

Language Paper 1: Revision Booklet (2026 Format)

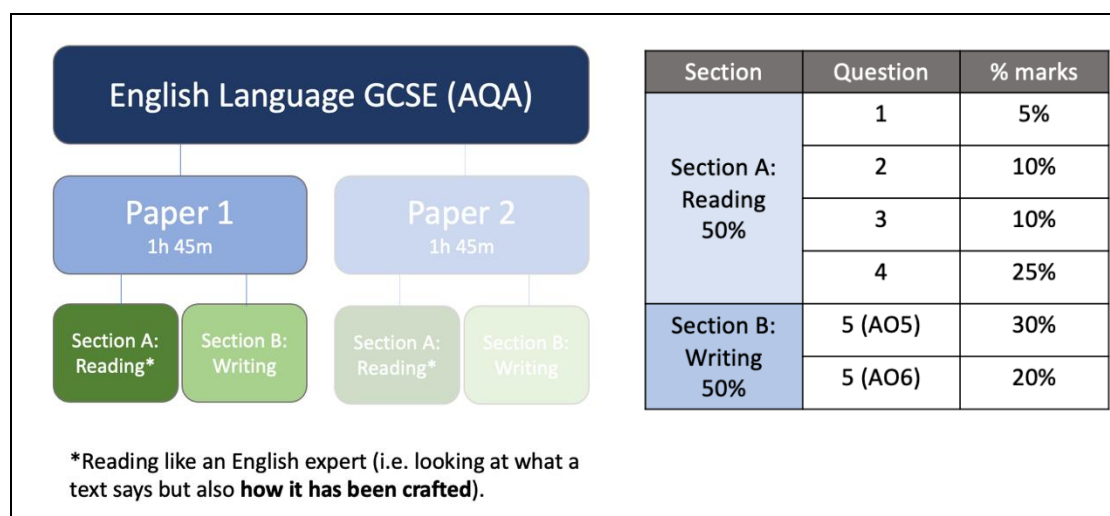
Overview

This revision guide is intended to provide you with the key knowledge you need for the English Language Paper 1 exam as well as the means to prepare for it. It includes the following:

- An overview of the exam.
- A self-reflection tool to help you identify your priorities for revision.
- Trackers to allow you to see how you're doing.
- A place to record feedback you get so that you know what to do to improve.
- Guidance on timing and organisation for the exam.
- For each question: guidance on how to approach and answer the question; a model response; a self-assessment grid.
- A complete past AQA paper to practise with.

Most importantly, don't let anyone tell you that you can't revise for English Language – you can and you should. Being confident about the knowledge in this document and practising each question repeatedly is the way to do it.

Exam Overview



Subject	English Language
Year group	11
Assessment details	- English Language Paper 1: <i>Explorations in Creative Reading and Writing</i> 1h45m long 5 questions 80 marks in total 50% of the English Language GCSE qualification - Section A: Reading (40 marks). Students are presented with an extract from a literature fiction text they will not have encountered before. The questions assess both students' comprehension of the text and their understanding of how it has been deliberately crafted for effect. - Section B: Writing (40 marks). Students write their own creative text (story opening or description). The question assesses students' narrative/descriptive skills as well as their technical control of writing.
Topics covered	The exam assesses the following: - Q1: Comprehension - Q2: Language analysis - Q3: Structure analysis - Q4: Evaluate what the writer has done (in relation to a statement); analyse the methods the writer has used to do this. - Q5: Creative writing (story writing/description); technical control

Revision guidance

Please note that the format of the exam paper has changed slightly for this year group (for first examination in summer 2026). Care should be taken if using printed or online revision tools as most will be in the old format.

In addition to using this booklet, the following can support revision. Included here are links to video tutorials. Please take care when using video tutorials not included here – many of these make bold claims (e.g. guaranteed approaches to questions or claiming to know specific details of what the exam will include) but these can be confusing, misleading or, in some cases, the opposite of what the examiner wants. **If in doubt about the guidance you are being given online, always check with your teacher.**

Reading	The comprehension of fiction is a fundamental part of this exam. Students who regularly read (and read fiction in particular) will therefore find the exam considerably easier. Establishing regular reading between now and exams in Y11 can have very significant impact.
Exam question guidance	Q1: https://www.youtube.com/watch?v=OllwGb7bSOI&list=PLqGFsWf-P-cBkIVTQseR1pQtuKeQTfXNk Q2: https://www.youtube.com/watch?v=L_dE68iUg-k&list=PLqGFsWf-P-cBkIVTQseR1pQtuKeQTfXNk&index=2 Q3: https://www.youtube.com/watch?v=VNVB5InFrHQ&list=PLqGFsWf-P-cBkIVTQseR1pQtuKeQTfXNk&index=4 Q4: https://www.youtube.com/watch?v=y22Ciur-Ryo&list=PLqGFsWf-P-cBkIVTQseR1pQtuKeQTfXNk&index=5 Q5: https://www.youtube.com/watch?v=OaIJCsUMvY&list=PLqGFsWf-P-cBkIVTQseR1pQtuKeQTfXNk&index=6
Writing fiction	https://www.bbc.co.uk/bitesize/guides/zy47xsg/revision/1
Spelling, grammar, punctuation	Spelling - https://www.bbc.co.uk/bitesize/guides/zs47xsg/revision/1 Punctuation - https://www.bbc.co.uk/bitesize/guides/zc2sv4j/revision/1 Grammar - https://www.bbc.co.uk/bitesize/guides/z2y9dmn/revision/1

Self-reflection

Regularly complete the table below to get a sense of what you know about Language Paper 1. Write the date at the top of the column and then shade each box either red, amber or green according to the following:

Red: I haven't studied or I have studied it but remember virtually nothing.

Amber: I have some understanding of this. However, there are parts I either don't understand or can't remember.

Green: I know this well and could explain it confidently to someone else.

	RAG				
Date:					
Organisation and Timing					
I know generally what Language Paper 1 is about.					
I know what equipment to have for the exam.					
I know why Q4 and Q5 are so important for this exam.					
I know how to manage my time so that I leave enough time for Q4 and Q5.					
I know when to read the insert (and where the examiner helps me to understand it).					
Questions					
Q1: I know what the focus of the question is.					
Q1: I know how to approach the question.					
Q1: I know how to write a good response for this question.					
Q2: I know what the focus of the question is.					
Q2: I know how to approach the question.					
Q2: I know how to write a good response for this question.					
Q3: I know what the focus of the question is.					
Q3: I know how to approach the question.					
Q3: I know how to write a good response for this question.					
Q4: I know what the focus of the question is.					
Q4: I know how to approach the question.					
Q4: I know how to write a good response for this question.					
Q5: I know what the focus of the question is.					
Q5: I know how to approach the question.					
Q5: I know how to write a good response for this question.					

Practice Log

Please use the table below **to record the dates of when you complete practice questions**. This will allow you to keep track of what you have been practising. The blank spaces have been provided for when you complete additional practice papers that aren't part of this pack.

	Past Papers					
	Practice 1 (June 2017)	Practice 2 (Nov 2017)	Practice 3 (Nov 2019)			
Q1						
Q2						
Q3						
Q4						
Q5						

Feedback Notes

Please use the table below **to record any feedback on what you can do to improve your performance on each question**. This feedback can come from many places (e.g. Feedback from Y10 mocks, a conversation with your teacher etc.). Refer to these when working at the practice questions to avoid repeating the same mistakes.

	Past Papers
Q1	
Q2	
Q3	
Q4	
Q5	

Progress Log

Please use the table below **to record any marks you receive from marked practice**. This is so that you can see where you are making progress and where you might need to focus your revision efforts. The blank spaces are so that you can record marks for any marked work in addition to the mocks.

	Marked Practice				
	Y10 Mock	Y11 Mock			
Q1	/8	/8	/8	/8	/8
Q2	/8	/8	/8	/8	/8
Q3	/8	/8	/8	/8	/8
Q4	/20	/20	/20	/20	/20
Q5 (AO5)	/24	/24	/24	/24	/24
Q5 (AO6)	/16	/16	/16	/16	/16
Total	/80	/80	/80	/80	/80

Question Self-Assessment

Question 1: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall						
I selected one option for each of the questions.						
Guidance						
I drew a box around the relevant section of text.						
I highlighted the text with the question in mind.						
I answered all the questions.						
I didn't spend too long on this question.						

Question 2: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I analysed the writer's use of language in detail.*						
I supported my ideas with evidence (quotations and/or paraphrasing).						
I used terminology where relevant.						
Guidance						
I highlighted the question.						
I highlighted the text with the question in mind.						
My first sentence was a mini-thesis in response to the question.						
I included three or more pieces of analysis.						

I selected language to analyse that would give me plenty to say about it (e.g. imagery).						
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Question 3: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I analysed how the writer uses structure to do x (x = the focus of the question e.g. to build tension).						
I supported my ideas with evidence (quotations and/or paraphrasing).						
I used terminology where relevant.						
Guidance						
I highlighted the question.						
I identified a shift.						
I identified how the ending relates to the beginning.						
I wrote about the beginning, middle and end.						
I supported my ideas with evidence (either quotes or paraphrasing).						
I used terminology where known and relevant (but analysed structure anyway if not known).						
I didn't spend too long on this question.						

Question 4: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I explained – in detail and using evidence – my opinions about the statement.*						
I explained how the writer crafted the text to give me these impressions (methods).*						
I used terminology where relevant.						
Guidance						
I highlighted the question.						
I underlined and numbered the different opinions in the statement.						
I drew a box around the relevant parts of the text.						
I highlighted and annotated the text with the opinion(s) from the question in mind.						
I planned before writing.						
I started with a mini thesis statement that answers 'to what extent'.						
I started each paragraph with a point (topic sentence) that responds to the statement.						
I use evidence to support my argument (and more than one piece per point where possible).						
I analysed methods used by the writer to give me the impression I have.						

I showed off how well I can analyse methods by analysing something deeply (e.g. imagery).						
I mentioned the writer a lot.						

Question 5: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I have written an engaging, imaginative and well-written piece of creative writing in response to the task.*						
My writing is technically impressive.*						
Guidance: Content and Organisation						
I highlighted the question.						
I planned before writing.						
I planned initial ideas.						
I planned the structure of my writing.						
I planned a golden thread, a shift and how my ending would link to my beginning.						
I made sure I didn't include too many events or characters in my plan.						
I structured my story to control what the reader thinks and feels at particular points.						
I included a golden thread.						
I included a shift (e.g. focus or tone) for effect.						
I made my ending refer back to the beginning (e.g. to show change/no change).						
I wrote in paragraphs (TipTop) which I showed using indentation or a new line.						
I used a single sentence paragraph for impact.						
I included powerful description in my writing that brought things vividly to life.						
I used a broad vocabulary effectively.**						
I used crafting techniques to give my writing more impact (e.g. imagery, symbolism, repetition etc.).						
Guidance: Technical Accuracy						
I spelt common words accurately.						
I spelt difficult words accurately.						
I used basic punctuation accurately, especially full stops, commas, capital letters and apostrophes.						
I used a range of more sophisticated punctuation e.g. colons, semicolons, dashes, double dashes.						
I used grammar correctly.						
I used a range of sentence forms.						
I used a broad vocabulary effectively.**						

** This repetition is deliberate – using vocabulary well gets you credit for both the crafting of your creative writing **and** your technical accuracy. It's important.

Organisation and Timing

- Organisation and timing are very important for this exam; getting these right is essential. Make sure you're very familiar with the information below.
- In particular, be aware that **Q4** and **Q5** together make up **75% of the marks for the exam!**
- A common mistake that students make is not managing their time. This means that they spend far too long on Q1-Q3 and then have to rush the two most important questions.
- It's easy to get bogged down on Q3 in particular (which is only worth 8 marks).

Exam Equipment



What do I need?

1. At least two **black pens** to write with

- Bring pens that you are comfortable writing with (not all pens are equal).

2. At least two different colour **highlighters** (recommended)

- Having highlighters for this exam makes it easier.

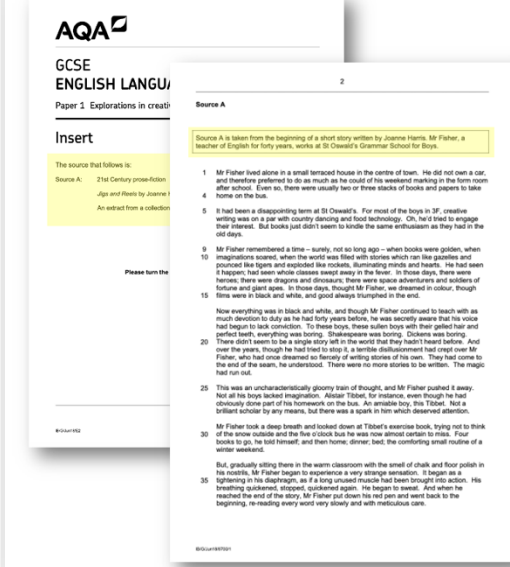
Timings

Section	Focus	How Long (approx.)?	Time for Section
A: Reading	Read text	35 mins	60 mins
	Q1	Read = approx. 5 mins Q1 = approx. 5 mins	
	Q2	Q2 = approx. 12 mins	
	Q3	Q3 = approx. 12 mins	
	Q4	25 mins	
B: Writing	Q5	45 mins	45 mins

Managing Timings

- As soon as the exam starts, write down the start time.
- Add 35 minutes to the start time and write it down. This is when you should be moving on to Q4.
- Add 1 hour to the start time. This is when you should be moving on to Q5.
- Then, stick to your timings!

LO: How do I approach the exam (timings)?



1. Read the Insert

- When the exam starts, **quickly read through the insert.**
- Your aim here is just to comprehend what is happening.
- Understanding the 'big picture' will help you feel more confident with the individual questions.
- Don't forget the huge help you are given in the box at the start of the text. If you ignore this, you're genuinely making the exam more difficult for yourself.

Key Knowledge

Q	How do I approach it?	How do I answer it?
1: 4 MCQ (4 marks)	Highlight the question. Draw a box around the relevant part of the text. Highlight the text with the question in mind. Remember that the questions are in the order the answers appear in the text. Remember that you may have to infer for some questions (i.e. the answer won't be stated explicitly).	Each question is multiple choice. Select 1 answer for each question. Make sure that you answer all 4 questions. Don't spend too much time on this question – it's only worth 4 marks.
2: Language (8 marks)	Highlight the question. Highlight / annotate the text with the question in mind. <i>Tips</i> Don't worry if you don't know the terminology for something – highlight it anyway. It's being able to discuss the <i>effect</i> of the writer's choices that matters most. Don't worry about trying to cover all the bulletpoints (e.g. sentence forms) – you don't have to.	Focus on discussing the effects of language in detail. Start with a mini-thesis in response to the question. Aim to include three or more pieces of analysis. Select what to analyse wisely – imagery and word choice can be particularly rich sources of analysis. Most important: explain the effects of the language choices in detail (it is how well you do this that will mostly determine your marks for this question). Support your analysis with evidence from the text (likely to be short quotes). Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!).

3: Structure (8 marks)	Highlight the question. Identify the main focus of the question e.g. tension, character development etc. Annotate the text for this focus for the whole text, focusing in particular on beginning, middle and end. <i>Tips</i> Don't spend too long on this question – it's easy to get lost here and it's only worth 8 marks. Remember that this question is about whole text structure. Writing about sentence structure does not get you any marks and is just a waste of your time. If nothing else, write about what happens at the beginning, middle and end in relation to the focus e.g. 'At the beginning...'. 	Focus on discussing the effect of (whole text) structure in detail. Write about the beginning, the middle and the end. Don't just write about the beginning (a lot of students fall into this trap) – we're looking at the structure of the whole text here. Include evidence (either quotes or paraphrasing). Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!). Use the phrases below to help you. Link the ending back to the beginning to discuss what has/hasn't changed (in relation to the focus of the question). <i>Useful phrases</i> At the beginning, the writer... In the middle/the focus/tone then shifts... At the end/Finally...
4: To what extent? (20 marks)	Highlight the question. Underline and number the different opinions in the statement. Draw a box around the relevant parts of the text. Highlight and annotate the text with the opinion(s) from the question in mind. Plan before writing! <i>Tips</i> Allow enough time for this question. It's worth 25% of the marks for the exam. In particular, watch out for getting lost in Q3...	Start with a mini thesis statement that answers 'to what extent'. Start each paragraph with a point (topic sentence) that answers the 'to what extent' question. Use evidence to support your argument (and more than one piece of evidence per point where possible). Analyse the methods used by the writer to give you the impression you have. You don't need to do this all the time, but it'll cost you marks if you don't do it at all. Remember. Methods are anything the writer has chosen to do (e.g. the choice of a particular word). Use terminology if you know it (but wrote about what the writer is doing anyway if you don't). Try to show of how deeply you can analyse crafting somewhere (really picking apart imagery is a great way to do this). Mention the writer a lot – it'll help you to write about the text as a construct. <i>Tips</i> Make sure you discuss both what (to what extent) and how (methods – the writer's craft).

5: Creative Writing – Story/Description (40 marks)	Choose which question (quickly!). Make notes on GAT-C (Goal, Audience, Type, Crafting). Map out initial ideas. Plan your structure. <i>Tips</i> If using the question with the image, don't get trapped by the picture – it's there for inspiration only. Don't feel you need to create a new, completely original concept from scratch. Draw on sources of inspiration available to you by using one or more of the following: Descriptions/stories you've written before (e.g. from the dystopian fiction unit). Descriptions/stories you've read/heard/seen. The text in Section A. When planning, avoid including too many elements (e.g. characters, events) – having a narrow focus but exploring it in depth is the key. Build your plan around a 'big idea'. When planning your structure, think about the following in particular: your opening; a shift; the golden thread; how your ending will relate to your beginning (e.g. contrasting or showing that nothing has changed).	Focus on writing an engaging story/description for your reader. Bring your subject matter powerfully and engagingly to life through your crafting e.g. word choice, imagery. Word choice is particularly important – show the examiner how broad your vocabulary is. Think carefully about when to show and when to tell; control the flow of information for your reader. Write in paragraphs (TipTop) and make sure that you are indicating these correctly (either indenting or leaving a line). Make sure your basic punctuation, grammar and spelling is as good as you can do. In particular, capital letters, full stops and commas <i>really</i> matter. Make sure you show the examiner your range of punctuation e.g. double dashes (or commas, or brackets) to add extra information, semicolons etc. <i>Tips</i> Always plan – a lot of the clever structural elements (e.g. a golden thread, shifts, the ending relating to the beginning) come from this stage and are difficult to add in later. Always include a single sentence paragraph for impact. Think about mirroring the opening of your story at the end (either with something that's changed or without). A symbol can make an excellent golden thread. Think about having an object present throughout your story that symbolizes something (e.g. the feelings of a character). Aim for quality – longer doesn't always mean better. Show off! The examiner doesn't know you and can't credit you for what's in your head – aim to impress them!
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Questions: Approaches and Model

Q1: 4 Multiple-Choice

General Guidance

- This question asks you to list four things about a particular focus.
- It's only worth 5 marks – don't spend any more than 5 minutes on it.
- Keep it simple – stick to the exact wording from the extract where possible.
- Start each point with the focus of the question e.g. if you're being asked to pick out information about 'the man', start each point with 'the man' or 'he'.
- Write in sentences rather than fragments e.g. 'The man is tired' rather than 'tired'.
- If you have more than four points, feel free to *quickly* add a fifth or sixth below.

Q	How do I approach it?	How do I answer it?
1: 4 things (4 marks)	a) Highlight the question. b) Draw a box around the relevant part of the text. c) Highlight the text with the question in mind. d) Remember that the questions are in the order the answers appear in the text. e) Remember that you may have to infer for some questions (i.e. the answer won't be stated explicitly).	• Each question is multiple choice. • Select 1 answer for each question. • Make sure that you answer all 4 questions. • Don't spend too much time on this question – it's only worth 4 marks.

01

Read again the first part of the source from **lines 1-8**.

Answer **all** parts of this question.

Tick **one** box for each question.

You're asked to read a **very** short section of the text.

You answer **four** multiple-choice questions on comprehension.

01 . 1

How does Mr Fisher get to work?

By foot

By car

By public transport

☐
☐
☐

Each multiple-choice question is worth 1 mark.

[1 mark]

0 1 1 How does Mr Fisher get to work?

By foot ☐

By car ☐

By public transport ☐ [1 mark]

0 1 2 Where does Mr Fisher do his weekend marking?

At school ☐

At home ☐

At school and at home ☐ [1 mark]

0 1 3 How does Mr Fisher feel about the term he has just had?

Underwhelmed ☐

Enthusiased ☐

Angry ☐ [1 mark]

0 1 4 What do most of the boys in 3F think of creative writing?

It's less exciting than country dancing and food technology. ☐

It's as uninteresting as country dancing and food technology. ☐

It's more fun than country dancing and food technology. ☐ [1 mark]

- The questions are in the same order as the information needed to answer them in the extract.
- That means that the information that lets you answer Q1 will appear early on the section you've been given, then the information for Q2 etc.
- The question is only worth 4 marks (out of 80 in the exam), so we need to answer it quickly.

Q2: Language

General Guidance

- In this question, you are assessed on your ability to explain the **effect of language** in detail.
- For higher marks, explain the effect of language in more detail, and more precisely.
- Aim to include three or more pieces of analysis.
- The bullet points say 'could'. You don't have to discuss them all. Better analysis tends to come from detailed explanations of words and techniques (especially figurative language) than from discussions of sentence structure.
- When analysing language, consider the context it is being used in. The word 'green' could be positive when describing nature, but negative when describing someone's complexion; sibilance (a hissing sound) doesn't automatically relate to snakes.
- Use evidence – short quotes (often single words or phrases) work best here.
- Select your quotes wisely – some language (e.g. metaphors, similes, personification) can provide language rich for analysis; other quotes will give you less to say.
- Use terminology where you can; if you don't know the technique being used to create an effect, but can explain the effect, write about it anyway.

Q	How do I approach it?	How do I answer it?
2: Language (8 marks)	a) Highlight the question. b) Highlight / annotate the text with the question in mind. <i>Tips</i> - Don't worry if you don't know the terminology for something – highlight it anyway. It's being able to discuss the <i>effect</i> of the writer's choices that matters most. - Don't worry about trying to cover all the bulletpoints (e.g. sentence forms) – you don't have to.	- Focus on discussing the effects of language in detail. - Start with a mini-thesis in response to the question. - Aim to include three or more pieces of analysis. - Select what to analyse wisely – imagery and word choice can be particularly rich sources of analysis. Most important: explain the effects of the language choices in detail (it is how well you do this that will mostly determine your marks for this question). - Support your analysis with evidence from the text. - Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!).

LO: What is the format of Q2? How should I approach it? What does the examiner want?

Q2 **always** asks you to analyse **language**. You're given a particular focus.

How does the writer use **language** here to convey Mr Fisher's views on books and stories of the past?

You **could** include the writer's choice of:

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

[8 marks]

You're reminded of what you could write about (just in case you've forgotten what we mean by language).

Notice it says 'could'. You don't have to discuss **sentence forms**. Discuss them if you've got something meaningful to say, but feel free to ignore this.

LO: How do I write a Q2 response (practice)?

What really matters is how well you explain **the effects of language**. This answer does this three times.

All of the explanations are based on evidence.

It starts with a sentence that gives a general response to the question (a mini-thesis).

The writer uses language to suggest that Mr Fisher highly value the books and stories of the past. For example, he refers to the past as a time 'when books were golden'. This **imagery** suggests that books were as valuable to Mr Fisher as a precious metal. In addition, we are told that stories 'ran like gazelles and pounced like tigers and exploded like **rockets**'. The **verbs** here all suggest movement, making the stories seem almost as if they are alive rather than words on a page. The specific **similes**, meanwhile, can be taken to suggest the sense of freedom (running gazelles), the thrill (pouncing tiger) and the drama (exploding rocket) that stories could bring. Finally, we are told that in 'those days' Mr Fisher 'dreamed in colour, though films were in black and white'. The implication here is that books sparked the imagination and made dreams seem vibrant in a way that dull 'black and white' films never could.

Terminology is included where possible, but the writer didn't let a lack of terminology hold them back (see final point).

Connectives help to tie the different bits of analysis together.

Notice that the answer isn't trying to write about everything: it's a lot about a little.

Q3: Structure (whole text)

General Guidance

WARNING: Many students spend far, far too long on this question, even though it's only worth 8 marks. Making sure you leave enough time for Q4 and Q5 (worth 75% of the exam) is crucial, even if it means cutting this question short.

- In this question, you are assessed on your ability to explain the effect of structure in detail (in relation to a particular focus e.g. building tension).
- For higher marks, explain the effect of structure in more detail, and more precisely.
- By 'structure' it means **whole text structure**. Think back to the rollercoaster here – we're looking at the journey through the text that the writer has planned for you. For example, what happens at the beginning, middle and end of the text *and why has the writer organised it this way in relation to the question?* For example, how have they structured the text to build tension?
- **You get no marks for discussing sentence structure for this question** – if you do this, you're just wasting valuable time.
- The question is always phrased in the following way: 'How has the writer structured the text to x?' (x = the focus of the question)'
- You won't go far wrong if you write about the beginning, the middle/shift **and** the end.
- Don't just write about the beginning (a lot of students fall into this trap) – we're looking at the structure of the whole text here.
- Always look for a change in tone (a tonal shift), a change in focus (a focus shift) or a change of ideas.
- Always look for patterns in the text and how different parts relate to each other.
- Always think about how the end relates to the beginning/earlier parts of the text. Does the end take us back to the beginning to suggest that nothing/something has changed? Are we able to now understand or re-evaluate early parts of the text in the light of what we've learnt later on?

Possible structures to use:

• At the beginning • In the middle • At the end • In the first/second part of the text • First • Next • Then • Finally	The writer establishes/develops... • Mystery/intrigue • Character • Atmosphere • Tension/suspense • Place	This interests/intrigues us because...
		This foreshadows...
		This contrasts with the first part of the text...
	The writer focuses/zooms in on...	We now understand why...
	There is a shift in tone/focus/idea...	This causes us to re-evaluate the beginning because...
	The writer uses flashback to...	The ending links back to the beginning because...
What happens where and why?		
There is a change in perspective...		

Particularly useful concepts/terminology:

(Non-) chronological, foreshadowing, flashback, transition, contrast, cyclical, narrative perspective, focus, beginning/middle/end, shift (tonal, idea, focus), establishing (character, setting, mood, tone, atmosphere, intrigue, mystery, tension, an idea), developing (character, setting, mood, tone, atmosphere, intrigue, mystery, tension, an idea)

Q	How do I approach it?	How do I answer it?
3: Structure (8 marks)	d) Highlight the question. e) Identify the main focus of the question e.g. tension, character development etc. f) Annotate the text for this focus for the whole text, focusing in particular on beginning, middle and end. <i>Tips</i> - Don't spend too long on this question – it's easy to get lost here and it's only worth 8 marks. - Remember that this question is about whole text structure. Writing about sentence structure does not get you any marks and is just a waste of your time. - If nothing else, write about what happens at the beginning, middle and end in relation to the focus e.g. 'At the beginning...'	- Focus on discussing the effect of (whole text) structure in detail. - Write about the beginning, the middle and the end. - Don't just write about the beginning (a lot of students fall into this trap) – we're looking at the structure of the whole text here. - Include evidence (either quotes or paraphrasing). - Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!). - Use the phrases below to help you. - Link the ending back to the beginning to discuss what has/hasn't changed (in relation to the focus of the question). <i>Useful phrases</i> - At the beginning, the writer... - In the middle/the focus/tone then shifts... - At the end/Finally...

Q3 always asks you to analyse **structure**.

It's always about the **whole source**.

0 3

You now need to think about the **structure** of the source as a whole.

This text is from the beginning of a short story.

How has the writer **structured** the text to develop the main character?

You could write about:

- how Mr Fisher has changed by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features such as changes in mood, tone or perspective.

[8 marks]

It always gives you a particular **focus** for discussing structure.

There's no set list, but the focus could be things like **tension, suspense, character development, surprise** etc.

Step 1: Highlight the key parts of the question.

0 3

You now need to think about the structure of the source as a whole.

This text is from the beginning of a short story.

How has the writer structured the text to develop the main character?

You could write about:

- how Mr Fisher has changed by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features such as changes in mood, tone or perspective.

[8 marks]

Identifying the focus of the question is especially important as this will change from exam to exam.

Step 2: Plan initial ideas (if possible)

You read the whole text at the start of the exam, so you might already have some ideas about this.

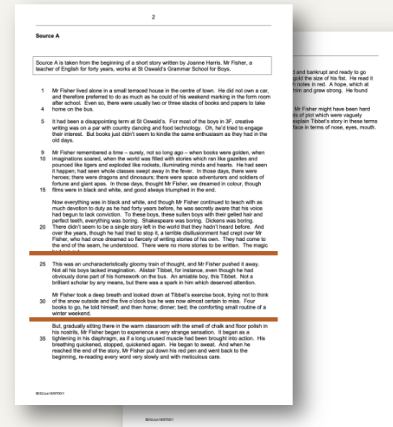
- If you do, jot them down.
- It's always good to think in terms of beginning, middle and end.

How has the writer structured the text to develop the main character?

Don't worry if you don't – the next step will help.

Step 3: Skim and annotate the text with the question focus in mind

- We always want to think about the text in terms of **beginning, middle and end**.
- This question is about **Mr Fisher's character development**, so I want to think about how his character is presented at the **beginning, middle and end**.
- I'll highlight evidence I can use as I do this.
- I'll chunk up the text into beginning, middle and end by drawing lines across the text.
- Where to draw these lines will depend on the text – I'll demonstrate with this text.



Top Tip: Always do the following: 1. Look for a tonal shift; 2. think about how the ending links to the beginning (has something changed / not changed?).

Model

At the beginning of the text, the writer establishes tension by focusing on the build-up to the dinosaur's arrival. The situation is already a tense one as we know that the men are in the past and hunting a Tyrannosaurus Rex, a terrifying dinosaur. However, the writer adds to this by creating a delay between Travis seeing the dinosaur ('there he is') and its eventual narrative arrival. During this time, the noisy jungle – the 'twitterings and rustlings' – stop suddenly and the reader is left with 'silence'. The anticipation of a creature so terrifying that it can silence a jungle adds dramatically to the tension.

In the middle of the text, the focus shifts to a vivid and terrifying description of the Tyrannosaurus as the reader is introduced to its raw power and potential for destruction with men 'like toys' in comparison. This introduces the reader to the danger of the situation and sets up further tension as the reader is then presented with Eckels' increasing sense of panic and the inability of others to control him: 'Not that way!' The writer has structured the text so that it feels like only a matter of time before Eckels breaks.

At the end of the text, the reader is presented with the dramatic moment that has been set up from the start as 'the monster', attracted my Eckels' panic, attacks. There is tension here too as the reader speculates about the outcome and who will prevail. However, this tension is released in the final moments as the dinosaur is defeated: 'Tyrannosaurus fell'. This ending causes the reader to reflect on the extent to which the tension stemmed from Eckel's behaviour given that the dinosaur was no match for human weapons.

Q4: To What Extent

General Guidance

WARNING: This question is worth 25% of the marks for the exam. Make sure you give yourself enough time to answer it (and don't get trapped spending too much time on Q3 which is only worth 10% of the marks).

- In this question, you are mostly assessed on your ability to do two things: 1. Give your opinion about a statement; 2. Explain how the writer has crafted the text to give you this impression.
- We generally refer to this as the 'to what extent' question.
- You can get most of your marks for this question by just explaining whether you agree with the statement and why you think this (using evidence from the text to back up your argument).
- There's no expectation that you will agree with the statement. You may completely agree, partially agree, partially disagree or completely disagree – as long as you can back your ideas up with evidence from the text.
- Be aware that there is usually more than one part to the statement. For example, it might say that 'The woman is hated by all around her, and they are right to dislike her.' There are two opinions being expressed here: that the woman is hated by all around her; and that they are right to dislike her.
- Feel free to respond to the different parts of the statement in different ways. For example, you might agree that the woman is hated by all around her, but partially disagree that they are right to dislike her.
- Whatever opinions you express, make sure that you back them up with evidence (quotations and/or paraphrasing) and a clear and detailed explanation of how your quotes support your point.
- The second most important part of this question is discussing the HOW the writer has used techniques to give you this impression e.g. the methods (techniques) the writer has used to suggest that everyone hates the woman.
- These methods could be language, structure choice of content – anything at all.
- Analyse these methods in the same way you would in Q2 or Q3 (as these were both focusing on methods used by the writer).
- In the very unlikely event that you can't see any methods that the writer is using, don't panic! Focus on writing about the statement – the worst thing you can do for this question is to write nothing. However, you should always aim to discuss methods as well if you can.
- There's a lot to do for this question and it's helpful to think of it as a mini essay. As with essay writing, planning before writing really helps.

Useful structures to use:

- I partially/mostly/completely agree with the statement because...
- I partially/mostly/completely disagree with the statement because...
- Even though...
- Despite...
- Although...

Particularly useful terminology:

See terminology for Q2 and Q3.

Q	How do I approach it?	How do I answer it?
4: To what extent? (20 marks)	a) Highlight the question. b) Underline and number the different opinions in the statement. c) Draw a box around the relevant parts of the text. d) Highlight and annotate the text with the opinion(s) from the question in mind. e) Plan before writing! <i>Tips</i> Allow enough time for this question. It's worth 25% of the marks for the exam. In particular, watch out for getting lost in Q3...	- Start with a mini thesis statement that answers 'to what extent'. - Start each paragraph with a point (topic sentence) that answers the 'to what extent' question. - Use evidence to support your argument (and more than one piece of evidence per point where possible). - Analyse the methods used by the writer to give you the impression you have. You don't need to do this all the time, but it'll cost you marks if you don't do it at all. Remember. Methods are anything the writer has chosen to do (e.g. the choice of a particular word). - Use terminology if you know it (but wrote about what the writer is doing anyway if you don't). - Try to show of how deeply you can analyse crafting somewhere (really picking apart imagery is a great way to do this). - Mention the writer a lot – it'll help you to write about the text as a construct. <i>Tips</i> - Make sure you discuss both <u>what</u> (to what extent) and <u>how</u> (methods – the writer's craft).

LO: What is Q4 and how do I approach it (to what extent and multiple opinions)?

This question is always on **part** of the source rather than the whole thing.

You are always given an **opinion** (or rather, opinions) about the text starting 'A student said...'

0 4

Focus this part of your answer on the second part of the source, from **line 25 to the end**.

A student said, 'This part of the story, where Mr Fisher is marking homework, shows Tibbet's story is better than Mr Fisher expected, and his reaction is extreme.'

To what extent do you agree?

You are always asked to say **to what extent** you agree.

On its simplest level, therefore, the question is one we're familiar with. We have to respond with a **nuanced, well-reasoned argument, backed up by evidence**.

We do have to look at **crafting** too, but we'll look at that another time.

Model

Mini-thesis: first paragraph answers to what extent (all parts of statement).

I completely agree that Tibet's story is better than Mr Fisher was expecting. However, I partially disagree that Mr Fisher's reaction is extreme because it is understandable in the circumstances.

Second paragraph focuses on one part of statement ('better than expected').

The **writer** wants us to see that Mr Fisher is not expecting exceptional work from Tibet. For example, even though we are told that there was 'a spark' in Tibet, we also learn that he was 'not a brilliant scholar' and 'had obviously done part of his homework on the bus'. A spark is a very early part of fire lighting and Harris perhaps wants to imply that Mr Fisher wishes to eventually fan the flames of Tibet's imagination. However, it seems just as likely at this stage that the spark will go out due to Tibet's implied lack of effort as a 'scholar'. These low expectations are reinforced by **the writer's** description of Mr Fisher's thoughts about the marking he is doing. He takes a 'deep breath' before starting to read – suggesting he is mentally preparing himself for an unpleasant task – and seems to be distracted, thinking about 'the snow outside and the five o'clock bus' as well as 'home; dinner; bed'. The general impression given is of a bored teacher, ploughing through uninspiring marking and not at all expecting Tibet's work to be 'something entirely original'.

Notice how the reasoning is really clear in this paragraph – the argument is being explained in detail.

Topic sentence at the start of the paragraph helps to make the thread of argument clear. Notice how this focuses on the statement (the WHAT).

Notice how more than one piece of evidence is used in this paragraph to strengthen the argument.

This paragraph focuses on second part of statement ('reaction extreme').

With regard to Mr Fisher's reaction, it could certainly be described as extreme to an extent. We are told, for example, that Mr Fisher felt a 'tightening in his diaphragm', that his breathing 'quicken, stopped, quicken again' and that he 'began to sweat'. Having a physical reaction to a piece of writing such that it affects your body and almost literally takes your breath away is something that could undoubtedly be labelled as extreme. However, it can be argued that it is not extreme in the context. Indeed, **the writer** has deliberately structured the text so that we are first made to see Mr Fisher's low expectations and to understand his disillusionment more generally. Furthermore, **the writer** leads us to understand Mr Fisher's reaction by comparing

Topic sentence at the start of the paragraph helps to make the thread of argument clear. Again, this focuses on the statement (the WHAT).

Notice how the HOW is woven into the paragraph.

An example of discussing the writer's craft in more detail (from here to the end).

his response to 'what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of a fist'. A large nugget of gold is extremely valuable and it would be highly unlikely to find such a thing in your boot. We can understand why a prospector who has given up hope would react wildly if this were to happen; through this imagery, **the writer** therefore invites us to understand why Mr Fisher reacts the way he does when finding the unlikely 'nugget' that is Tibet's story.

An example of how imagery is usually great for analysis – you can really go into a lot of depth.

A conclusion isn't essential, but helps to round off the argument (remember, think of this as a mini-essay)

In conclusion, Harris wants us to see that Tibet's story is much better than expected and that Mr Fisher's reaction, while extreme, is understandable given the situation.

Notice how the reasoning is really clear here in this paragraph.

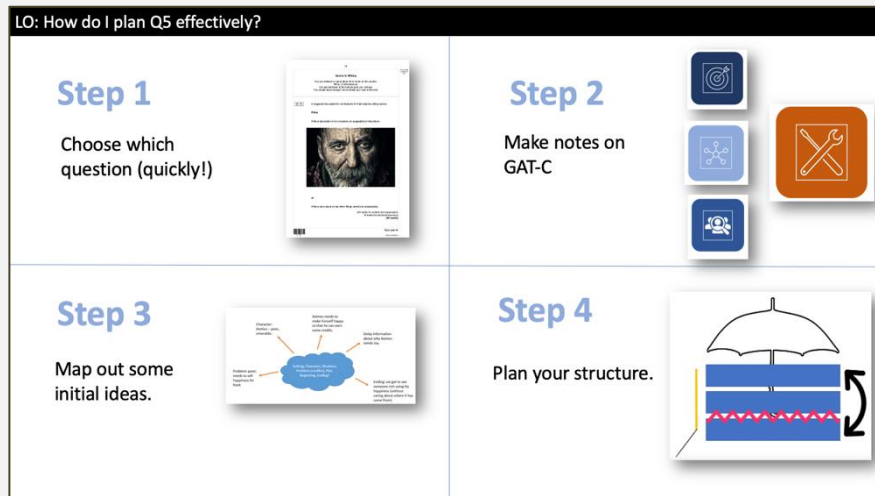
Q5: Creative Writing

General Guidance

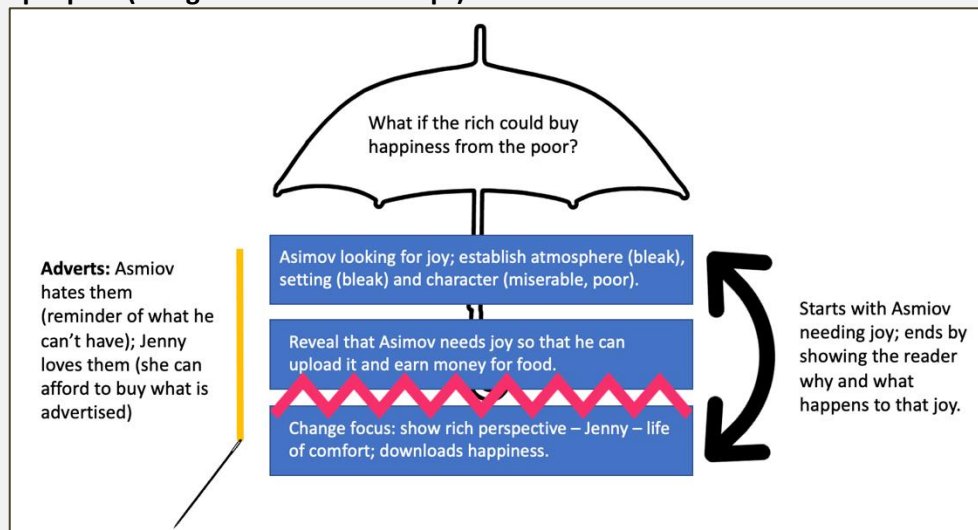
WARNING: This question is worth 50% of the marks for the exam. Make sure you give yourself enough time to answer it (aim for 45 mins).

- In this question, you are mostly assessed on your ability to do two things: 1. Write an engaging piece of creative writing 2. Demonstrate your command of spelling, punctuation and grammar.
- You have a choice of two tasks but only complete **one** of them. Each question will ask you to write a story or a description. Whichever it is, you're always aiming to produce **good creative writing**.
- One of the questions will always use a picture as a prompt. If using the question with the image, don't get trapped by the picture – it's there for inspiration only.
- Aim to interest your reader with your writing. The more engaging it is, the more highly it will score. Building your story or description around a 'big idea' (e.g. the effects of old age on how we see the world) can be particularly effective as it will make your writing engaging on an intellectual level.
- Don't feel you need to create a new, completely original concept from scratch. Draw on sources of inspiration available to you.
- Don't try to include too many events or characters in your writing – this is where many students fall down. Quality matters.
- Planning is an essential part of producing good creative writing – make sure you do it.
- Think about the ways other writers structure their writing (e.g. in Q3). Use these techniques in your own writing.
- In particular, try to include a shift (e.g. a tonal shift) and make your ending link back to the beginning (returning us to the start, causing us to re-evaluate the start etc.).
- It may help you to draw a quick sketch of your structure when planning to help with this.
- Your writing needs to go somewhere – just focusing one thing, then another thing, then another thing can be quite dull (e.g. I can see, I can hear, I can smell). Your description/narrative needs to feel like it's building towards something (just like the examples of texts you see in Q3).
- Think carefully about when to show and when to tell; control the flow of information for your reader.
- A symbol can make an excellent golden thread. Think about having an object present throughout your story that symbolizes something (e.g. the feelings of a character).
- **Always** write in paragraphs (TipTop). Paragraphs should be linked so that they flow (e.g. using adverbials). A single sentence paragraph for impact can be particularly effective.
- Use effective words and techniques to enhance your writing (just as you have seen other writers do).
- Your spelling, punctuation and grammar should be the best you can manage (so no silly mistakes with capitals etc.).
- Be ambitious in your use of punctuation (e.g. using semicolons, colons, dashes etc.).
- Use a range of sentence structures.
- If you've got time left at the end of the exam, check through your SPaG in particular (for this question).

Planning process:



Example plan (using an umbrella concept):



The question could ask for a **description** or the **opening of a story** here.

This is the important part: you must do what the task asks. But...

0 5

A magazine has asked for contributions for their creative writing section.

Either

You have complete freedom beyond this. You can use your imagination.

Write a **description** of an **old person** **from your imagination**. You may choose to use the picture provided for ideas.

You **can** use the picture for inspiration if you want. But you don't **have to**.

Your writing could be completely different to the picture (as long as you're obeying the question).



The second type of question for Q5 is a **story opening**.

or

Write the **opening of a story** about a time when things turned out unexpectedly.

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

Top Tip

Remember that the text in Section A is an example of creative writing. The examiner here has taken inspiration from Mr Fisher's unexpected 'nugget' for this question. You can use the story as inspiration too!

Remember, you get marked in two areas here:

Is it a good, well-structured story opening / description?

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

How good are your technical skills e.g. spelling, punctuation, grammar, sentence control, vocab?

Q	How do I approach it?	How do I answer it?
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5: Creative Writing – Story/Description (40 marks)	a) Choose which question (quickly!). b) Make notes on GAT-C (Goal, Audience, Type, Crafting). c) Map out initial ideas. d) Plan your structure. <i>Tips</i> • If using the question with the image, don't get trapped by the picture – it's there for inspiration only. • Don't feel you need to create a new, completely original concept from scratch. Draw on sources of inspiration available to you by using one or more of the following: - Descriptions/stories you've written before (e.g. from the dystopian fiction unit). - Descriptions/stories you've read/heard/seen. - The text in Section A. • When planning, avoid including too many elements (e.g. characters, events) – having a narrow focus but exploring it in depth is the key. • Build your plan around a 'big idea'. • When planning your structure, think about the following in particular: your opening; a shift; the golden thread; how your ending will relate to your beginning (e.g. contrasting or showing that nothing has changed).	• Focus on writing an engaging story/description for your reader. • Bring your subject matter powerfully and engagingly to life through your crafting e.g. word choice, imagery. Word choice is particularly important – show the examiner how broad your vocabulary is. • Think carefully about when to show and when to tell; control the flow of information for your reader. • Write in paragraphs (TipTop) and make sure that you are indicating these correctly (either indenting or leaving a line). • Make sure your basic punctuation, grammar and spelling is as good as you can do. In particular, capital letters, full stops and commas <i>really</i> matter. • Make sure you show the examiner your range of punctuation e.g. double dashes (or commas, or brackets) to add extra information, semicolons etc. <i>Tips</i> • Always plan – a lot of the clever structural elements (e.g. a golden thread, shifts, the ending relating to the beginning) come from this stage and are difficult to add in later. • Always include a single sentence paragraph for impact. • Think about mirroring the opening of your story at the end (either with something that's changed or without). • A symbol can make an excellent golden thread. Think about having an object present throughout your story that symbolizes something (e.g. the feelings of a character). • Aim for quality – longer doesn't always mean better. • Show off! The examiner doesn't know you and can't credit you for what's in your head – aim to impress them!
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Model Q5: Write a description suggested by this picture.

Frozen, I stare at his aged faced. Ice-cold grey eyes concealing a once-warm soul that has petrified along with his spirit. Empty. Shallow. Powerless. These are the words for those eyes; the eyes that cut the air surrounding them with their unpleasant prejudice.

The eyes may be one thing, but they are partially masked by an overgrown jungle of silver and white. The branches of this forest extend across his whole face and neck, going down; reaching under his clothes and, like a weed, found to be untameable because of the extent of their spreading existence. Five lines frame all these features, great ridges becoming more prominent with age.

Is there still hope hidden away?

The only optimism found is the ghost of what it once was. Time as the enemy that scorched it from the battlefield with no remorse, no pity, all powerful.

Is there anything to be done?

I ask myself every moment. But that once expressive and spirited man now appears troglodytic to those expressions in comparison.

I see depths of despair emanating from his aura of darkness. It's so dark he has almost hidden himself inside it; out of shame.

Was he ever loved?

No onlooker would ever dare assume so, because they know under this cold exterior is an even darker, scarier voice that pricks like thorns to all that dare entice it out.

There was once a time that the skin was taught and the forest, well-tamed. He could have been and done anything he wanted, but as all great men do, he loved, he lost and now...

The coldness inside him was always there, just concealed with the joy of youth and the abundance of charm he forged so well before. All gone now.

I stand here watching this man, time ticking, ageing on and on. I could worry about where he will go next, but I fear that it is as useless as teaching a fish to walk. I only wish there was more I could have done. There's guilt now, so much guilt. It overcomes me in waves, each more brutal than the last.

'I tried to help, I tried!' I explain to myself, clutching at my beating heart. 'I told him time and time again, I swear!'

But it comes to no fruition. The battle has been lost, the forest grown over the battlefield, the eyes turned to ice.

I close my eyes to see the young man that once stood so tall, so proud. However, when I open them again to let reality back in, somehow, like the cruel hands of fate; it is only my reflection that remains. All alone.

Where did the time go?

Practice Paper 1: June 2017 – ‘The Tiredness of Rosabel’

Section A: Reading (you are advised to spend 1 hour on this section)

01: Read again lines 1 to 5.
Answer all part of this question.
Tick (✓) one box for each question.

01.1 What type of flowers does Rosabel buy?

Roses

☐

Violets

☐

Tulips

☐

[1 mark]

01.2 What did she eat for tea?

A scone and an egg

☐

A sandwich

☐

Soup

☐

[1 mark]

01.3 Where does Rosabel work?

A hat shop

☐

A tea shop

☐

A flower shop

☐

[1 mark]

01.4 How is Rosabel travelling?

By taxi

☐

By tram

☐

By bus

☐

[1 mark]

Q2: Look in detail at this extract, from lines 6 to 14 of the source:

Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity - it seemed to be oozing out of everybody in the bus - and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

How does the writer use language here to describe Rosabel's bus journey home?
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 structure of the source as a whole.

How has the writer structured the text to highlight a contrast between the experiences of the two women?

You could write about:

- How the contrast is made more or less evident by the end of the source
- How the writer uses structure to create an effect
- The writer's use of any other structural features, such as changes in mood, tone or perspective

[8 marks]

Q4: Focus this part of your answer from **line 19 to the end**.

In this part of the source, it is clear that the red-haired girl has many advantages in life, and Rosabel is right to be angry.

To what extent do you agree or disagree with this statement?
In your response, you could:

- consider your impressions of the red-haired girl and of Rosabel's reaction
- comment on the methods the writer uses to present the red-haired girl and of Rosabel's reaction
- support your response with references to the text

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
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Your local newspaper is running a creative writing competition and they intend to publish the winning entries.

Either

Write a description of a bus journey from your imagination. You may choose to use the picture provided for ideas.



or

Write the opening of a story about two people from very different backgrounds.

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



1 1

Turn over ►

IB/M/Jun17/8700/1

GCSE ENGLISH LANGUAGE

8700/1 Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Tiredness of Rosabel by Katherine Mansfield

An extract from a short story written in 1908.

Please turn the page over to see the source

Source A

This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.

1 At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically
the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are
not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus,
grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she
5 would have sacrificed her soul for a good dinner, something hot and strong and filling.

6 Rosabel looked out of the windows; the street was blurred and misty, but light striking on
the panes turned their dullness to opal and silver, and the jewellers' shops seen through
this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and
petticoat would be coated with black, greasy mud. There was a sickening smell of warm
10 humanity – it seemed to be oozing out of everybody in the bus – and everybody had the
same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and
unfastened the two top buttons of her coat... she felt almost stifled. Through her
half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one
14 meaningless, staring face.

15 She began to think of all that had happened during the day. Would she ever forget that
awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and
then said she would 'call in tomorrow and decide definitely'? Rosabel could not help
smiling; the excuse was worn so thin.

19 But there had been one other – a girl with beautiful red hair and a white skin and eyes the
20 colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had
seen her carriage at the door; a man had come in with her, quite a young man, and so well
dressed.

'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,
untied her veil, and gave her a hand-mirror.

25 'You must have a black hat,' he had answered, 'a black hat with a feather that goes right
round it and then round your neck and ties in a bow under your chin – and a decent-sized
feather.'

The girl glanced at Rosabel laughingly. 'Have you any hats like that?'

They had been very hard to please; Harry would demand the impossible, and Rosabel was
30 almost in despair. Then she remembered the big, untouched box upstairs.

'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that
will please you better.' She had run up, breathlessly, cut the cords, scattered the tissue
paper, and yes, there was the very hat – rather large, soft, with a great, curled feather, and
a black velvet rose, nothing else. They had been charmed. The girl had put it on and then
35 handed it to Rosabel.

'Let me see how it looks on you,' she said.

Rosabel turned to the mirror and placed it on her brown hair, then faced them.

'Oh, Harry, isn't it adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'

- 40 A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

- 45 'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

END OF SOURCE

