

What are the active reading skills?

Write down five methods you can evaluate  
in Q4

What are the active reading skills?

- **Pre-reading**

- check the information on the insert.

- look at Q4 to get a good idea of the main ideas in the text

- **Five Ws**

- **Structure** – numbering paragraphs, highlight first sentences, label each section

Write down five methods you can evaluate in Q4

Language

Structure

Tone

Linguistic choices

Irony

Themes/  
message/ moral

Symbolism

Imagery

Sentence

length

Verb tense

Narrative voice

Form

Contrast

Colour imagery

Religious

imagery

Sensory

description

# Monday 4<sup>th</sup> April

**What are we learning?**

How to improve our *active reading skills*.

**Why?**

To prepare for our PPEs

**Words**

Pre-reading, Five Ws,  
Structure



# Term 4 and 5 Weekly Focus

<b>28<sup>th</sup> Feb</b>	<i>Macbeth</i>
<b>7<sup>th</sup> March</b>	Language Paper 2
<b>14<sup>th</sup> March</b>	Unseen Poetry
<b>21<sup>st</sup> March</b>	PPE DIRT Lang 1/ ACC/ Poetry
<b>28<sup>th</sup> March</b>	<i>Macbeth</i> Y11 Parents' Evening
<b>4<sup>th</sup> April</b>	Language Paper 1
<b>EASTER</b>	Revision

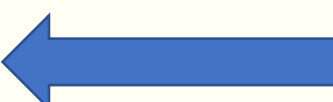
<b>25<sup>th</sup> April</b>	Language Paper 2
<b>2<sup>nd</sup> May</b>	Literature ACC and Anthology Poetry
<b>9<sup>th</sup> May</b>	Language Paper 1
<b>16<sup>th</sup> May</b>	<b>Language Paper 1 GCSE</b> Wed 18 <sup>th</sup> May
<b>23<sup>rd</sup> May</b>	<b>Literature 1 GCSE</b> (ACC and Anthology Poetry) Wed 25 <sup>th</sup> May
<b>HALF-TERM</b>	
<b>6<sup>th</sup> June</b>	<b>Literature 2 GCSE</b> (Shakespeare and Unseen Poetry) Wed 8 <sup>th</sup> June <b>Language Paper 2 GCSE</b> Fri 10 <sup>th</sup> June

# Language Paper 1 - Reading

In this lesson we are going to think about how to use **the 15 minutes reading time effectively** for Language Paper 1.

The main ideas we will be looking at are:

1. Pre-reading
2. Five W's
3. Structure



Copy these into  
your book.

# Making the most of your 15 minutes reading time...

**Source A**

Alex had realized during these months how essential their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was kinder than his father, and sharper. It was impossible for her, she could see the unseeable. He missed her music, her flowers, the cross-hatched fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a disheveled air, as if she didn't recognize anything who was too thin, and her sunken eyes were lined with shadows, her canvases, which once were expressions of colour, set forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk, she was like more than a silent ghost.

1 Alexander Calk awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crept against the window with a cluster of shattered glass, flown into the house, and landed on his mother. In the dream, he had watched helplessly as it clamped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds. *Creeping weather*

2 What had awakened him was the noise from the storm, wind beating the trees, rain on the roof, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spitting furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

3 Alexander looked at the clock, 6:30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a *brilliant day*, one of those days when it's best to stay in bed because everything is going to turn out best. There had been a lot of days like that since his mother got sick, sometimes for air in the house felt heavy, like being at the bottom of the sea.

4 At breakfast Alex was not in the mood to appreciate his father's efforts at making pancakes. His father was not exactly a great cook, the only thing he knew how to do was pancakes, and they always turned out like rubber tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out, kindness towards dad.

5 "Where's Momma going to get better?" Nicole asked, trying to spear a rubbery pancake with her fork.

6 "Shut up, Nicole," Alex replied.

7 "Momma's going to die," Andrea added.

8 "Use! She's not going to die!" shrieked Nicole.

9 "You two are just kids. You don't know what you're talking about!" Alex exclaimed.

10 "Yes, girls. Quiet now. Momma is going to get better," his father interrupted, without much conviction.

11 Alex was angry with his father, his sisters, life in general - even with his mother for getting sick. He *hatched* out of the kitchen, ready to leave without breakfast. *Rage and fury*

12 Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream, at night they ordered pizza or Chinese food. At first it was almost like a party, because each of them ate whatever and whatever they pleased, mostly sweets, but by now everyone missed the balanced diet of normal times.

*Unhealthy lack nutrients.*

**Annotations:**

- Focus = Alexander
- Focus = Characters (Family)
- Focus = Mother
- Focus = Alex, Fury
- Focus = Alex
- Focus = Alex and his mind
- Focus = Weather = Woods
- Angry hairs
- Feeling suffocated
- Focus = Alexander
- Focus = Characters (Family)
- Focus = Mother
- Focus = Alex, Fury
- Focus = Alex

**Other notes:**

- Focus taken by a wife
- Color Score - more than
- Making her great language
- Conversation by exhibition
- Wanted to get away
- END OF SOURCE
- Nutrition
- Focus - Back to mother

**Source A**

Alex had realized during these months how essential their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was kinder than his father, and sharper. It was impossible for her, she could see the unseeable. He missed her music, her flowers, the cross-hatched fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a disheveled air, as if she didn't recognize anything who was too thin, and her sunken eyes were lined with shadows, her canvases, which once were expressions of colour, set forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk, she was like more than a silent ghost.

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**Other notes:**

- Focus taken by a wife
- Color Score - more than
- Making her great language
- Conversation by exhibition
- Wanted to get away
- END OF SOURCE
- Nutrition
- Focus - Back to mother
- She used to always be happy and excited but now she's really there but it's forced.
- Focus

## The importance of reading time:

- What do you notice about these annotated exam papers?

# Active Reading 1 - Pre-reading

This involves looking ahead at the exam paper questions **before** reading the insert to help focus your reading.

The first step involves reading the information given to you on page one and at the beginning of the extract.

Read and underline **key information** about the text (name, author, when written, text-type, where it is set, etc)

## ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

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### Insert

The source that follows is:

Source A: 21<sup>st</sup> Century prose-fiction

*Labyrinth* by Kate Mosse

An extract from a novel written in 2005.

### Source A

Alice, a university student, has volunteered to help on an archaeological dig looking for any evidence of the past. She is in the Pyrenees Mountains in France during her summer holidays.

# Active Reading 1 - Pre-reading

**Now look at the question paper.**

Identify the section you will be looking at for Question 4.

Look at the information from the 'reader' – **what do you learn about the main ideas in text?**

Write what you find at the top of the insert.

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 Tippet's story is better than Mr Fisher expected, and his reaction is extreme.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what Mr Fisher expected Tippet's homework to be like
- evaluate how the writer conveys Mr Fisher's reaction to what he discovers
- support your response with references to the text.

**[20 marks]**



# Reading the text

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take home on the bus.

5 It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he'd tried to engage their interest. But books just didn't seem to kindle the same enthusiasm as they had in the old days.

9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when  
10 imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though  
15 films were in black and white, and good always triumphed in the end.

Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.

20 There didn't seem to be a single story left in the world that they hadn't heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.

25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.

30 Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think of the snow outside and the five o'clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.

35 But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.

40 This must be 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 his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.

45 If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

Read the text slowly and carefully –  
spend 5 to 10 minutes on this.

# Active Reading - 2 The Five 'W's

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Make **notes** on the insert in answer to the following questions:

- **Who?** Main characters – what do we learn about them (age, gender, motivation, etc)?
- **Where?** Country, area, inside/outside, buildings, rooms, vehicle, etc?
- **When?** Historical period, year, time of year, time of day, etc?
- **What?** What is going on? What happens?
- **Why?** Why do the characters do what they do? What is their motivation?

# Active Reading - 3 Structure

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## Focus on how the text is structured.

- **Number** the paragraphs
- **Highlight the first sentence** of each paragraph
- Give each paragraph, or section, a brief **label** (eg *Mr Fisher's home*) for the first paragraph.
- Where can you see any **conflict**? How is tension created?
- What do you notice about any **shifts in focus** (places, people, time, mood)?  
Beginning/ending? Patterns? Repetition?

0 1

Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Mr Fisher from this part of the source.

Give 1 mark for each point about Mr Fisher:

[4 marks]

How many marks?  
How many minutes?

What do you have to do?

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

- 1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take
- 4 home on the bus.

## **Indicative content; students may include:**

- he lived alone
- he lived in a terraced house
- he lived in a small house
- he lived in the centre of town
- he didn't own a car
- he did much of his weekend marking at school
- he travelled home by bus
- he took some books and papers home at the weekend to mark

## **Also credit:**

- he is a teacher
- marking in the form room
- marking after school
- he worked in school
- he does his marking

## **Q1 Mark your answers**

### **Do not credit:**

- he did as much of his marking as he could
- he did as much as he could in the form room
- two or three stacks of books to take home
- small terraced house (needs to reference living in the house)
- did not drive
- lonely (not the same as alone)

# How do I approach Question 4?

This is an **evaluative** question so you are being asked to give your opinion about a given statement.

Questions 1, 2 and 3 have built up towards this question and you will use a mixture of these different types of analysis in Q4.

You will be asked to agree or not with the statement so you will need to explore the **ideas** in the statement and the extract.

You also need to explain what **methods** the writer uses to make us think that this is the case, and you need to support your points with **references to the text**.

Shows clear and relevant evaluation:

- Evaluates clearly the effect(s) on the reader
- Shows clear understanding of writer's methods
- Selects a range of relevant textual references
- Makes a clear and relevant response to the focus of the statement

# Question 4



# Question Four

0	4
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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?

In your response, you could:

- consider your own impressions of what Mr Fisher expected Tibbet's homework to be like
- evaluate how the writer conveys Mr Fisher's reaction to what he discovers
- support your response with references to the text.

**[20 marks]**



# How can we make sure that we answer Q4 in the way the examiner wants us to?

Level 3  
Clear,  
relevant  
evaluation

Shows clear and relevant evaluation:

- Evaluates clearly the effect(s) on the reader
- Shows clear understanding of writer's methods
- Selects a range of relevant textual references
- Makes a clear and relevant response to the focus of the statement

11-15 marks

Evaluate how this might affect the reader:  
*This might make the reader feel that ...*

Explain the writer's methods:  
*The writer uses ...*

Support your answer:  
*We can see this as it says, '...'*

Answer the question:  
*The red-headed girl clearly has lots of advantages...  
I'm not sure that Rosabel should be angry, though...*

# Question Four

<p>Level 3 Clear, relevant evaluation</p> <p>11-15 marks</p>	<p>Shows clear and relevant evaluation:</p> <ul style="list-style-type: none"><li>• Evaluates clearly the effect(s) on the reader</li><li>• Shows clear understanding of writer's methods</li><li>• Selects a range of relevant textual references</li><li>• Makes a clear and relevant response to the focus of the statement</li></ul>	<p>Mr Fisher says Tibbet wasn't a 'brilliant scholar by any means', despite having a 'spark in him', so I don't think his expectations of Tibbet's homework were high. He even 'took a deep breath' before he started marking, which suggests he was dreading it and maybe thought he was wasting his time. When he reads the story, he discovers it's really good because it's original, and he is surprised and stunned. The writer conveys his extreme reaction by varying the sentence length as Mr Fisher reads the story. The short sharp sentence 'His breathing quickened, stopped, quickened again' implies that Mr Fisher is rushing through Tibbet's work as if in disbelief. This is followed by a long, complex sentence that includes 're-reading every word slowly and with meticulous care'. This slows the pace right down, suggesting Mr Fisher is now taking his time to see if what he has found can possibly be true.</p>
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Now re-write your Q4 response, making sure that your answer has:



1. Answered the **focus of the question**  
- *Mr Fisher clearly didn't expect the story to be so good...*
2. **Quotations** - *We can see this as it says, '\_\_\_\_\_'*
3. Explained a **method** used by the writer - *The writer uses ...*
4. **Evaluated** how this may **affect the reader**: *This is effective as it might make the reader feel that ...*

Mr Fisher says Tibbet wasn't a 'brilliant scholar by any means', despite having a 'spark in him', so I don't think his expectations of Tibbet's homework were high. He even 'took a deep breath' before he started marking, which suggests he was dreading it and maybe thought he was wasting his time. When he reads the story, he discovers it's really good because it's original, and he is surprised and stunned. The writer conveys his extreme reaction by varying the sentence length as Mr Fisher reads the story. The short sharp sentence 'His breathing quickened, stopped, quickened again' implies that Mr Fisher is rushing through Tibbet's work as if in disbelief. This is followed by a long, complex sentence that includes 're-reading every word slowly and with meticulous care'. This slows the pace right down, suggesting Mr Fisher is now taking his time to see if what he has found can possibly be true.