

GCSE ENGLISH LANGUAGE

LIVE PLAN - 18:30-20:00

- ~~Question structure revision~~
- ~~Question 2 practise~~
- ~~Question 4 practise 1~~
- Question 4 practise 2
- FULL paper live practise
- Kahoot

QUESTION STRUCTURE:

- SECTION A

Questions 1-4

1. 4 MARKER
2. 8 MARKER - Language
3. 8 MARKER - How is the text structured to interest the reader
4. "Statement" + evaluate

- SECTION B

Question 5 - 40 marks

Question 2 response - The Great Gatsby

How does the writer use language here to describe the extravagance of the parties?

The writer uses similes to convey the popularity of his parties. This is seen through the simile, "like moths among the whisperings and the champagne and the stars", the simile evokes this sense of collective attraction towards parties alike the "moths".

Furthermore, the progression enabled by the syndetic listing, from "whispering" to "champagne" to "stars" suggests the gradual amelioration from human things to beautiful objects beyond the clasp of the universe, "stars" perhaps reiterating the incline of extravagance at parties from human simple imagery to universally awesome figurative language.

The writer uses hyperbole, to highlight the elegance and precision of the parties. The verb "slit" portrays the precision and efficiency of the boat's innerworkings and reflects how every minute aspect of the party was smooth and exact. Furthermore, auditory imagery is employed through the sibilance "slit the waters of the

sound", this exacerbates the smoothness through various different senses.

Other points:

- The writer employs alliteration through "garnished with glistening" - exemplifies the perfect execution of the culinary goods, suggesting both the classy and dazzling food possibly paralleling to the extravagance of the party

Question 4 response - The Goldfinch

The writer arguably begins his mother's description quite narrowly, through zoning in on solely the physical characteristics and traits of the mother. Through the simple declarative, "She was beautiful, too" - it seems to plainly limit all of his mother's character to a single arbitrary word and thus in a very unauthentic and unmemorable fashion - challenging the student's statement. This one-dimensional perspective continues, "very good at it" in which the restricted adjective "good" coupled with "it" conveys this sense of vagueness and could highlight the writer's inability to pinpoint exact details about his mother. This initial portrayal heavily contrasts the student's statement of a "vivid" description as the writer initially offers generalised virtues when discussing his mother such as "beautiful" and "very good".

However, this is perhaps the writer's method to exemplify contrast and development into much more detailed ideas explored later. The writer employs syndetic listing, "black hair, fair skin that freckled in summer, china-blue eyes with a lot of light in them; and in the slant of her cheekbones there was such an

eccentric mixture". The writer's function of this list is twofold, initially the use of this lengthy and continuous list perhaps delves into the overwhelm of memories that the writer associates with his mother, and secondly how the ongoing chain of occurrences juxtaposes the earlier limited agency that the reader experienced. This on-off method of language, could possibly implicitly highlight the vivacity and vibrant nature of his mother.

Furthermore, through the additional clauses such as "with lots of light in them" - this generates a more personalised and memorable attribute, that ultimately supports the student's statement as the reader becomes aware of the surreal intricacies that define the mother.

The writer then tactfully zooms in on the historical and ethnic origins of his mother, providing depth to his mother as the reader learns about fantastical depictions of her roots. The writer distinguishes his mother's ethnic background as "an eccentric mixture of the Tribal and the Celtic" - which reminds the reader of the generational heritage passed on not just from the previous generations but also from the mother to his son. The adjective "eccentric" provokes this sense of the mother containing an eclectic charisma that is

inherent from her genetics. The writer however disappoints, as the fantasy is diminished down to reality- as the mother is "in fact half-irish and half -Cherokee" which hugely contrast the prior presumptions about his mother's heritage. This mixed background none-the-less provides a sense that the mother is still "exotic" and could reflect the mixed backgrounds of society today, supporting the statement as these traits may be felt as relatable by the reader.

The writer employs animalistic imagery to attach the enthusiastic and lively perspirations to that of his mother. This is visible through the progression from "watchful tigrish air" to "perched on an edge...like some elegant bird". The progression from a fiery "tiger" to a chirpy "bird" is indicative of the appearance vs reality, in that the writer was exposed to perhaps a different and more vulnerable side of his mother. The writer neatly portrays the alternate angles and perspectives of his mother's persona, encapsulating an all-round review of his mother - in agreement with the student's statement.

Despite the brash and almost lacking opening to the mother, that acted as an amplifier to paint the intricacies of the mother in a very life-like fashion through the plethora of listing and figurative language.

FULL PAPER - SAMPLE 4

QUESTION 1:

1. Nothing in her experience ever gave her reason to doubt the shelter
2. She splashed into the river
3. She could feel the rocks and sand shifting beneath her feet
4. She had learned to swim before she could walk

QUESTION 2:

The writer initially employs verbs and figurative language to convey a fearful and frightening response from the girl to the earthquake. The use of the verbs in the declarative, "her stomach churned and tightened" are evocative of nervousness and absolute fear. Furthermore, the verb "tightened" possibly shows how she is almost frozen and transfixed in fear. Personification is also utilised to characterise fear, "brushed at the edge of her mind". The verb "brushed" possibly conveys this sense of the stealthiness of the fear that tickles and taunts the young innocent girl, and highlights possibly how it is in fact the unpredictability of the fear that heightens the tension.

The writer employs vivid and sudden contrast in language and tone to replicate the girl's bewildered and frantic state. The writer's use of oxymoronic contrast in "a low rumble" to a "terrifying roar" reflects the rapid and rising tension that further contributes to the unpredictability. The alliterative "rumble" and "roar" rhythmically jumps between the rapid growth of the auditory imagery from quiet to loud and aggressive. This conveys the frantic girl's response to the escalation of the event. The simile, "like the reek of a morning breath from a yawning earth" embeds the personification of the Earth to portray this event as almost human and thus evil and monstrous. The assertive implications severely contrast the neighbouring sentence, "she stared uncomprehendingly" in which the adverb "uncomprehendingly" provides this sense of confusion, bewilderment and the verb "stared" highlights her confused fixation on the natural event.

EXTRA: There is ingrained horror and spine-tingling fear from the girl, through the use of the verb "trembled" in "wide-eyed horror" -in which the adjective seems to exacerbate the girl's innocence - and thus create this steep and exaggerated contrast between the fearsome events and the poor little girl.

QUESTION 3:

Within the opening, the writer has clearly appointed the opening section, the exposition, to portray the harmonious and almost perfect natural order. The writer employs anastrophe to convey the confidence and security felt by the children. This can be seen through the declarative, "Nothing in her experience ever gave her the reason to doubt the shelter". The declarative parallels with this sense of explicit assertiveness, to exacerbate almost hyperbolically the sheer magnitude of the Earthquake occurring, through the contrast to the later insecurity

when she is "unbalanced". The adjective "unbalanced" epitomises the extent to which the natural event has uprooted all sorts of panic.

As the extract progresses, the writer evolves from using compound sentence structures to simple sentences. This can be seen through the contrast of the sentences ranging up to 3 lines from 4 to 6, compared to the simple sentence "The Earth was not supposed to move". This stark difference pronounces the huge shift in tension, and also in perspective, as there is now greater focus on survival rather than details about the ambience, hence the sentences parallel the paramount change inflicted by the Earthquake.

QUESTION 4:

Initially, arguably, the writer downplays the severity of the tell-tale earthquake signs via the unaware focaliser character of the 5-year-old. The writer's progression of verbs early in the extract very gradually builds tension, from "splashing" connoting having fun and happiness, to a more serious "diving" which is evocative of experience, agility and less concerned with fun, to then "spluttering" juxtaposes the earlier overconfidence that the focaliser was filled with, and through this oxymoronic language the reader is implicitly able to infer the inconsistencies of an expert struggling to swim, the fact that she is blissfully unaware of the happenings only further perpetuates the rising tensions. By undermining the earthquake and its implicit signals, early in the extract it belittles and makes these incongruent details forgettable, so that the reader holds the same ignorance as the child.

The writer then manipulates the awe and "wonder" of the children to heighten the unbeknownst to them violent dangers awaiting them. The children "stared in wonder" and the noun "wonder" infantilises and perhaps lessens the truly dangerous symbolism behind these hints of the disaster. She is then described to be "still more confused than apprehensive" which the reader later identifies as an inexperienced but collateral mistake. The verb "confused" prioritises emotions of intrigue and mystery as opposed to fear. The writer puppeteers their lack of knowledge and ignorance to the risk in order to replicate this sense of tranquillity before a storm. Hence through the focaliser, the earthquake is viewed through a lens of keen interest and curiosity as opposed to the more appropriate terror.

The writer employs figurative language when describing the mobility of the abiotic natural factors, to accelerate this sense of impending danger. The "smoothly" flowing river transforms into one that is "rolling with choppy waves". This progression on a wider scale enables a more explicit exhibition of the upcoming doom. The personification of the banks "quivered" characterises even nature to be aware and frightened of the event. Furthermore, the banks are characterised as "animated" which parallels alongside the idea that the sequence of events are also unnatural. The notion of even the inanimate objects experiencing whimpering fear communicates the sheer magnitude and destruction-inducing event.