

Language Paper 1: Explorations in Creative Reading and Writing

Actual Exam Date: May 19th 2022



Introduction

This pack has been together to help and guide you through Language Paper 1 so you perform to the best of your ability.

You should use this guide:

- **During revision in lessons**
- **During period 6**
- **At home revision**

This pack has question outlines, exam techniques, helpful vocabulary, past papers, sample answers and more. It is very important that you practice exam questions as this is the best way to revise for English.

Please email any of your teachers to ask for help.

Exam Overview

Exam Date: May 18th 2022

Exam length: 1 hour and 45 mins

Exam marks: 80

Section A: Reading (40 Marks) (25% of your overall Language grade) – one single fiction text

Q1: Short form question (4 marks)

Q2: Language (8 Marks)

Q3: Structure (8 Marks)

Q4: Statement (20 Marks)

Section B: Writing (40 Marks) (25% of your overall Language grade)

Q5: Creative Writing (24 Marks for content, 16 Marks for technical accuracy (SPaG))

There will be one fictional, literature source that you will need to analyse. It will be from either the 20th or the 21st Century.

English Language – Overall Grade Boundaries

YEAR	9	8	7	6	5	4	3	2	1
2019	141	127	113	98	83	68	50	33	16
2018 %	88	80	70	61	52	42.5	31	21	10

Assessment Objectives and Mark Schemes

Section A: Reading

A01	<ul style="list-style-type: none">• Identify and interpret explicit and implicit information and ideas.• Select and synthesise evidence from different texts.
A02	<ul style="list-style-type: none">• Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
A03	<ul style="list-style-type: none">• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
A04	<ul style="list-style-type: none">• Evaluate texts critically and support this with appropriate textual references.

Section B: Writing

A05	<ul style="list-style-type: none">• Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms purposes and audiences,• Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
A06	<ul style="list-style-type: none">• Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Time Management:

You want to spend *approximately* a minute per mark allocated for each question. This is how AQA recommends you divide your time:

Section A: Reading

- Reading the source and planning: 15 minutes
- Question 1: 5 minutes
- Question 2: 10 minutes
- Question 3: 10 minutes
- Question 4: 20 minutes

Section B: Writing

- Reading and planning: 5 minutes
- Extended writing: 35 minutes
- Checking and editing: 5 minutes

Question 1

Read again the ... part of the source from lines... to ...

List FOUR things about... (4 marks)

- You do not need to answer these in full sentences.
- Use quotes from the text or use your own words.
- Refer to the lines given.

Question 2

Look in detail at this extract, from lines... to ... of the source. How does the writer use language to describe...

You could include the writer's choice of:

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

(8 marks)

- You *can* use the bullet points to guide your response but do not *need* to structure your response by them.
- Be careful not to *just* label the features. Use these features to explore the effect on the reader and the reason behind the writer's choices.
- Using basic, generic comments such as 'it creates a picture in our heads' is too vague.
- Refer to lines given.

Techniques you could look for:

- **Alliteration:** Using the same sounds at the beginning of words; e.g. waves willingly washed.
- **Personification:** Using human qualities to describe an object or animal; e.g. The flowers danced on the lawn.
- **Repetition:** Repeating a word or phrase; e.g. Quickly! Quickly!
- **Onomatopoeia:** Words that sounds like their meaning; e.g. zip, bang, whoosh.
- **Metaphor:** When something is described as being something else; e.g. Her hair was silk.
- **Imagery:** When something is described to create a mental image in your head; e.g. The glittering blanket of snow.
- **Simile:** When something is described as being similar to something else; e.g. As fast as a cheetah.
- **Emotive language:** Using words that appeal to the reader's emotions; e.g. He screamed with joy.
- **Adverbs:** Change or add meaning to an adjective or verb. Often ending in '-ly'. E.g. 'slowly' crawling; 'hurriedly' running.
- **Verbs:** A word that is used to express an action. A 'doing' word. E.g. run, cook, swim.
- **Adjectives:** A word that adds a describing feature to a noun. E.g. the 'happy' girl, the 'red' car.
- **Semantic field:** A group of words that are related to one another. For example, 'heart', 'flower', 'music', 'passion' would be in the semantic field of 'love'.

Sentence Starters:

- Through the use of...
- The impact of the language is...
- The reader is made to think/feel/imagine...
- The (technique) evokes the feeling of...
- The effect of... is significant because...
- This suggests...

Question 3:

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

This text is from the (beginning/middle/end) of a novel.

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

You could write about:

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

(8 marks)

- In simple terms, you are required to examine what happens where and why, asking yourself the question 'How does reading about this at this point add to my understanding of the text as a whole?'
- You *can* use the bullet points to guide your response but do not *need* to structure your response by them.
- DO NOT narrate too much of the story or not focus on the effect of the writer's choices.
- Also, DO NOT focus too much on the construction of the sentence but rather where they are in the text and why it is significant they are there. For example, you could say that the first paragraph of the text has complex sentences which slows the pace compared to the final paragraph which uses lots of short, simple sentences which creates a sense of panic. This sentence would fit in well with the structural question.

Key terminology:

- **Focus shifts:** What the writer focuses on and how the text changes and develops.
- **Climax:** The part of a text when the tension or drama is at its highest.
- **Contrast:** The differences between two things.
- **Denouement:** The final part of a text when strands of the plot are resolved.
- **Exposition:** The introduction of background information about events, settings, character etc.
- **Pace:** The feeling of speed in the writing.
- **Openings & Endings:** How the text starts and finishes.
- **Paragraph length:** These vary like sentences; e.g. to highlight significant points or to provide a detailed account.

- **Sentence structure:** Varied types of sentences; e.g. simple, compound, complex.
- **Temporal References:** References to time.
- **Zooming:** If the text is focusing from something big to something much smaller (or vice versa)
- **Point of View:** If there is a shift in the perspective of the narrative voice.
- **Circular Structure:** If the text returns to the end to what happened at the beginning.

Sentence starters:

- In the exposition...
- At the climax...
- In the denouement...
- One way structure has been used is to...
- The impact of the (technique) is...
- The opening line is structurally interesting because...
- The continued shift in focus allows the reader to...
- The writer focuses the reader's attention on... The impact of this is...
- In the X paragraph, the focus shifts to...

Question 4

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

A reader said, '(a statement about the text)'.

To what extent do you agree?

In your response, you could:

- **Consider...**
- **Evaluate how the writer...**
- **Support your response with references from the text. (20 marks)**
- In this question, you can analyse the language, structure and any other parts of the text.
- You can fully agree with the statement, or explore both disagree and agree.
- You are not just looking at 'what' (the content) the writer is doing, but 'how' (the method) they are doing it.

Sentence starters:

- I agree with this statement because...
- One of the key ideas to support this interpretation would be...
- The writer further conveys...
- Furthermore...
- This idea is reinforced when...
- The writer creates this impression through the use of...
- Through this, the writer illustrates...
- The reader is encouraged to consider...

Question 5

Write a description of...

Write a story... (40 marks)

- Q5 is divided into two parts:
 - Content and Organisation (24 marks). This assesses your ability to communicate clearly, effectively and imaginatively. You also need to adapt your tone, style and register for different forms, purposes and audiences. You also need to organise your information and ideas, using structural and grammatical features. This means that you want to use a range of language devices to write a detailed, planned and developed creative writing response.
 - Technical Accuracy (16 marks). This assesses your ability to use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- One of the choices will be connected to an image.
- You could have a choice of story or description (but not necessarily both in one paper; it could be two of one.)
- Proof-read.
- Plan.
- Use interesting and ambitious vocabulary.
- Use a range of language devices (see the guide to Question 2 for different techniques you could incorporate into your response).
- Use a range of structural features (see the guide to Question 3 for different structural techniques you could incorporate into your response.)
- Use your five senses.
- Vary the structure of your sentences. (Don't start off every sentence with 'I can see...' or 'The...')
- Use a range of punctuation.
- Paragraph.
- You don't have to literally describe the image as it is printed, it could be used as a 'spring-board' for your idea. For example, if you had an image of a fairground and wanted to describe a Ferris wheel which isn't in the picture, you can still do that. You are being marked on the quality of your writing, rather than the content.

Level Descriptor	Q2	Q3	Q4	Q5 (AO5)	Q5 (AO6)
L1 Simple, limited	1-2	1-2	1-5	1-6	1-4
L2 Some understanding	3-4	3-4	6-10	7-12	5-8
L3 Clear, relevant	4-6	4-6	11-15	13-18	9-12
L4 Detailed Perceptive	6-8	6-8	16-20	19-24	13-16

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.

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 would have sacrificed her soul for a good dinner, something hot and strong and filling.

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.

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.

But there had been one other – a girl with beautiful red hair and a white skin and eyes the 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.

‘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 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 then 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.’

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 her.

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

Question 1:

Read again the first part of the source, from lines 1 to 5.
List four things about Rosabel from this part of the source.

[4 marks]

Answers (any four of these would grant full marks):

- She bought a bunch of violets.
- She had a scone, a boiled egg and a cup of cocoa for tea.
- She worked in a hat shop.
- She had worked hard all day.
- She swung into the step of the bus.
- She grabbed her skirt with one hand.
- She clung to the railing of the bus with her other hand.
- She wanted a dinner that was hot and strong and filling.

Question 2:

Look in detail at this extract from lines 6 to 14 of the source.
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]

Model response (Level 3. Clear, relevant explanation. 5-6 marks.)

The writer uses positive language to describe the view from the bus on Rosabel's journey home. The jewellers' shops are 'fairy palaces', an image to suggest that the light shining on the steamed-up bus windows makes the buildings sparkle and appear dream-like and magical to Rosabel. However, negative language is then used to portray the stuffy atmosphere inside the bus. She says the people 'seemed to resolve into one meaningless, staring face', a metaphor to imply that everyone looks alike and blurs into one dull, ordinary group going about their pointless, everyday lives. In this way, the writer's use of language contrasts Rosabel's imaginary world outside the bus with what her life is really like.

Question 3:

You now need to think about the whole of the source.
This text is from the beginning of a short story.
How has the writer structured the text to interest you as a reader?
You could write about:

- What the writer focuses on at the beginning of the source.
- How and why the writer changes this focus as the source develops.
- Any other structural features that interest you.

[8 marks]

Model response (Level 3. Clear, relevant explanation. 5-6 marks.)

At the beginning the writer focuses our attention on the thoughts of Rosabel, who is travelling home 'after a hard day's work in a hat shop'. We learn that she would have 'sacrificed her soul for a good dinner', so this immediately establishes the main character as a lower class girl who is poor and hungry, despite how hard she works. We then shift in time as Rosabel experiences a flashback to 'all that had happened during the day', with the focus narrowing to her serving a 'girl with beautiful red hair'. In the final line of their exchange, the girl tells her boyfriend she is going to wear her new hat when 'I come out to lunch with you'. This reminds us of the beginning when Rosabel was hungry, so the structure emphasises how very different the two girls are.

Question 4:

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, 'This part of the story, set in the hat shop, shows that the red-haired girl has many advantages in life, and I think Rosabel is right to be angry.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red-haired girl
- evaluate how the writer conveys Rosabel's reactions to the red-haired girl
- support your response with references to the text.

[20 marks]

Model response (level 3. Clear, relevant evaluation. 11-15 marks):

The red-haired girl does seem to have many advantages in life. She arrives in a carriage to go hat shopping, which tells us she's wealthy, and she has a 'well-dressed' boyfriend, all outward signs of success. She is also attractive, and the writer uses colour to imply how alive and vibrant she is: 'beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold'. She has everything that Rosabel doesn't have, and I think this makes Rosabel jealous because she recognises how unfair life is. However, the girl isn't unpleasant so I'm not sure that Rosabel is right to get annoyed. When Rosabel tries on the hat, her anger is 'sudden' and 'ridiculous', adjectives that show her reaction is unexpected and ultimately silly because there's nothing she can do about the girl having all these advantages and her having none.

Question 5

Your local newspaper is running a creative writing competition and they intend to publish the winning entries. **Either** Describe a journey by bus as suggested by this picture:



or Write a story about two people from very different backgrounds.

Source A: The opening of a novel called 'The Whispers' by Greg Howard, published in 2019

1 There once was a boy who heard the Whispers.

He heard them late in the day as the lazy sun dipped below the treetops and the woods behind his house came alive with the magic of twilight. The voices came to him so gently he thought it might be the wind, or the first trickle of summer rain. But as time passed, the voices grew louder and the boy was sure they were calling his name. So he followed them.

5 The Whispers led the boy to a clearing deep in the woods where a rotted old tree stump sat in the centre and fallen leaves covered the ground like crunchy brown carpet. The boy stood next to the stump, waited, and listened. He couldn't see the Whispers, but he knew they were there. Their wispy voices surrounded him, ticking the rims of his ears and filling every darkened shadow of the forest.

10 After waiting patiently for quite some time, the Whispers' garbled words finally began to make sense to the boy, and they told him things. The Whispers knew everything – all the secrets of the universe. They told the boy what colour the moon was up so close and how many miles of ocean covered the Earth. They even told him how long he would live – 26, 332 days. The boy was pleased, because that sounded like a good long time to him. But as they continued to whisper knowledge into his ear, they never showed themselves to the boy. He only caught glimpses from the corner of his eye of their faint bluish glow fading in and out around him. He so badly wanted to see them, to know what kind of creatures they were. How big were they? Or how tiny? Were they thin, fat, or hairy? Were they made of skin and bones like him, or of dark tree bark, or leaves, or dirt? Or something else entirely?

15 The Whispers told the boy that if he brought them tributes, they would give him his heart's desires. The boy wasn't sure what a tribute was and he didn't want very much anyway. He could hardly call them heart's desires. Maybe a new pair of sneakers so the kids at school wouldn't tease him about his raggedy old ones. Maybe a better job for his father so he wouldn't worry so much about money. And he would love to see his mother worry so much about money. And he would love to see his mother smile again, something she rarely did anymore. But he guessed what he really wanted was to see the Whispers with his very own eyes.

20 One day, as the boy's mother made a batch of her special blackberry jam, he asked her what a tribute was. She thought about it a moment and finally told him that a tribute was like a gift to show respect. The boy eyed his mother's handiwork spread over the kitchen table. Everyone loved her jam. When she took it to the local farmers market, she always sold out. And her blackberry jam was his personal favourite. He was sure it would make an excellent

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30	<p>tribute for the Whispers. When his mother left the room, they boy took one of the jars from the same and hid it under his bed.</p> <p>The following afternoon, as the sun was setting, he went back to the clearing in the woods with the jam tucked under his arms. He left it sitting on the rotted old tree stump for the Whispers. Satisfied with his tribute, the boy poke his heart’s desires aloud and then hurried home as not to scare the Whispers away.</p> <p>When the boy’s father got home from work that evening, his mood was lighter than usual and the lines of worry had completely vanished from his face. He told the family that he’s received a promotion at work and tomorrow the boy’s mother could take him shopping to buy him new clothes and shoes for school. This news made his mother smile. The boy was amazed that he’d received three of his heart’s desires with only one jar of jam.</p>
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Questions

<p>Q1 – 4 marks – 5 minutes</p> <p>Use lines 1-5.</p> <p>List four things you learn about the Whispers</p>	<p>Q4 – 20 marks – 25 minutes</p> <p>Use lines 11-40.</p> <p>A student said “The writer makes us feel intrigued, like the boy, as to what the Whispers are, but we are also worried and uneasy about them.”</p>
<p>Q2– 8 marks – 10 minutes</p> <p>Use lines 6-10.</p> <p>How does the writer use language to describe the setting?</p>	<p>To what extent do you agree?</p> <p>In your response, you could:</p> <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
<p>Q3– 8 marks – 10 minutes</p> <p>Use the whole source.</p> <p>How does the writer structure the text to interest you as a reader?</p>	

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Paper 1 mini mock: A polaroid of Peggy

Source A: The opening of a novel, 'A Polaroid of Peggy', published in 2015.

1 Peggy and I wandered back down Fifth Avenue with the rest of the crowd dribbling out of the Robert Palmer concert that had just reached its exhausted finale in Central Park. It was part of the annual Dr Pepper Central Park Music Festival and whatever Robert Palmer may have thought, I, for one, was extremely grateful for their sponsorship, because it was one of those unbearable summer nights in Manhattan – very late summer, it was already September –

5 buckets. We grabbed the ice-cold cans that were being handed out as we left the arena and not just because they were free. On a night like that, an ice-cold anything is a lifeline. With my de rigueur denim jacket slung over my shoulder – don't know why I'd bought it, far too hot to wear, but once a fashionista always a fashionista, I suppose – I tossed back my head and drained the lot.

10 'You like this stuff?' asked Peggy. 'Actually, I've never had it before. We don't get it in England.' 'We don't get it here either,' said Peggy. 'I mean, we do, but I don't know anyone who ever, like, gets it.' 'Somebody must,' I said. 'Yup. Somebody must. I guess somebody must.'

15 Yes, you're right. An utterly unremarkable, nothingy, so-what exchange and yet, for me, intoxicating. It was the rhythm of Peggy's voice that I swooned over. The little staccato bursts, the subtlest of inflections, the bone dry delivery. It was pure essence of New York. Not the On the Waterfront, Hell's Kitchen, Hey-Youse-Gimme-A-Cawfee Noo Yawk. But something else; sharp, smart, sassy, seductive. Yes, all those clichés that, when put together, beget another whole alliterating string of them: Manhattan, Martinis, Madison Avenue. It was all there in Peggy's voice, every time she spoke.

20 So maybe you're thinking it was the idea of Peggy that I was so infatuated with. That any pretty uptown girl might have done just as well. It's a legitimate debating point, and I will admit that maybe there's the tiniest scintilla of truth that I was, indeed, in love with the idea of a girl like Peggy. After all, I was, with one or two minor caveats, in love with everything 'New York'. But inside Peggy's New York wrapper was someone who rang so many bells for me, I would have become every bit as besotted with her if she'd come from Nanking or Narnia.

25 I had the not very original idea – still do – that love is a wavelength thing. It's just a question of finding someone who is on the same one as you. Nobody that I have ever met – not before nor since – received my signal and sent back hers so clearly, with so little interference, as Peggy. No moody dropout. No emotional static. It was, for those few short months, such an unburdening relief to find someone to whom I could get through and who came through to me. As I had had so little real hope of finding someone like that – never got remotely close to

30	<p>it before so why should I ever? – I was simply amazed. And even more amazing was Peggy’s often given and never solicited – well, only very rarely solicited – assurance that the feeling was entirely mutual. There was Peggy in this relationship, there was me, and for the first, and perhaps only, time in my life, there was a real, almost tangible ‘us’, the sum that was greater than the parts.</p> <p>So, given all this, how on earth had we managed to get ourselves into a situation where tonight would be our last?</p>
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Questions

<p>Q1 – 4 marks – 5 minutes</p> <p>Use lines 1-4.</p> <p>List four things you learn about the setting.</p>	<p>Q4 – 20 marks – 25 minutes</p> <p>Use lines 21-38.</p> <p>A student said “The writer wants us to realise how in love the narrator is, so that it is unexpected and upsetting that the relationship does not last.”</p> <p>To what extent do you agree?</p> <p>In your response, you could:</p> <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
<p>Q2– 8 marks – 10 minutes</p> <p>Using lines 11-20. How does the writer use language to describe the narrator’s view of Peggy’s speech?</p>	
<p>Q3– 8 marks – 10 minutes</p> <p>Use the whole source.</p> <p>How does the writer structure the text to interest you as a reader?</p>	

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Paper 1 mini mock: The golden day

Source A: The opening of a novel called 'The Golden Day' by Ursula Dubosarsky, published in 2013

1	The year began with the hanging of one man and ended with the drowning of another. But every year people die and their ghosts roam in the public gardens, hiding behind the gray, dark statues like wild cats, their tiny footsteps and secret breathing muffled by the sound of falling water in the fountains and the quiet ponds.
5	"Today, girls," said Miss Renshaw, "we shall go out into the beautiful garden and think about death." The little girls sat in rows as the bell for morning classes tolled. Their teacher paused gravely. They gazed up at her, their striped ties neat around their necks, their hair combed. "I have to tell you that something barbaric has happened today," said Miss Renshaw in a low, intent voice. "At eight o'clock this morning, a man was hanged."
10	Hanged! Miss Renshaw had a folded newspaper in her hand. She hit it against the blackboard. The dust rose, and the little girls jumped in their seats. "In Melbourne!"
15	In Melbourne! They did not really even know where Melbourne was. Melbourne was like a far-off Italian city to them; it was Florence or Venice, a southern city of gold and flowers. But now they knew that it was cruel and shadowy, filled with murderers and criminals and state assassins. In Melbourne there was a prison with a high wall, and behind it in a courtyard stood a gallows, and a man named Ronald Ryan had been hanged at eight o'clock that morning.
20	Hanged . . . Who knew what else went on in Melbourne? That's what Cubby said. But Icara, who had been to Melbourne with her father on a train that took all night, shook her head. "It's not like that," she said. "It's just like here, only there aren't so many palm trees." Trust Icara to notice something peculiar like palm trees when people are being cut down on the street and carried away and hanged, thought Cubby.
25	Miss Renshaw beckoned at the little girls to leave their seats and come forward. They gathered around her, their long white socks pulled up to their knees. "What did he do, Miss Renshaw?" asked Bethany, the smallest girl in the class. She had small legs and small hands and a very small head. But her eyes were luminously large. "The man who was hanged?" "We won't worry about that now," said Miss Renshaw, avoiding Bethany's alarming stare. "Whatever he did, I ask you, is it right to take a man and hang him, coldly, at eight o'clock in the morning?"

30	<p>It did seem a particularly wicked thing to do, the little girls agreed, especially in the morning, on such a warm and lovely day, when everything in it was so alive. Better to hang a person at night, when it was already sad and dark.</p> <p>Miss Renshaw banged the newspaper again, on the desk this time. The little girls huddled backward.</p> <p>"So today, girls, we will go outside into the beautiful garden and think about death."</p> <p>Miss Renshaw was nuts — that's what Cubby's mother said. "Still, you've got to do what she says, Cubby. Remember, she's the teacher."</p>
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Questions

<p>Q1 – 4 marks – 5 minutes</p> <p>Use lines 7-13.</p> <p>List four things you learn about the girls.</p>	<p>Q4 – 20 marks – 25 minutes</p> <p>Use lines 21-38.</p> <p>A student said “The writer presents the group of girls as naïve and young at this point, which makes the teacher’s anger seem really strange.”</p> <p>To what extent do you agree?</p> <p>In your response, you could:</p> <ul style="list-style-type: none"> • write your own impressions about the characters • evaluate how the writer has created these impressions • support your opinions with references to the text.
<p>Q2– 8 marks – 10 minutes</p> <p>Using lines 14-20. How does the writer use language to describe the children’s view of Melbourne?</p>	
<p>Q3– 8 marks – 10 minutes</p> <p>Use the whole source.</p> <p>How does the writer structure the text to interest you as a reader?</p>	