

English Department Revision Guide

English Language Paper 1

EXAM DATE: TUESDAY JUNE 5 9.00AM 1 Hour 45 Minutes

Paper 1 – a breakdown of what you have to do based on the work you have covered in the ‘Success’ / ‘Result’ book.

BEFORE YOU START TO LOOK AT THE QUESTIONS READ THE EXTRACT TWICE

Question 1

Finding relevant details

- You will be asked to find **FOUR** things from the given passage – the question will direct you.
- For example, if it is an extract from ‘The Prime of Miss Jean Brodie’ – you will be asked to find **four** things that are revealed about Miss Brodie.

4 marks for Question 1 – 4 minutes

Question 2

Writing about language in literature

There are **four** areas you need to consider in order to answer this question effectively

1. The impact of word choice
2. Commenting on imagery
3. Sentence structure
4. The overall effect of word choice

8 marks for Question 2 - 8/9 minutes

It is 1938, in the popular seaside resort of Brighton on a Bank Holiday¹. Hale, playing the part of Kolly Kibber, works for The Daily Messenger newspaper giving out cards for prizes to the holiday crowd. But he has something else on his mind.

HALE knew, before he had been in Brighton three hours, that they meant to murder him. With his inky fingers and his bitten nails, his manner cynical and nervous, anybody could tell he didn't belong – belong to the early summer sun, the cool Whitsun² wind off the sea, the holiday crowd.

5 They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

10 It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the
15 parade to West Pier and then to the station by the Hove streets.

Advertised on every Messenger poster: "Kolley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Kolley Kibber. I
20 claim the Daily Messenger prize."

This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow –

25 He drank his gin and tonic hastily as a clock struck eleven, and moved out of Castle Square. Kolley Kibber always played fair, always wore the same kind of hat as in the photograph the Messenger printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas³ occasionally but not too often. It was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.

30 He leant against the rail near the Palace Pier and showed his face to the crowd as it uncoiled endlessly past him, like a twisted piece of wire, two by two, each with an air of sober and determined gaiety. They had stood all the way from Victoria in crowded carriages, they would have to wait in queues for lunch, at midnight half asleep they would rock back in trains an hour late to the cramped streets and the closed pubs and the weary walk home. With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun, this music, the rattle of the miniature cars, the ghost train diving between the grinning skeletons under the Aquarium promenade, the
35 sticks of Brighton rock, the paper sailors caps.

Nobody paid any attention to Hale; no one seemed to be carrying a Messenger. He deposited one of his cards carefully on the top of a little basket and moved on, with his bitten nails and his inky fingers, alone.

0 1

Read again the first part of the Source from lines 1 to 3.

List four things from this part of the Source about Hale.

[4 marks]

1 _____

2 _____

3 _____

4 _____

0 2

Look in detail at this extract from lines 4 to 11 of the Source:

They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour, a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed.

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

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

[8 marks]

Advice for Question 2

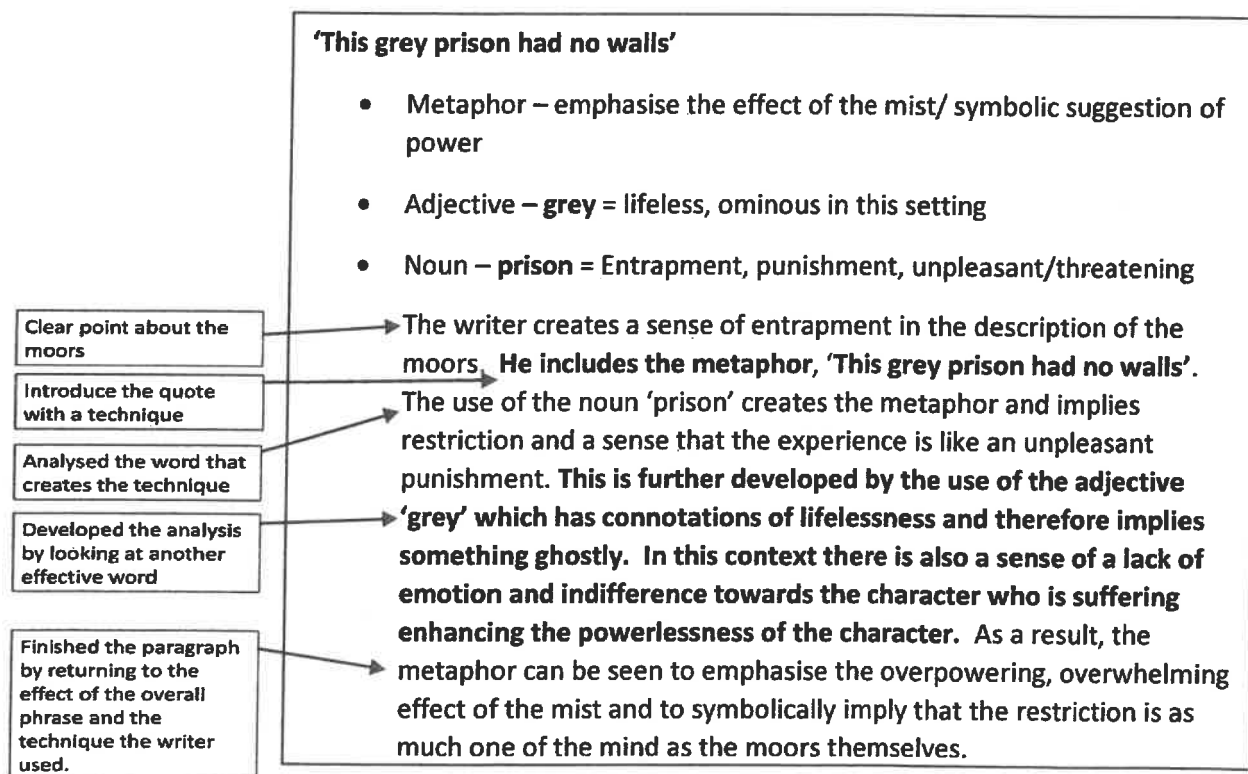
How does the writer use language here to describe/present.....? (Based on a short extract)

This question is asking you to:

- Identify and name language features
- Analyse the effects of language techniques
- Analyse the connotations of words
- Explain the effects of sentences

Key Tips:

- To be good at this question you need to be able to spot language features
- You also need to do more than just spotting the feature, you need to analyse and say what effect it has.
- When you analyse a technique, comment on the effect of the technique and zoom in on the word that creates the technique and explore the connotations e.g.



To revise independently for this question:

- You need to know word classes, language techniques and sentence structures. Research them; challenge yourself to remember them; find a book and see if you can identify them.
- Select a short passage (about 10 lines) and look for interesting features of language. Try to explain why the writer chose to use those words, what the connotations are and what the effects are.

Advice for question 3

How has the writer structured to interest the reader?

The question is asking you to:

- Explain the effect of the writer's structural choices
- Identify structural features
- Identify word classes
- Evidence your ideas
- Explain the quotation

Key tips:

- The question always has the same bullet points to guide you. You should use these to structure your answer
 - What the writer focuses the reader's attention on at the beginning
 - How the writer shifts the focus
 - Any other structural features
- It is important to explain the effect of the structural choices rather than simply explaining what the quote you choose suggests. You could try always ending every paragraph with a sentence that is about the writer and structure e.g. **The writer deliberately chooses to _____ (shift the focus/ change the perspective/ repeat the idea) in order to**

To revise independently for this question

- You need to know and be able to name structural features. You will need to challenge yourself to remember some of the features in the grid below and then see if you can explain why the writer uses this technique. Here are some key examples to get you going.

Shift in focus	Shift in perspective	Flash back	Foreshadowing
Contrast	Juxtaposition	Repetition	Mirroring
Echoing	Motif	Cyclical structure	Chronological
Developing	Cinematic	Zoom in	Broadening out

- Select a page or two from a novel (about 6-8 paragraphs) and use the same question. Apply your knowledge by planning and writing an answer. The opening of the novel and the openings of chapters are often good places to look because the writer has to shift the focus.

Below you will find an example answer to the exam question above. It is annotated by an examiner. It received full marks:

Advice for Question 4

A student/ teacher having read this extract commented “.....” To what extent do you agree?

The question is asking you to:

- Have an opinion
- Prove your opinion
- Evidence your ideas
- Analyse language and structure to prove your point of view

Key tips:

- This question needs to be based on a strong opinion. Your opening paragraph/statement should be one or two sentences long and should give an overview of whether you agree or disagree e.g. I agree strongly with the statement. The reader would.....
- It is highly likely that you will need to agree with the statement.
- You need to use all the skills you have already used in analysing structure and language to help you prove your point.

Independent revision

- You need to try and create a question with a statement. Read a short section (about 4 paragraphs) and imagine what a student might say about the character or about how a reader would react. E.g. A student commented that:
 - “It really makes you feel like you are there with them”
 - “It really shows how good/bad the situation was”
 - “It makes the reader really dislike.....”
 - “It makes the reader feel scared for....”
 - “It keeps reminding the reader of”

Below you will find an example answer to the exam question above. It is annotated by an examiner. It received full marks:

0 5

Your school or college is asking students to contribute some creative writing for its website.

Either: Write a description suggested by this picture:



Or: Describe an occasion when you felt unsure or challenged. Focus on the thoughts and feelings you had at that time.

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

Year 11 Revision Sheet

SECTION B: WRITING

Key techniques for success in writing section:

- Have a clear and interesting opening and ending
- Use the correct form and features appropriate for that form – e.g. letter, leaflet, article, speech etc
- Use at least five types of punctuation – including lots of questions and exclamations to engage the reader, ellipsis to create suspense and pauses
- Use one or two 'one-sentence' paragraphs
- Check homophones such as: your / you're / there / their / they're
- Check apostrophes VERY carefully, this is the type of punctuation that marks are most often dropped for
- Check capital letters for place and people names
- Make sure you use clear sentences that make sense!
- Make your writing as entertaining and interesting as possible!
- Use varied and clear discourse markers
- Vary your sentences by starting them in different ways and having a mixture of long and short sentences where appropriate
- Use well-developed points backed up by evidence, examples, statistics, anecdotes and quotes
- Build good paragraphs by using a topic sentence and developing ALL other ideas in the paragraph around this sentence

WRITING TO EXPLAIN

When you are **explaining** you have to give detailed reasons and justifications for the points you are making. Make sure all your points are backed up with clear explanations.

WRITING TO INFORM

When you are **informing** you have to give your reader a range of factual information about a particular topic. Make sure all the information you give is clear and try and make it sound as interesting and entertaining as possible.

WRITING TO ADVISE

When you are **advising** you are helping the reader decide what to do. You need to give them a variety of options and advice and do so in a friendly, sympathetic way – remember, you are making suggestions rather than telling them what to do.

WRITING TO DESCRIBE

When you are **describing** you are helping the reader visualise something or somewhere or someone. You need to use vivid and lively language so they can clearly visualise what you are writing about, but also try to make your writing as emotive and entertaining as possible.

WRITING TO PERSUADE

When you are **persuading** you are trying to convince the reader to do something or think something. You must write in an entertaining manner, using lots of persuasive techniques so that the reader cannot fail but agree with you. Be assertive and forceful.

WRITING TO ARGUE

When you are **arguing** you must convince the reader that your point of view about a topic is the correct one. Your points must be very clear and convincing, and backed up with proper evidence, which might take the form of statistics, expert quotes, anecdotes and other examples. You should also use counter-argument to anticipate opposing views to your own.

03

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

This text is from the opening of a novel.

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

You could write about:

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

SKILLS

[8 marks]

subject terminology

The extract begins with a dramatic opening sentence, 'Hale knew ...'

example

that they meant to murder him!

comment on effect

This has an immediate impact on the reader, as we are as on edge as the character ^{himself} ~~himself~~, from this

sophisticated term

foreshadowing of what might be to come.

examples used judiciously and embedded

The focus of the extract begins with Hale himself and also ends with Hale 'alone' and is connected through the repetition of the description of Hale with 'inky fingers ... bitten nails', suggesting Hale is central to the plot.

subject terminology

effect

subject terminology

The writer structures the text chronologically to mirror Hale's morning and there are references to his schedule on lines 11-13. This lengthy complex sentence suggests how busy and precise Hale's schedule is.

using text reference judiciously

becomes analytical

However on lines 21/22 there is an a further reference to time in the

sophisticated terminology

with embedded examples

Isolated sentence, 'yesterday', 'today', 'tomorrow -' The end focus here marks a complete contrast and change of tone in the extract.

Analytical blending the examples into the comments and

referring to terms as a 'shorthand' to explain

The writer goes on to present a contrasting picture of the seaside ~~down~~ than the one that has gone before. This juxtaposition suggests that Brighton is a different place for Hale than it is for the holiday makers.

We are left with the solitary image of Hale 'alone' - ~~again~~ bringing the focus back to this character and whetting our appetite for the action to unfold and our questions as to who "they" are to be answered.

All Level 4 - 8 marks

This response blends all of the three skills required to build a response which manages to be detailed, whilst still concise. Examples and terminology are melded within the comments on effect which demonstrates a more perceptive understanding.

04

Focus this part of your answer on the second part of the source, from line 16 to the end.

A student, having read this section of the text, said: "This part of the text, explaining what Hale is doing, shows how nervous and unsafe he feels. It reminds me of the first line."

To what extent do you agree?

In your response, you could:

- consider your own impressions of how Hale feels
- evaluate how the writer creates an unsafe atmosphere
- support your opinions with quotations from the text.

[20 marks]

SKILLS

Clear statements of response with relevant textual reference

I agree with this to a large extent. There many factors from lines 16 downward that tell us or hint at that. I infer that Hale is feeling on edge and uneasy in Brighton - It is due to the fact he seems to want to get out of every place he is in as quickly as possible. He seems to ~~go~~ move on as fast as he is able to. "He drank his gin and lime hastily as the clock struck eleven, and moved out of Castle Square. Show this: It also shows how anxious and paranoid he could potentially be. This is because he doesn't seem to trust what he is drinking, this could be as he thinks it could maybe be poisoned. Hale also comes across as feeling nervous and unsafe as he says there were ~~the~~ reasons why he didn't feel too safe in Brighton, even in a Walsun crowd." This is showing

more relevant textual reference to support a clear point
that Hale cannot feel ^{at ease} ~~relaxed~~ even ~~at~~ in a christian festival environment; He believed that ~~these~~ ~~are~~ the people who wishes to murder him could still harm him there.

looks at writer's method textual reference
The writer creates a sense of an unsafe atmosphere by cutting a sentence off in the middle. This created a sense of mystery and danger. "Yesterday Saurmond, today Brighton, tomorrow -" This makes it

clear effect
look as there may not be a tomorrow for Hale, as he would be dead. As well as this the sentence is its own paragraph, this makes it seem alone and isolated, much like How

develops the effect clearly
at that moment. The paragraph that begins after this is a completely different subject, as if Hale's death would mean very little as he is of little importance to people or as if Hale cannot bear to think about what tomorrow could, or couldn't begin.

a perceptive comment on effect?
selects more relevant & supports focus of statement
" rattle of miniature cars, the ghost train diving between grinning skeletons under the Aquarium promenade. " created a sense of uneasiness. This is because of the way the writer has described these ^{ordinary} ~~same~~ things. He has made the seem creepier like

links a further method and effect

Objects in the dark ~~is~~ and our mind
plays tricks on us. ~~breaking~~

All Level 3 plus perceptive comment from Level 4 - 16 marks

There is a detailed/developed perceptive comment on effect. This candidate has a number of ideas which show their agreement to the statement. They are presented clearly with relevant support from the text in all cases. There are some of the writer's structural methods identified and some interesting effects expressed. The idea about the topic change suggesting Hale's death would be of little importance and reference to 'tomorrow' was deemed to be perceptive.

Paper 1: Extract taken from *The Woman in Black*.

Arthur Kipps, a solicitor on business, is alone in a graveyard and has once again noticed the mysterious, ill-looking woman he saw at Mrs Drablow's funeral.

Suddenly conscious of the cold and the extreme bleakness and eeriness of the spot and of the gathering dusk of the November afternoon, and not wanting my spirits to become so depressed that I might begin to be affected by all sorts of morbid fancies, I was about to leave, and walk briskly back to the house, where I intended to switch on a good many lights and even light a small fire if it were possible, before beginning my preliminary work on Mrs Drablow's papers. But, as I turned away, I glanced once again around the burial ground and then I saw again the woman with the wasted face, who had been at Mrs Drablow's funeral. She was at the far end of the plot, close to one of the few upright headstones, and she wore the same clothing and bonnet, but it seemed to have slipped back so that I could make out her face a little more clearly.

In the greyness of the fading light, it had the sheen and pallor not of flesh so much as of bone itself. Earlier, when I had looked at her, although admittedly it had been scarcely more than a swift glance each time, I had not noticed any particular expression on her ravaged face, but then I had, after all, been entirely taken with the look of extreme illness. Now, however, as I stared at her, stared until my eyes ached in their sockets, stared in surprise and bewilderment at her presence, now I saw that her face did wear an expression. It was one of what I can only describe – and the words seem hopelessly inadequate to express what I saw – as a desperate, yearning malevolence; it was as though she were searching for something she wanted, needed – must have, more than life itself, and which had been taken from her. And, towards whoever had taken it she directed the purest evil and hatred and loathing, with all the force that was available to her. Her face, in its extreme pallor, her eyes, sunken but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her. Whether or not this hatred and malevolence was directed towards me I had no means of telling – I had no reason at all to suppose that it could possibly have been, but at that moment I was far from able to base my reactions upon reason and logic. For the combination of the peculiar, isolated place and the sudden appearance of the woman and the dreadfulness of her expression began to fill me with fear. Indeed, I had never in my life been so possessed by it, never known my knees to tremble and my flesh to creep, and then to turn cold as stone, never known my heart to give a great lurch, as if it would almost leap up into my dry mouth and then begin pounding in my chest like a hammer on an anvil, never known myself gripped and held fast by such dread and horror and apprehension of evil. It was as though I had become paralysed. I could not bear to stay there, for fear, but nor had I any strength left in my body to turn

and run away, and I was as certain as I have ever been of anything that, at any second, I would drop dead on that wretched path of ground.

It was the woman who moved. She slipped behind the gravestone and, keeping close to the shadow of the wall, went through one of the broken gaps and out of sight.

Paper 1: The Woman in Black

1. Read again the first part of the source lines 1-6.

List 4 things Arthur Kipps intends to do.

[4 marks]

2. Look in detail at this extract of the source:

In the greyness of the fading light, it had the sheen and pallor not of flesh so much as of bone itself. Earlier, when I had looked at her, although admittedly it had been scarcely more than a swift glance each time, I had not noticed any particular expression on her ravaged face, but then I had, after all, been entirely taken with the look of extreme illness. Now, however, as I stared at her, stared until my eyes ached in their sockets, stared in surprise and bewilderment at her presence, now I saw that her face did wear an expression. It was one of what I can only describe – and the words seem hopelessly inadequate to express what I saw – as a desperate, yearning malevolence; it was as though she were searching for something she wanted, needed – must have, more than life itself, and which had been taken from her. And, towards whoever had taken it she directed the purest evil and hatred and loathing, with all the force that was available to her. Her face, in its extreme pallor, her eyes, sunken but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her. Whether or not this hatred and malevolence was directed towards me I had no means of telling – I had no reason at all to suppose that it could possibly have been, but at that moment I was far from able to base my reactions upon reason and logic.

How does the writer use language here to describe the mysterious woman in black? You could include the writer's choice of:

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

[8 marks]

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

This text is from the middle of a gothic novel.

How has the writer structured the text to make the reader feel as though they are in the graveyard with Arthur?

You could write about:

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

[8 marks]

Focus this part of your answer on the second part of the source **from line 23 to the end**.

A student, having read this section of the text, said: "In this part of the text you can really feel Arthur's fear of the mysterious woman growing. He's terrified of her."

To what extent do you agree? In your response, you could:

- consider your own impressions of how Arthur feels
- evaluate how the writer creates a sense of fear and tension
- support your opinions with references to the text.

[20 marks]

NB All page numbers are taken from the Bantam Doubleday Dell Publishing Group 1959 edition.

In this extract (from Chapter 14) the detective Sherlock Holmes and his friend Dr Watson are on the moor, investigating the mysterious death of Charles Baskerville, and the legend of the gigantic hound.

- 1 I have said that over the great Grimpen Mire there hung a dense, white fog. It was
2 drifting slowly in our direction and banked itself up like a wall on that side of us, low,
3 but thick and well defined. The moon shone on it, and it looked like a great
4 shimmering icefield, with the heads of the distant tors as rocks borne upon its surface.
5 Holmes's face was turned towards it, and he muttered impatiently as he watched its
6 sluggish drift ...
- 7 ... Every minute that white woolly plain which covered one half of the moor was
8 drifting closer and closer to the house. Already the first thin wisps of it were curling
9 across the golden square of the lighted window. The farther wall of the orchard was
10 already invisible, and the trees were standing out of a swirl of white vapour. As we
11 watched it the fog-wreaths came crawling round both corners of the house and rolled
12 slowly into one dense bank, on which the upper floor and the roof floated like a
13 strange ship upon a shadowy sea. Holmes struck his hand passionately upon the rock in
14 front of us, and stamped his feet in his impatience.
- 15 'If he isn't out in quarter of an hour the path will be covered. In half an hour we won't
16 be able see our hands in front of us.'
- 17 'Shall we move farther back upon higher ground?'
- 18 'Yes, I think it would be as well.'
- 19 So as the fog-bank flowed onwards we fell back before it until we were half a mile
20 from the house, and still that dense white sea, with the moon silversing its upper edge,
21 swept slowly and inexorably on ...
- 22 ... 'Hist!' cried Holmes, and I heard the sharp click of a cocking pistol. 'Look out! It's
23 coming!'
- 24 There was a thin, crisp, continuous patter from somewhere in the heart of that
25 crawling bank. The cloud was within fifty yards of where we lay, and we glared at it,
26 all three, uncertain what horror was about to break from the heart of it. I was at
27 Holmes's elbow, and I glanced for an instant at his face. It was pale and exultant, his
28 eyes shining brightly in the moonlight. But suddenly they started forward in a rigid
29 fixed stare, and his lips parted in amazement. At the same instant Lestrade gave a yell
30 of terror and threw himself face downwards upon the ground. I sprang to my feet, my
31 inert hand grasping my pistol, my mind paralyzed by the dreadful shape which had
32 sprung out upon us from the shadows of the fog. A hound it was, an
33 enormous coat-black hound, but not such a hound as mortal eyes have ever seen.

- 35 Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle
36 and hackles and dewlap were outlined in flickering flame. Never in the delirious
37 dream of a disordered brain could anything more savage, more appalling, more hellish
38 be conceived than that dark form and savage face which broke upon us out of the wall
39 of fog.
- 40 With long bounds the huge black creature was leaping down the track, following hard
41 upon the footsteps of our friend. So paralyzed were we by the apparition that we
42 allowed him to pass before we had recovered our nerve. Then Holmes and I both fired
43 together, and the creature gave a hideous howl, which showed that one at least had
44 hit him. He did not pause, however, but bounded onwards. Far away on the path we
45 saw Sir Henry looking back, his face white in the moonlight, his hands raised in horror,
46 glaring helplessly at the frightful thing which was hunting him down.

Q1. Read again the paragraph that begins ‘There was a thin, crisp, continuous patter.’
List four details given in this paragraph to describe the hound’s appearance.

[4 marks]

Q2. Look in detail at this extract from lines 1 to 16 of the source:

I have said that over the great Grimpen Mire there hung a dense, white fog.

Down to

‘If he isn’t out in quarter of an hour the path will be covered. In half an hour we won’t be able see our hands in front of us.’

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

You could include the writer’s choice of:

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

[8 marks]

Q3. You now need to think about the **whole** of the **source**.

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.

Q4. Focus this part of your answer on the second part of the source, from line 22 to the end. A student, having read this part of the extract, said: ‘The writer makes this part of the story very dramatic.’

To what extent do you agree?

In your response, you could:

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

[20 marks]

Question 3

Dealing with structure

There are **three** areas you need to consider for this question

1. Narrative Perspectives - first person narrator or third person perspective(Omniscient -all knowing)
2. Paragraphs and sentences
3. Story development

8 marks for Question 3 - 8/9 minutes

Question 4

Characters, relationships, themes and settings

There are **six** areas you need to consider for this question

1. How characters are described
2. How character is revealed in the first person narrative
3. Character in the third person narrative
4. Inferring relationships from what characters do and say
5. Exploring themes
6. Setting and atmosphere

Question 4 - 20 marks - 20 minutes

In total there are 40 marks for this section of the paper.

AQA allow 15 minutes reading time and 45 minutes to answer the four questions - read closely and carefully and highlight anything you think might be relevant.

There are no marks for spelling in this section but still aim to be accurate with your spelling, sentence structure, paragraphing and punctuation.

For this paper they are testing your ability to

- **Find information and link evidence from the source.**
- **Comment on how the writer uses language and structure for effect**
- **Use subject terminology to support your views**
- **How does the writer present his/her ideas**
- **Judge the source critically and support what you say with evidence from the sources**