Paper One: Reading Comprehension (45 minutes, 25 marks)

This is a test of reading skills. Students will be asked to read a prose or non-fiction extract and answer different types of questions relating to what they have read. The extract will be about a page in length and there will be around 5-10 questions. Some questions will ask for straight forward answers (retrieval style questions) while other questions will require students to think more deeply (infer and deduce) about what they have read and respond with an opinion or comment. The number of marks per question are a guide as to how much detail is needed for each question. Students should be using quotations from the extract wherever possible to further demonstrate and support their understanding.

Suggested exam technique:
- Look carefully at the marks on offer for each question.
- Use quotations from the text in your answers, in speech marks “ “.
- Spend at least 2-5 minutes reading the questions before reading the extract.
- Spend 5-15 minutes reading the extract thoroughly and highlighting potential evidence in response to the questions.
- Make sure the extract is read from beginning to end in one go, so that you are able to understand ideas in the context of the whole plot.
- Spend 25-38 minutes answering the questions in full sentences.

Students will not be marked on spelling, punctuation or grammar, but legible handwriting is important.

Paper Two: Poetry Comprehension (45 minutes, 25 marks)

Similar to the Reading Comprehension (Paper One), students are given one piece of unseen poetry which may be an entire poem or an extract. This is followed by 5-10 questions. Students are expected to support opinions with reference to the text. Questions will ask students to be able to explain a writer’s ideas and how they use methods to achieve specific effects.

Suggested exam technique:
- Look carefully at the marks on offer for each question.
- Use quotations from the text in your answers, in speech marks “ “.
- Spend at least 2-5 minutes reading the questions before reading the poem.
- Spend 5-10 minutes reading the poem thoroughly and highlighting potential evidence in response to the questions.
- Spend 30-38 minutes answering the questions in full sentences.

Revision of poetic methods should be part of the holiday revision, such as: metaphor, simile, personification, alliteration, rhyme, rhythm, enjambment, etc.

Paper Three: Creative Writing (45 minutes, 25 marks)

Students are required to answer one question based on one of the prompts provided. Students are expected to demonstrate their ability to use correct spelling, punctuation, grammar and syntax, and to adapt their writing appropriately to the task. They will be assessed on their ability to use interesting vocabulary and language methods for effect. Candidates should spend 5-10 minutes planning and 35-40 minutes writing.

This revision pack provides revision for all three papers.

All revision is due the first day back after half term, Monday 7th November, so teachers can go through work with students to ensure they are adequately prepared for the tests. Thank you for your support.
PAPER ONE: Reading Comprehension (45 minutes, 25 marks)

Read the passage below and answer the questions which follow it.

The Beach

This story is told by a young mother who lives in Vietnam. Her husband and her little daughter, Nai, are setting out on a dangerous journey by sea to escape the war in their homeland. The mother has chosen to stay behind in the village to help the others escape safely.

The beach was deserted now. I glanced at my watch. It was now half past seven, just one more hour till time. The sun sank lower into the sea, dyeing it blood red. The sky was tinted with purple and orange. A few gulls cried mournfully and the wind blew hard. I held on close to my daughter and hugged her even more tightly. My face burned.

‘Nai,’ I said shakily. ‘Listen to me carefully. In a minute daddy’s boat is going to come in. You will swim out with Cut and Minh.’

‘We’re going to escape?’ came Nai’s voice excitedly.

‘Yes, we’re escaping. But I can’t swim out. I have to go home to turn on the lights and make the people not suspicious. Then tonight daddy will come in with the boat and I’ll be there.’

Why do I have to lie to her, even at this moment? I glanced at my watch. 7.45. Then my heart stopped. Voices carried by the wind reached my ears. People appeared from beyond the sand dunes. My heart leapt. Their faces were familiar and most of the voices were laughter of children.

‘It’s eight o’clock,’ I whispered.

The figure of a man sitting across the sand must have been looking at his watch too. For at that precise moment he took out a lighter and struck. The signal was carried out. I strained my eyes and swept my vision backwards and forwards on what I guessed was the horizon. A tiny light appeared, flashing in the darkness. Swiftly and silently, the moment had come.

‘Nai,’ I called. She ran towards me. I think she knew the danger as well. I gathered her in my arms and held her. My heart shattered into little pieces. There was a lump in my throat.

‘See you tonight,’ she whispered. My throat was blocked.

‘Go,’ I managed to croak. Her little legs turned and accelerated. She soon reached the others. Together they entered the water. I watched their heads bobble until they disappeared into the night.

‘Goodbye,’ I whispered and turned my head to realise that the sun had long gone over the horizon. I wondered silently: when will I see her again?
1. Look at lines 1-3.
   a) What time of day is it at the start of the passage? (1)
   b) What language is used to describe this time of day? What is the effect? (4)

2. Write down two quotations from the first paragraph which make the beach sound like a sad and lonely place. Explain how the writer’s use of language helps to create this effect. (4)

3. Explain in your own words the escape plan in lines 6-11. (4)

4. How does Nai feel about this plan? (2)

5. What is the lie that her mother tells her? (2)

   How does the writer show that the narrator is deeply unhappy about being parted from her daughter? (6)

7. The writer uses pathetic fallacy to emphasise how the mother feels in the last paragraph. How is the setting described? How does this reflect the mother’s feelings? (2)
Read the poem below and answer the questions which follow it.

**War Photographer**

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast, Beirut, Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black-and-white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between bath and pre-lunch beers.
From aeroplane he stares impassively at where
he earns a living and they do not care.

Carol Ann Duffy
Answer the questions below. Remember to answer in full sentences and use quotations to support your understanding.

1. Look at line 2.
   a) What are the “spools of suffering”? (1)  
   b) What is the effect of the sibilance used here? (2)

2. Why do you think Duffy chooses to list the names of places in line 6? (2)

3. What does the metaphor “All flesh is grass.” suggest about the impact of war? (2)

4. How does the poet present how the war has affected the photographer? (6)

5. Look at stanza 3.
   How is the person in the photograph presented? Find two quotations and explain their effect. (4)

6. How does Duffy present England and the way that people who live there are engaged with wars in other countries? (6)

7. ‘War Photographer’ is an anti-war poem. To what extent do you agree with this statement? (2)
PAPER THREE: Creative Writing (45 minutes, 25 marks)

Write on any ONE of the following topics. Each question is worth 25 marks. Credit will be given for good spelling, punctuation and presentation, as well as for imaginative and exciting use of vocabulary.

1. The Young Soldier

2. ‘The greatest victims of war are children.’
   Write a persuasive speech to argue your point of view in response to this statement.

3. Write a story that contains the following dialogue.
   “You will come back, won’t you?”

4. Write a story or description based on the following image:
### Writing Assessment Sheet 2016/17

#### Quality of written communication:
- Spelling (simple / challenging)
- Grammar (correct use of tenses / plural agreement)
- Clear and coherent expression (clear sentences / correct word order)
- Vocabulary (appropriate to task or audience / mature)

#### Structure:
- Consistent and relevant focus on the question
- Mature / interesting / sensible / realistic plot or idea
- A clear and focused beginning, middle and end
- In paragraphs
  - Varied for effect
- Varied sentences
  - questions, exclamation, simple, compound, complex
- Varied sentence openings (not always using pronouns or ‘the’)
  - conjunctions, adverbs, adjectives, verbs, similes, prepositions

#### Language for effect:
- Use of literary / persuasive techniques for effect:
  - nouns, verbs, adjectives, adverbs, prepositions, conjunctions
  - imagery: simile, metaphor, personification, senses, onomatopoeia, alliteration
  - rhetorical questions, facts, opinions, statistics, emotive language, repetition, rules of 3, exaggeration
- Effect on the reader attempted

#### Range of punctuation:
- . , ! ? ‘ ” correctly punctuated speech
- ’ “ ; : ( )

### Grade
- 23-25 A*

- 20-22 A
  - Fluent, excellent writing. Wide vocabulary and clear structure. Punctuation, spelling and sentence structure accurate and varied. Slightly more errors or clumsy construction and may contain a major weakness along the way. Very detailed, dense but straightforward interpretation. Consistent focus on the question but may be mechanical.

- 17-19 B
  - Some errors and less variety of construction. Structurally clear beginning, middle and end. Argument/interesting structure attempted but clumsy. Straightforward but lapses at times. Attempt to focus on the question but could be vague.

- 14 -16 C+
  - Inconsistent, some good writing but may be rushed and incomplete or just too similar in style and structure throughout. Basic errors such as confused homophones and lack of varied punctuation or sentences. On task, trying to address the question.

- 12-13 C
  - Some structure but inconsistent. Some big errors or too many basic errors and little variation in expression. Plot is predictable and simple. Generally on task and trying to address the question but contains many inconsistent, weak or vague ideas.

- 10-11 C-
  - Some structure but inconsistent. Too many big errors and many basic errors. Very little variation in expression or vocabulary. Plot is unrealistic and does not relate to the question. Quality of ideas marred with basic errors and poor expression. Trying to write on task but can’t. Vague, some idea but too much simple story telling.

- 9 – 8 D
  - Poor writing skills. A number of grammatical errors and incomplete sentences. Quality of ideas marred with basic errors and poor expression. Some structure but not in paragraphs. No focus on the question. No real attempt to answer the question, re-telling of a story.

- Below 7 U
  - Ungraded.