What am I being assessed on?

AO1
- Identify and interpret explicit and implicit information and ideas.
- Select and synthesise evidence from different texts.

AO2
- 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.

AO4
- Evaluate texts critically and support this with appropriate textual references.

IMPORTANT DATES:
Paper 1 (Explorations in creative reading and writing) – Tuesday 6th June 2017
Paper 2 (Writers’ viewpoints and perspectives) – Monday 12th June 2017

EXAM TIMINGS

SECTION A: READING

Q1 5 min
Q2 10 min
Q3 10 min
Q4 20 min

SECTION B: WRITING

Q5 45 min

NOTES:

...
This is an extract from a novel by Mohsin Hamid, published in 2007. The extract begins on the streets of Lahore. A Pakistani man, Changez, offers to direct an American visitor to where he can find a good cup of tea. As they wait for their tea, Changez begins to weave a long story about his life, especially his time living in the United States. The unnamed American is restless but remains to listen.

_The Reluctant Fundamentalist_

Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking, in fact you seemed to be on a mission, and since I am both a native of this city and a speaker of your language, I thought I might offer you my services.

How did I know you were American? No, not by the color of your skin; we have a range of complexions in this country, and yours occurs often among the people of our northwest frontier. Nor was it your dress that gave you away; a European tourist could as easily have purchased in Des Moines your suit, with its single vent, and your button-down shirt. True, your hair, short-cropped, and your expansive chest -- the chest, I would say, of a man who bench-presses regularly, and maxes out well above two-twenty-five -- are typical of a certain type of American; but then again, sportsmen and soldiers of all nationalities tend to look alike. Instead, it was your bearing that allowed me to identify you, and I do not mean that as an insult, for I see your face has hardened, but merely as an observation.

Come, tell me, what were you looking for? Surely, at this time of day, only one thing could have brought you to the district of Old Anarkali -- named, as you may be aware, after a courtesan immured for loving a prince -- and that is the quest for the perfect cup of tea. Have I guessed correctly? Then allow me, sir, to suggest my favorite among these many establishments. Yes, this is the one. Its metal chairs are no better upholstered, its wooden tables are equally rough, and it is, like the others, open to the sky. But the quality of its tea, I assure you, is unparalleled.

You prefer that seat, with your back so close to the wall? Very well, although you will benefit less from the intermittent breeze, which, when it does blow, makes these warm afternoons more pleasant. And will you not remove your jacket? So formal! Now that is not typical of Americans, at least not in my experience. And my experience is substantial: I spent four and a half years in your country. Where? I worked in New York, and before that attended college in New Jersey. Yes, you are right: it was Princeton! Quite a guess, I must say.

What did I think of Princeton? Well, the answer to that question requires a story. When I first arrived, I looked around me at the Gothic buildings -- younger, I later learned, than many of the mosques of this city, but made through acid treatment and ingenious stonemasonry to look older -- and thought, this is a dream come true. Princeton inspired in me the feeling that my life was a film in which I was the star and everything was possible. I have access to this beautiful campus, I thought, to professors who are titans in their fields and fellow students who are philosopher-kings in the making.
I was, I must admit, overly generous in my initial assumptions about the standard of the student body. They were almost all intelligent, and many were brilliant, but whereas I was one of only two Pakistanis in my entering class -- two from a population of over a hundred million souls, mind you -- the Americans faced much less daunting odds in the selection process. A thousand of your compatriots were enrolled, five hundred times as many, even though your country's population was only twice that of mine. As a result, the non-Americans among us tended on average to do better than the Americans, and in my case I reached my senior year without having received a single B.

Looking back now, I see the power of that system, pragmatic and effective, like so much else in America. We international students were sourced from around the globe, sifted not only by well-honed standardized tests but by painstakingly customized evaluations -- interviews, essays, recommendations -- until the best and the brightest of us had been identified. I myself had among the top exam results in Pakistan and was besides a soccer player good enough to compete on the varsity team, which I did until I damaged my knee in my sophomore year. Students like me were given visas and scholarships, complete financial aid, mind you, and invited into the ranks of the meritocracy. In return, we were expected to contribute our talents to your society, the society we were joining. And for the most part, we were happy to do so. I certainly was, at least at first.
What did I think of Princeton? Well, the answer to that question requires a story. When I first arrived, I looked around me at the Gothic buildings -- younger, I later learned, than many of the mosques of this city, but made through acid treatment and ingenious stonemasonry to look older -- and thought, this is a dream come true. Princeton inspired in me the feeling that my life was a film in which I was the star and everything was possible. I have access to this beautiful campus, I thought, to professors who are titans in their fields and fellow students who are philosopher-kings in the making.

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How does the writer use language here to describe the speaker's thoughts of Princeton College?

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentences forms.

**ACTIVITY!**

Highlight and annotate all of the language devices/word classes you can find in the extract.
How does the writer use language here to describe the speaker’s thoughts of Princeton College?
You could include the writer’s choice of:
• Words and phrases
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• Sentence forms

<table>
<thead>
<tr>
<th>LANGUAGE DEVICE/WORD CLASS</th>
<th>QUOTATION</th>
<th>EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphor</td>
<td>‘Professors who are titans...’</td>
<td>Titans are divine beings in Greek mythology. By comparing his professors to titans, the speaker is suggesting they are the best at what they do. It suggests they are strong in their field which in turn would imply Princeton College is extremely prestigious.</td>
</tr>
<tr>
<td>‘Gothic buildings’</td>
<td></td>
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</tbody>
</table>

If you are really struggling with how to start question 2, use this PETAL writing frame. If you are aiming for a Level 6-7, you should avoid this!

**POINT:** Firstly, Mohsin Hamid presents Princeton College as ________.

**EVIDENCE:** He creates this impression by stating, ‘_____’.

**TECHNIQUE:** Perhaps Hamid uses ______ here because ________.

**ANALYSIS:** Furthermore, this is effective because ________.

**LINK:** As a result, Princeton College is clearly a ________ place of study.
What am I being assessed on?

AO2

- 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.

Be careful! Only STRUCTURE is being assessed here. You do not need to comment on language. That is for Q2!

What is structure?

Text structure refers to how the information within a written text is organized. Remember to focus on the entire source!

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
- how and why the writer changes this focus as the source develops
- any other structural features that interest you

WHAT CAN I WRITE ABOUT?

Introduction of new characters

Change in time/focus

Dialogue (Speech)

Change in setting

The writer establishes where the text is set

Tone/Atmosphere changes

USEFUL PHRASES!

At the beginning of the extract, the writer establishes a sense of time and place when...

At the beginning of the extract, the writer introduces us to the main character by...

As the extract progresses, the writer shifts focus to...

The writer zooms in on... because...

This is structurally significant because...

The writer deliberately presents readers with... because...
AQA LANGUAGE PAPER ONE, QUESTION THREE (8 MARKS)

What am I being assessed on?

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(8 marks)

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As the extract progresses, the writer shifts focus to...

The writer zooms in on... because...

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The writer deliberately presents readers with... because...
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.
- how and why the writer changes this focus as the source develops.
- Any other structural features that interest you.

At the beginning of the text, the writer establishes a sense of time and place by using the structure of a monologue. The extract is written in second person which means we learn about the speaker through hypophora. The speaker tends to ask questions and then answer them himself. Perhaps the writer strips the other character of a voice to give the impression that the readers themselves are being questioned by this man. The writer zooms in on the characteristics and qualities of the speaker where he says 'Do not be frightened by my beard.' The fact this is followed up with 'I am a lover of America' implies the speaker is someone the other character finds potentially threatening. This may have been placed at the beginning of the text so the writer can use these underlying tensions to make the reader feel uneasy at the interaction between the two.

As the extract develops, the writer changes focus to...

As the extract draws to a close, the writer deliberately presents us with...

Use phrases that show you are leading the examiner through the text.

At the beginning of the text, the writer immediately establishes a sense of...

As the extract develops, the writer changes focus to...

This is structurally significant because...

As the extract draws to a close, the writer deliberately presents us with...
Read lines 21 to 52.

Having read this section of the text, one pupil wrote, ‘the speaker takes a keen interest in the American. It is almost as if the speaker is in awe of him.’ To what extent do you agree?

In your response, you could:
• write about your own impression of the speaker and the American.
• evaluate how the writer has created these impressions
• support your opinions with references to the text.

WHAT CAN I WRITE ABOUT?

Language
Mood
Dialogue
Tone
Setting
Revelations
Character
Structure

Question 4 is asking you to bring your thoughts together from questions 2 and 3. Questions 2 and 3 are preparing you for this!

EXAM TIP: You will probably find it easier to AGREE with the statement. The pupil has said it for a reason. You need to make it clear to the examiner whether you agree or disagree.

Think of this question as a treasure hunt. The pupil has made a statement and now you need to find everything in the text that proves them correct!
Having read this section of the text, one pupil wrote, ‘the speaker takes a keen interest in the American. It is almost as if the speaker is in awe of him.’ To what extent do you agree?

I agree with the idea that the speaker takes a keen interest in the American and is in awe of him. Firstly, the speaker seems excited to be sitting with the American. He is overwhelmingly pleasant and is eager to share his previous ‘substantial’ encounters with other Americans. The adjective ‘substantial’ would imply he likes America and American culture, having spent ‘four and a half years’ there. It could be argued that the speaker is surprised to see the American in his country and therefore wants to immerse this foreigner in his own culture, just like he immersed himself in American culture.

The text is written as a dramatic monologue, meaning we do not hear the American speak. This in itself implies the speaker has a keen interest in the American as the prose reflects only one side of the conversation. In this case, the non-stop ‘chatter’ suggests the speaker is desperate to keep the American in his company.
You have been asked to produce a creative piece of writing for a magazine. The magazine is popular with people of your own age.

Either:

Write a description suggested by this picture:

Or:

Describe an occasion when you went to a new place and felt unsure or challenged. Focus on the thoughts and feelings you had at the time.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]
What is effective about this opening?

What could we improve?

Like the constant buzzing of flies, motorcycles whirred down the street, their exhausts coughing, spluttering and spitting out fetid fumes. This was Lahore, a loud and bustling city full of people scurrying around as if they were ants. Beeps, shouts, laughter: the roads of the city throbbed with activity. Pleasant smells from the local market clung to the very air itself. Dust from the paths stained the walls of buildings and...

Section A of your paper tests your ability to analyse language. Section B tests your ability to use language. In the boxes, add some sophisticated vocabulary and descriptive phrases that you could use in an exam.

Remember, 16 marks are dedicated to SPaG. Proof reading is essential!

<table>
<thead>
<tr>
<th><strong>VOCABULARY IDEAS:</strong></th>
<th>Deluge</th>
<th>Scorching</th>
<th>Dazzling</th>
</tr>
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<tbody>
<tr>
<td>Casophony</td>
<td>Shrieking</td>
<td>Splattered</td>
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<tr>
<td>Thundering</td>
<td>Pattered</td>
<td>Raucous</td>
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<tr>
<td>Suffocating heat...</td>
<td>Cascading</td>
<td>A torrent of</td>
<td></td>
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<tr>
<td>Swiftly</td>
<td>Rapidly</td>
<td>Abruptly</td>
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<tr>
<td>Upgrade Your Sentence!</td>
<td>Not only, but also</td>
<td>So, so</td>
<td></td>
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<td>------------------------</td>
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<tr>
<td><strong>Double adjective start</strong></td>
<td><strong>Less less less</strong></td>
<td><strong>Fortunately/unfortunately</strong></td>
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<tr>
<td><strong>Whoever/whenever</strong></td>
<td><strong>The day was hot.</strong></td>
<td><strong>Brackets although</strong></td>
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<tr>
<td><strong>Verb beginning</strong></td>
<td><strong>More more more</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Adverb beginning</strong></td>
<td></td>
<td><strong>Triple noun colon</strong></td>
<td></td>
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</tbody>
</table>
Use this example grid to help you upgrade your sentences for QUESTION FIVE!
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
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<tr>
<td>Proper noun</td>
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<td>Concrete noun</td>
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<tr>
<td>Abstract noun</td>
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<td>Pronoun, especially personal pronouns</td>
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<td>Verb</td>
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<td>Dynamic verb</td>
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<td>Stative verb</td>
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<td>Modal verb</td>
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<td>Adjective</td>
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<td>Adverb</td>
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<td>Metaphor</td>
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<td>Simile</td>
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<td>Personification</td>
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<td>Anaphora</td>
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<td>Alliteration</td>
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<td>Sibilance</td>
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<td>Onomatopoeia</td>
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<td>Hyperbole</td>
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<td>Juxtaposition</td>
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<td>Oxymoron</td>
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<td>Asyndeton</td>
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<td>Polysyndeton</td>
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<tr>
<td>Simple sentence</td>
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<td>Compound sentence</td>
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<td>Complex sentence</td>
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<td>Fragment sentence</td>
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<td>Declarative</td>
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<td>Interrogative</td>
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<td>Imperative</td>
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<tr>
<td>Exclamatory</td>
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