

GCSE ENGLISH LANGUAGE

COMPONENT 1

ADDITIONAL ASSESSMENT MATERIALS

SET 4

SECTION A: 40 marks

*Read carefully the short story below. Then answer **all** the questions which follow it.*

5 He was lost. He wasn't used to being lost. He was the kind of man who drew up plans and executed them efficiently, but now everything was conspiring against him in ways he decided he couldn't have foreseen. He had been stuck in a jam on the A1 for two mind-numbing hours so that it was already past the middle of the morning when he arrived in Edinburgh. Then he'd gone adrift on a one-way system and been thwarted by a road closed because of a burst water main. It had been raining, steadily and unforgivingly, on the drive north, and had only begun to ease off as he hit the outskirts of the town where he missed a turning. The rain had in no way deterred the crowds – it had never occurred to him that Edinburgh was in the middle of 'the Festival' and that there would be carnival hordes of people milling around as if the end of a war had just been declared.

10 He ended up in the dirty heart of the city, in a street that somehow seemed to be on a lower level than the rest of the town, a blackened urban ravine with no obvious way out. The rain had left the cobbles slick and greasy, and he had to drive cautiously because the street was teeming with people, haphazardly crossing over or standing in little knots in the middle of the road, as if no-one had told them that roads were for cars and pavements were for pedestrians. A queue snaked the length of the street and into the road – people waiting to get into what looked like a bomb hole in the wall but which announced itself, on a large placard outside the door, as 'Fringe Venue 164'. He did not like being late.

15 The name on the driving licence in his wallet was Paul Bradley. 'Paul Bradley' was a nicely forgettable name. He was several degrees of separation away from his real name now, a name that no longer felt as if it had ever belonged to him. He liked slipping between identities, sliding through the cracks. The rented Peugeot he was driving felt just right, not a flashy machine but the kind of car an ordinary guy would drive. An ordinary guy like Paul Bradley. If anyone asked him what he did, what Paul Bradley did, he would say, "Boring stuff. I'm just a desk jockey, pushing papers around in an office."

20 He was trying to drive and at the same time decipher his map of Edinburgh to work out how to escape from this hellish street when someone stepped in front of the car. It was a type he loathed – a young, dark-haired guy with thick, black-framed spectacles, two days of stubble, and a cigarette hanging out of his mouth. He braked hard and didn't hit the spectacles guy, just made him give a little jump, like a bullfighter avoiding the bull. The guy was furious, waving his cigarette around, shouting. Charmless, no manners. Were his parents proud of the job they'd done?

30 He felt the bump, about the same force as hitting a fox on a dark night, except it came from behind, pushing him forward. It was just as well spectacles guy had got out of the way or he would have been pancaked. He looked in the rear-view mirror. A blue Honda, the driver climbing out – big guy, slabs of weightlifter muscle. He was wearing driving gloves, ugly black leather ones with knuckle holes. He had a dog in the back of the car, a beefy Rottweiler, exactly the dog you would have guessed a guy like that would have. The dog was having a seizure in the back, spraying saliva all over the window, its claws scrabbling on the glass. The dog didn't worry him too much. He knew how to kill dogs.

40 Paul got out of the car and walked round to the back bumper to inspect the damage. The Honda driver started yelling at him. English. Paul tried to think of something to say that would calm the guy down. You could see he was a pressure cooker waiting to explode, *wanting* to explode, bouncing on his feet like an out of condition heavyweight boxer. Paul adopted a neutral stance, a neutral expression, but then he registered the baseball bat that had suddenly appeared in the guy's hand.

45 That was the last thought he had for several seconds. When he was able to think again he was sprawled on the street, holding the side of his head where the guy had cracked him. He heard the sound of broken glass as the man smashed every window in his car. He tried, unsuccessfully, to struggle to his feet, but only managed to get to a kneeling position as if he was at prayer. Now the guy was advancing with the bat lifted. Paul put his arm up to defend himself, made himself even more dizzy by doing that and, sinking back on to the cobbles, thought, 'Is this it?' He'd given up, he'd actually given up, when someone stepped out of the crowd, wielding something black and square that he threw at the Honda guy, clipping him on the shoulder and sending him reeling.

Martin had never done anything like that in his life before. He didn't even kill flies in his house. He was fifty and had never knowingly committed an act of violence against another living creature, although sometimes he thought that might be more to do with cowardice than pacifism. He had stood in the queue for the show, waiting for someone else to intervene in the scene unfolding before them, but the crowd were like an audience at a particularly brutal piece of theatre, and they had no intention of spoiling the entertainment. Even Martin had wondered at first if it was part of the show. When the Honda driver finished breaking the windows of the silver Peugeot and walked towards the driver, brandishing his weapon and preparing himself for a final blow, Martin realised that the man on the ground was probably going to die unless someone did something. Instinctively, without thinking about it at all, he slipped his bag off his shoulder and swung it at the head of the insane Honda driver.

He missed the man's head, which didn't surprise him as he'd never been able to aim or catch, but his laptop was in the bag and the hard edge of it caught the Honda driver on the shoulder and sent him spinning. Martin expected the Honda driver to pick himself up and search the crowd to find the culprit who had thrown a missile at him. Martin tried to make himself an anonymous figure in the queue. He closed his eyes. He had done that at school when he was bullied, clinging to an ancient, desperate magic – they wouldn't hit him if he couldn't see them. He imagined the Honda driver walking towards him with the baseball bat raised in an arc of annihilation.

To his amazement, when he opened his eyes, the Honda driver was climbing into his car. As he drove away a few people in the crowd gave him a slow handclap. They were a hard crowd to please.

Martin knelt on the ground and said, "Are you OK?" to the Peugeot driver, but then he was politely but firmly set aside by the two policewomen who arrived and took control of everything.

When Paul came to, there were a couple of policewomen beside him. One of them was saying, "Just take it easy, sir," and the other one was on her radio calling for an ambulance. It was the first time in his life that he'd been glad to see the police.

Read lines 1-18

Q1

List five reasons why the man was late. (5)

Q2

What impressions does the writer create of Edinburgh in these lines? (5)

You must refer to the text and the language used in it to support your answer, using relevant subject terminology.

Read lines 19-40

Q3

What impressions does the writer give of Paul Bradley in these lines?
How does she create those impressions? (10)

You must refer to the text to support your answer, using relevant subject terminology.

Read lines 41-66

Q4

How does the writer make these lines tense and dramatic? (10)

You must refer to the text to support your answer, using relevant subject terminology.

Now consider the passage as a whole.

Q5

'In this passage the writer does not encourage the reader to admire or like any of the characters'

To what extent do you agree with this view? (10)

You should write about:

- your thoughts and feelings about the characters as they are presented in the passage as a whole
- how the writer created these thoughts and feelings

You must refer to the text to support your answer.

Marking Instructions

Read lines 1-18

Q1

List five reasons why the man was late. (5)

(AO1 1a and b)

This question tests the ability to identify explicit and implicit information and ideas.

Award **one mark** for each point and/or inference identified by the candidate, **to a maximum of five:**

- he was lost
- he had been stuck in a traffic jam for two hours
- he went adrift in a one-way system
- a road was closed
- he missed a turning
- the city was crowded
- the cobbles were slick and greasy

No mark should be awarded for unabridged quotation of whole sentences.

Q2

What impressions does the writer create of Edinburgh in these lines? (5)

You must refer to the text and the language used in it to support your answer, using relevant subject terminology.

AO2 (1a, b, c and 1d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effect, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1 mark to those who identify limited/unsupported impressions of Edinburgh.

Give 2 marks to those who identify some impressions of Edinburgh with some textual support. These responses may simply identify language for effect and some relevant subject terminology.

Give 3 marks to those who identify a range of impressions of Edinburgh with textual support and show some awareness of how language and structure are used to achieve effects and influence the reader. These answers should begin to show some understanding of language

and structural features and begin to use relevant subject terminology accurately to support their comments.

Give 4 marks to those who identify a range of impressions of Edinburgh with apt textual support and begin to analyse how language and structure are used to achieve effects. Relevant subject terminology is used accurately to support comments effectively.

Give 5 marks to those who identify a wide range of impressions of Edinburgh with secure textual support and analyse how language and structure are used to achieve effects. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

Details candidates may explore or comment on could be:

- she gives an unattractive impression of the city (overview)
- it has complicated one-way system for traffic (he had gone adrift in it)
- it is crowded with people ('carnival hordes')
- the adjective 'dirty' is used to describe the 'heart' of the city
- the street is described as a 'blackened urban ravine'
- it has cobbled streets (old, historical)
- the building/venue is described as a 'bomb hole' in the wall

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 19-40

Q3

What impressions does the writer give of Paul Bradley in these lines?

How does she create those impressions?

(10)

You must refer to the text to support your answer, using relevant subject terminology.

AO2 (1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effect, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify some impressions of Paul Bradley in this part of the text with limited or no textual support.

Give 3-4 marks to those who identify some impressions of Paul Bradley in this part of the text with some textual support. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify a range of impressions of Paul Bradley and begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who identify a wide range of impressions of Paul Bradley and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who identify a wide range of impressions of Paul Bradley and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

Details candidates may explore or comment on could be:

- he is a mysterious character ('the name on the driving licence was Paul Bradley' implies some doubt about his identity)
- the use of inverted commas around the name reinforces this doubt
- he is 'several degrees of separation' from his real name (no doubt now that Paul Bradley is an alias)
- he is a man who uses several identities (and likes 'sliding through the cracks')
- he is deliberately trying to seem an 'ordinary' guy (the car and the job suggest this)
- the writer uses the incident with 'spectacles guy' to show Paul Bradley is judgemental (he 'loathes' the type and thinks he is 'charmless' with 'no manners')
- he shows no real concern for the man he has hit
- when his car is hit, he looks at the 'big guy' and quickly assesses him
- he shows no sign of fear
- he thinks that this is just the sort of guy to own a Rottweiler
- the dog does not worry him because 'he knew how to kill dogs'
- the writer creates an impression that is rather sinister (as well as mysterious)
- the writer structures the text carefully to create an impression of Paul Bradley through the sequence of events
- the language creates impressions (verbs and adjectives particularly significant)

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 41-66

Q4

How does the writer make these lines tense and dramatic? (10)

You must refer to the text to support your answer, using relevant subject terminology.

AO2 (1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effect, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify some examples of how the writer creates tension and drama in this part of the text.

Give 3-4 marks to those who identify and give straightforward comments on some examples of how the writer creates tension and drama in this part of the text. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how a number of different examples create tension and drama and begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about how a range of different examples create tension and drama and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples create tension and drama and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

Details candidates may explore or comment on could be:

- the writer brings the two men into a confrontation
- the Honda driver is 'yelling'
- the metaphor of the 'pressure cooker waiting to explode' shows his anger
- he 'wants' a fight and is 'bouncing' on his feet like a 'heavy weight boxer'
- Paul tries to be 'neutral' in stance and expression but the Honda driver 'suddenly' produces a baseball bat'
- the writer structures the narrative to move the action forward quickly (Paul is unable to think for several seconds and comes round 'sprawled' on the ground and holding his head where he has been 'cracked')
- the man smashes his car windows

- Paul is helpless and can only get to a kneeling position as the guy advances with the bat raised
- he cannot defend himself and thinks 'Is this it?'
- unexpectedly, someone in the crowd throws something at the attacker and sends him 'reeling'
- the focus switches to the unlikely hero and events are described through Martin's eyes (a brutal piece of theatre in which Paul Bradley was 'probably going to die')
- his action is described as 'instinctive'
- the writer structures the text carefully to create tension and drama through the sequence of events
- the language creates impressions (verbs and adjectives particularly significant)

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Now consider the passage as a whole.

Q5

'In this passage the writer does not encourage the reader to admire or like any of the characters'

To what extent do you agree with this view?

(10)

You should write about:

- your thoughts and feelings about the characters as they are presented in the passage as a whole
- how the writer created these thoughts and feelings

You must refer to the text to support your answer.

(AO4)

This question tests the ability to evaluate texts critically and support this with appropriate textual reference.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who express a simple personal opinion with linked, basic textual reference.

Give 3-4 marks to those who give a personal opinion supported by straightforward textual references. These responses will show limited interaction with the text as a whole.

Give 5-6 marks to those who give an evaluation of the text and its effects, supported by appropriate textual references. These responses will show some critical awareness of the text as a whole.

Give 7-8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text.

Give 9-10 marks to those who give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful textual references. These responses will show engagement and involvement, where candidates take an overview to make accurate and perceptive comments on the text as a whole.

Areas for possible evaluation:

Paul Bradley:

- he is the victim of a brutal, life-threatening attack
- the attack is unprovoked
- but he is presented as mysterious and sinister
- he is also judgemental
- it is the first time in his life he has been glad to see the police
- some sympathy for him perhaps but not much admiration or empathy

Honda driver:

- he is aggressive and violent
- he is hot-tempered and brutal
- a frightening excess in his reaction to situations (described as 'insane')
- it is impossible to feel any admiration for him
- the writer uses description and action to influence the reader

Martin:

- he is complex (a lifelong coward who intervenes bravely but then hides in the crowd)
- he is almost a 'comic' hero (the most unlikely of heroes)
- he shows concern for Paul Bradley when he asks if he is OK
- the writer 'shows' us Martin's character in action and also 'tells' us about his thoughts, feelings and history
- the reader identifies/sympathises with Martin and probably admires him too

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.