is how long you will have in the exam.

Write your answers in this booklet or if you use a word processor in the exam type your answers in a word document.

You should spend 45 minutes answering the question in this section.

You are advised to split your time into:

10 mins—Planning

25 mins—Writing

10 mins—Checking/correcting

- 5 A publisher is running a creative writing competition for school children, which you have decided to enter.

Your entry will be judged by a panel of published authors.

Either:

Write a description suggested by this picture:



Or:

Write the opening part of a story that takes place in misty setting.

(24 marks for content and organisation, 16 marks for technical accuracy = total 40 marks)

