

OXFORD

INTERNATIONAL  
AQA EXAMINATIONS

# INTERNATIONAL GCSE ENGLISH LANGUAGE

(9270)

Teaching resource packs

---

For teaching from September 2016 onwards

For GCSE exams in May/June 2018 onwards

# CONTENTS

Introduction .....	3
Resource Pack 1 .....	4
Source 1: 'Realms Of Gold', extract from Gold – An Illustrated History .....	5
Source 2: Extract from the novel The Colour .....	7
Source 3: Extract from the novel The Hobbit .....	9
Working with two or more sources .....	11
Resource Pack 2 .....	12
Source 1: Different childhoods .....	13
Source 2: Article 'Can money buy happiness?' .....	15
Source 3: Extract from 'Charity Water' webpage .....	17
Source 4: Article 'It's not easy being this rich' .....	19
Working with two or more sources .....	21
Resource Pack 3 .....	22
Source 1: 'Alone', extract from The Home of the Blizzard .....	23
Source 2: 'Capsize', extract from Gipsy Moth Circles The World .....	25
Working with two or more sources .....	27
Copyright acknowledgments .....	28

# INTRODUCTION

Students will be required to respond to unseen texts on both the compulsory Paper 1 and optional Paper 2, so the International GCSE English Language course should provide opportunities for them to read widely and become confident in interpreting information and ideas and in understanding the means by which they are presented.

The following resource packs contain a number of different thematically-linked texts which can be used separately or together. They are designed to prompt teacher ideas on the ways reading sources can be used to develop understanding of ideas, encourage use and examination of textual detail, and explore the effects of linguistic features. There are also writing tasks linked with specific sources.

It is envisaged that individual teachers will adapt and develop the suggestions to accommodate the needs of their students.

# RESOURCE PACK 1

This resource pack contains three sources. They can be used separately or together; Source 3 could, potentially, be used for extension work. The activities are not prescriptive, nor are they designed to be set for students without accompanying teaching and intervention. They are designed to prompt teacher ideas on the ways reading sources can be used to develop understanding of ideas, encourage use and examination of textual detail, and explore the effects of linguistic features. There are also writing tasks linked with specific sources.

It is envisaged that individual teachers will adapt and develop the suggestions to accommodate the needs of their students.

**SOURCE 1:**

'Realms Of Gold', extract from *Gold – An Illustrated History*

## REALMS OF GOLD

**When the Pharaoh Tutankhamun, lying in a golden sarcophagus, surrounded by scores of gleaming golden artefacts, went to his tomb in Egypt's Valley of the Kings more than 3,000 years ago, humanity's romance with gold was already a long affair.**

**Somewhere in the world, when the world was young, the yellow metal first caught the eye of a human being – perhaps a flake shining in the sand at the bottom of a river in Europe, or a nugget uncovered by the wind in the soil of the Rand in South Africa, or a seam in a chunk of ore knocked loose by erosion in the Rocky Mountains, the Andes, or the Urals.**

**We may imagine our prehistoric discoverer picking up this golden discovery out of curiosity, weighing it in one hand, turning it over and over, holding it up to see it shimmering radiantly in the sunlight. Did he – or, one would like to think, she – feel at this moment that here was something worth keeping? Did the first symptoms of gold fever just then enter the blood of the human race?**

**However close to the truth this hypothetical scene may be, the fact is that gold was discovered and then rediscovered many times in many places on all the continents, for it is one of the commonest and most accessible of the metals.**

**Nearly everywhere it became something to look for, to appropriate, to prize, and to display. The love of gold is one of the oldest of human passions, one of the deepest motives leading to art and culture as well as to battle, murder and sudden death.**

## SOURCE 1:

'Realms Of Gold', extract from *Gold – An Illustrated History*

### READING

#### Understanding

1. Suggest reasons to explain why the writer introduces the idea of Tutankhamun's tomb in the first paragraph.
2. What does the phrase 'humanity's romance with gold was already a long affair' suggest to you?
3. What is suggested by the range of named places in the second paragraph?
4. What is the 'hypothetical scene' that the writer creates?
5. How does the writer suggest that the finding of gold is not always a good thing?

#### Language

1. Investigate the use and effects of the following features in the source:
  - rhetorical questions
  - lists.
2. Consider the effects of the writer's use of language in the following descriptions of gold: 'gleaming golden artefacts'; 'a flake shining in the sand'; 'shimmering radiantly in the sunlight'.

### WRITING

1. Using the second paragraph as a model, experiment with the use of lists to build detail within an extended sentence.
2. Examine and explain the uses of the dash in the source.
3. Use the final paragraph to help students understand the use of commas in lists.

## SOURCE 2:

Extract from the novel *The Colour*

*Joseph is walking by a river when something catches his eye.*

Joseph rubbed his eyes. There was a glare on the water, but beyond the glare, something else, a flicker of colour in the grey mud where the ducks had stood. Joseph concentrated on this colour. For a few moments, the sun disappeared behind a cloud and, in the shadow, nothing of it was visible, only the shingly mud and the herringbone imprints of the ducks' feet. But Joseph knew that he'd seen something. He stood without moving, waiting for the sun to come out again. It returned and sparkled on the water, dazzling him. He had to close his eyes for a second and when he opened them again, he'd forgotten the precise spot where the colour had revealed itself. Then, he saw it once more, a minute patch of shining yellow dust.

Joseph removed his heavy boots and his woollen socks and began to wade across the icy creek. Almost unbalanced by the current, he stopped and clung to stones, making his way to the mud-bank like a four-legged animal. He felt glad he was alone, felt the excitement, in fact, of being here alone with his discovery. And when he arrived on the further shore he sank down on to his knees, not caring how his trousers would be soiled. With trembling hands, he scooped into his palms a spoonful of grey mud dusted with gold.

All day, he worked, combing the earth and stones. Once, he returned to his house and found a shallow casserole dish the approximate shape of a gold-pan. Then he went back to the creek, taking this and a tin jug. Scooping mud into the dish, drenching it with creek-water from the jug, swilling it about so that the fine particles of sand and clay were washed away, leaving behind the heavier grains of gold, he was able to believe that nothing escaped his sight. On the dry ground under the scrub, he spread out a handkerchief, and by mid-day a little mound of bright dust, a mound the size of a man's thumb-nail, lay there. Joseph knelt over it, put a finger into it and saw the tiny particles adhere to his skin. Tenderly, he brought his finger close to his face, caressed the gold with his eyes. He felt a scream rising in his heart.

## SOURCE 2:

Extract from the novel *The Colour*

### READING

#### Understanding

1. How does the writer set the scene in the opening paragraph?
2. Find evidence in the passage to support each of the following statements:
  - Joseph is observant
  - Joseph is determined
  - Joseph is excited.
3. Think about the whole passage. How does the writer show Joseph's feelings?

#### Language

1. Explore the effects of the writer's choice of words in the following phrases: 'a **flicker** of colour'; 'the **shingly** mud'; 'grey mud **dusted** with gold'; 'the tiny particles **adhere** to his skin'.
2. Examine the effects of the variation of length of sentences in the final paragraph **or** focus on the longest sentence, which describes the process, and the shortest, which defines his emotions.

### WRITING

1. Talk about how the structure of the following sentence gives emphasis to Joseph's emotions: 'With trembling hands, he scooped into his palms a spoonful of grey mud dusted with gold.' Ask students to write 3 similarly structured sentences to evoke each of the following feelings: sadness, joy, anger.
2. Trace how the writer structures the first paragraph from Joseph first glimpsing something to the final revelation of 'a minute patch of shining yellow dust'. Using this as a model, ask students to write a paragraph in which someone first glimpses something and then sees it clearly.
3. Investigate the use of the hyphen using the following examples from the source as a starting point: mud-bank; four-legged animal; gold-pan; creek-water; mid-day; thumb-nail.





### SOURCE 3:

Extract from the novel *The Hobbit*

It was at this point that Bilbo stopped. Going on from there was the bravest thing he ever did. The tremendous things that happened afterward were as nothing compared to it. He fought the real battle in the tunnel alone, before he ever saw the vast danger that lay in wait. At any rate after a short halt go on he did; and you can picture him coming to the end of the tunnel, an opening of much the same size and shape as the door above. Through it peeps the hobbit's little head. Before him lies the great bottommost cellar or dungeon-hall of the ancient dwarves right at the Mountain's root. It is almost dark so that its vastness can only be dimly guessed, but rising from the near side of the rocky floor there is a great glow. The glow of Smaug! There he lay, a vast red-golden dragon, fast asleep; thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were low in slumber.

Beneath him, under all his limbs and his huge coiled tail, and about him on all sides stretching away across the unseen floors, lay countless piles of precious things, gold wrought and unwrought, gems and jewels, and silver red-stained in the ruddy light.

Smaug lay, with wings folded like an immeasurable bat, turned partly on one side, so that the hobbit could see his underparts and his long pale belly crusted with gems and fragments of gold from his long lying on his costly bed. Behind him where the walls were nearest could dimly be seen coats of mail, helms and axes, swords and spears hanging; and there in rows stood great jars and vessels filled with a wealth that could not be guessed. To say that Bilbo's breath was taken away is no description at all. There are no words left to express his staggerment, since Men changed the language that they learned of elves in the days when all the world was wonderful. Bilbo had heard tell and sing of dragon-hoards before, but the splendour, the lust, the glory of such treasure had never yet come home to him. His heart was filled and pierced with enchantment and he gazed motionless, almost forgetting the frightful guardian, at the gold beyond price and count.

## SOURCE 3:

Extract from the novel *The Hobbit*

### READING

#### Understanding

1. Focus on the first six lines. What 'battle' does Bilbo fight in these lines?
2. What is suggested by the phrase 'the Mountain's root' (lines 7–8)?
3. How does the writer convey the wonder of the scene that lies before Bilbo?  
Think about:
  - the details of the treasure
  - the words used to describe it
  - Bilbo's reaction to it.

#### Language

1. In the first paragraph the writer moves from the past tense to the present tense and then back again to the past tense. Identify where he does this and suggest reasons to explain why.
2. Writers sometimes make up words – Roald Dahl did so frequently. What does the writer suggest by the use of the word 'staggerment' (line 22)?
3. The writer uses a metaphor when describing that Bilbo's heart was 'pierced with enchantment' (line 26). What does this suggest about the way Bilbo was feeling?

### WRITING

1. Students sometimes use too many similes, and often very predictable ones, in their writing eg lakes as smooth as mirrors; clouds like fluffy cotton wool. Focus on the single use of a simile in this passage: 'Smaug lay, with wings folded like an immeasurable bat...'. Point out that it is the unusual and unexpected similes that often have most impact. Consider the effects of this simile before asking them to write a simile that has impact to complete each of the following:
  - The dragon glowed like...
  - From the angry dragon's mouth, fire roared like...
2. Ask students to imagine a door behind which lies something wonderful or dreadful. Their task is to describe what ever lies behind it. They could use the following sentences to open their descriptions:

S/he pushed the door gently. It moved slowly, creaking on its hinges. Breathing shallowly, s/he moved forward and hesitantly stepped through the portal...

## WORKING WITH TWO OR MORE SOURCES

### READING

1. In Source 1 *Realms of Gold* the writer speaks of 'gold fever' and the 'love of gold' being 'one of the oldest of human passions'. How do Sources 2 and 3 reinforce this belief?
2. Compare the responses of Joseph and Bilbo to the treasure each discovers.
3. Both Source 2 and Source 3 are written in the third person and, as such, provide the opportunity to explore why writers may choose the third-person narrative.
4. Source 1 is non-fiction. Sources 2 and 3 are fiction. Are there any significant differences or similarities between the two genres in the use of language? If so, what are they?

### WRITING

1. 'All that glitters is not gold' is a well-known saying, meaning that not everything that looks precious or true turns out to be so. This can apply to people, places, or things. Write a story based on the idea that 'all that glitters is not gold'.
2. Your school or college History Department has organised a competition. Students must write about three modern items that they would include in a box for future treasure hunters to discover.

Write an essay for the competition, explaining what items you would choose and why.

## RESOURCE PACK 2

This resource pack contains four sources, one of which is mainly visual. Visual images may be used in the sources in Paper 2. Reading and interpreting images is an important skill. Images can be a useful resource in helping teachers to develop students' attention to detail and their skills in inferring and exploring meaning.

The sources can be used separately or together. Source 4 could, potentially, be used for extension work. The activities are not prescriptive, nor are they designed to be set for students without accompanying teaching and intervention. They are designed to prompt teacher ideas on the ways reading sources can be used to develop understanding of ideas, encourage use and examination of textual detail, and explore the effects of structure and of linguistic features. It is envisaged that individual teachers will adapt and develop the suggestions to accommodate the needs of their students.

## SOURCE 1:

### Different childhoods



## SOURCE 1:

### Different childhoods

1. Students could work in pairs. Ask them to discuss and make notes on:
  - Their first impressions of the two pictures.
  - What they notice about the child in each picture.
  - What they notice about the setting.
  - Anything else they consider to be significant.
2. You could draw ideas together in larger group or class discussion before asking students to individually answer this question: What does the source suggest about the different lives of the two children?

## SOURCE 2:

Article 'Can money buy happiness?'

# Can money buy happiness?

**Does money buy happiness? Would more of it make you happier? These are questions that fascinate – and divide – psychologists.**

[One survey of 1,000 Americans](#) (2010) concluded that money does make us happier – but only up to a certain point. The findings, by psychologist Daniel Kahneman and economist Angus Deaton, both from Princeton University, showed that self-reported levels of wellbeing increased with salary up to \$75,000 a year. But after that, increasing amounts of money had no further effect on happiness.

A [2013 study](#), published by researchers at the University of Michigan, challenged this idea. They compared life satisfaction and happiness levels in both rich and poor countries, and rich and poor people within a country. They concluded: “The relationship between wellbeing and income ... does not diminish as income rises. If there is a satiation point, we are yet to reach it.”

Anecdotal evidence is just as conflicted. In 2015, analysis of data from the Office for National Statistics showed that for Britons aged 16 and over there is a clear link between household wealth and happiness, life satisfaction and personal sense of worth. Yet when Markus Persson, creator of Minecraft, sold his gaming company to Microsoft for £2.5bn in 2014, it didn't give him the huge happiness boost you might expect. In August 2015 he tweeted: “Hanging out in Ibiza with a bunch of friends and partying with famous people, able to do whatever I want, and I've never felt more isolated.”

Some would argue that the effect of money can only ever be minimal because individual happiness is based on completely different criteria. [According to psychology professor Sonja Lyubomirsky](#), about 50% is down to our baseline happiness level - something we're born with. In other words, some people are just naturally happier than others.

By contrast, life circumstances – which would include income – account for just 10% of our total reported happiness. The final 40% is about things we can do to make ourselves happier. Money plays a part in this – but not in the way you might expect.

For example, being generous makes us happy. Michael Norton, of Harvard Business School, talks about how spending money on others is linked to wellbeing. In [a 2008 study](#) he gave 46 participants either \$5 or \$20. He told some to spend it on themselves and others to give it away. He also recorded their self-reported happiness levels before and after the task. Those who had given their windfall away showed a greater increase in wellbeing than those who had spent the money on themselves.

So does money make us happier? Well, yes and no. We need enough to cover our basic needs, but we also need to remember the positive effects of generosity and building relationships. Perhaps our focus should be less on how much money we have, and more on how we use it.

[Rin Hamburgh](#)

## SOURCE 2:

### Article 'Can money buy happiness?'

#### READING

##### Understanding

1. Before reading the text, ask students to rate the importance of money in life on a scale of 1 to 10 and to discuss the reasons for their ratings.
2. What did the findings of the psychologists at Princeton University show?
3. Explain how the 2013 study made by researchers at the University of Michigan challenged the findings of the psychologists at Princeton University.
4. What did the 2015 analysis of data from the Office for National Statistics show?
5. What is suggested by the use of the example of Markus Persson, creator of Minecraft?
6. Why, according to Professor Sonya Lyubomirsky, does money have little effect on personal happiness?
7. What evidence is used to support the assertion at the start of the 7<sup>th</sup> paragraph that 'being generous makes us happy'.

##### Structure

1. In this article the writer seeks to answer the question 'Does money buy happiness?'. She organises her material logically to develop the argument and to make it easy for readers to follow. Copy the table below. Place the paragraph summaries below the table in the correct order. The first one is done for you.

1	2	3	4	5	6	7	8
C							

- A Cites example of someone who is rich but not happy.
- B Introduces the idea that there are things we can do to make ourselves happier.
- C Raises the question of whether money buys happiness.
- D Reports evidence which suggests that there is no limit on the extent to which money makes us happier.
- E Reports evidence which suggest that being generous makes us happy.
- F Reports evidence which suggests that money, up to a certain limit, makes us happier.
- G Concludes by addressing the question raised in the first paragraph.
- H Introduces the idea that some people are just naturally happier than others.

2. Does the writer present a fair and balanced argument? Give your reasons for your answer.

##### Language

In the introduction the writer uses the 2<sup>nd</sup> person pronoun 'you'. In her conclusion she uses the 3<sup>rd</sup> person pronouns 'us', 'we' and 'our'. Suggest reasons which would explain this shift from 2<sup>nd</sup> person to 3<sup>rd</sup> person.



## SOURCE 3:

### Extract from 'Charity Water' webpage

*The following is an extract from an online charity page. In it, an aid worker goes to see what the charity's work to bring water to African villages means to the people who live there. She has just arrived at the village.*

This is when I met Helen Apio. She told me about the new freshwater well in her village.

"I am happy now," Helen beamed.

"I have time to eat; my children can go to school. And I can even work in my garden, take a shower and then come back for more water if I want. I am bathing so well."

A few of the men chuckled to hear a woman talk about bathing. But all I noticed was Helen's glowing face, the fresh flowers in her hair, and the lovely green dress she wore for special occasions. Touching her forearm, I replied, "Well, you look great."



"Yes," she paused. Placing both hands on my shoulders and smiling, she said, "Now, I am beautiful."

That really hit me.

My job is to focus on sustainable development, health, hygiene and sanitation; to make sure our projects are working in 20 years. But nowhere on any of my surveys or evaluations was a place to write, 'Today we made someone feel beautiful'.

How Helen became beautiful is the real story.

Before she had clean water, she would wake up before dawn, take her only two 5-gallon containers, and walk almost a mile and a half to the nearest water point, which happened to be at a school.

Because there simply wasn't enough water for the area's population, she'd wait in line with hundreds of other women who also valued clean water. Helen's only other option was to skip the wait and collect contaminated water from a pond.

Helen spent most of her day walking and waiting. She told me each day she'd say to herself, "How should I use this water today? Should I water my garden so we can grow food? Should I wash my children's uniforms? Should I use it to cook a meal? Should we drink this water?" With two children, one husband and 10 gallons, Helen had to make choices.

I saw the shame in her eyes when she described how she would return from her long trek to find her two young children waiting for her. They were often sent home from school because their uniforms were dirty. Helen just never had enough water.

I saw now why she was so eager to scream out her joy and gratitude. She wanted me to understand that this gift from Charity Water was real. With the new well in her village, her life was transformed. She now had choices. Free time. Options. Also, Helen has been chosen to be the Water Committee Treasurer, collecting nominal fees from 51 households to use for the maintenance of their well.

Water Committees are often the first time women are ever elected to leadership positions in villages.

Last month, Helen was standing in line waiting for water. This month, she's standing up for her community. And now, she is beautiful.

## SOURCE 3:

Extract from 'Charity Water' webpage

### READING

#### Understanding

1. What was Helen's life like before the new well was built in her village?
2. In what different ways has her life changed since the well was built?
3. What does the aid worker learn from meeting Helen?

#### Language

1. Examine the language the writer uses to describe Helen. What impression of Helen is given by the writer's word choices?
2. The final paragraph contains three sentences. How does the writer structure these sentences for effect?

Think about:

- the use of repetition
- the time shifts.

## SOURCE 4:

### Article 'It's not easy being this rich'

**A LIFE IN  
THE DAY**

## It's not easy being this rich

**Bernie Ecclestone's youngest daughter, Petra, 23, on living in LA's largest house, making crocodile bags, and why she worries about money**

I hate lie-ins, they're such a waste of time. I usually wake up between 7 and 7.30, before my husband, James, and I begin the day with a workout, either with my personal trainer or pilates teacher. Then I have breakfast prepared for me by my chef Noele – two eggs, two pieces of toast, or some Alpen. My butler, Rodney, brings it to me. He's American, and very sweet. I don't have him in uniform as such, just black trousers and a white shirt. He does everything. He tells the other staff off when the house is messy and he helps me with the dogs – I've seven including a Pomeranian, a bulldog and two Doberman guard dogs.

After my workout, I put a couple of dogs into my Range Rover and we go to Runyon Canyon for a hike. James and I both have Range Rovers for running around, but he's also got a black Lamborghini and a black Rolls-Royce, and I've a white Ferrari and a white Rolls-Royce.

By the time I'm back, it's 10.30 and James is just waking up. I have a shower and, most days, I put on skinny jeans or leggings with Ballet shoes or motorcycle boots. I love shopping in LA, but I'm bored with designers like Dolce & Gabbana. I hate it when you know what label a person's wearing – it doesn't say luxury, it feels a bit Russian and cheap. I love bags. You just can't have too many Birkin's because they never lose value. I hate buying a bag you can tell is last season. I have around 25 and a cupboard especially for them.

Our house is a good size but everyone exaggerates. [The \$85m, 57,000 sq ft mansion was formerly owned by Aaron Spelling.] When I bought it, I changed everything apart from the layout. I've made it more modern, but not so modern you felt uncomfortable sitting on the sofas. I did have a wrapping



**'SCHOOL WASN'T A NICE TIME – I WAS ALWAYS WATCHING MY BACK. THERE WAS SO MUCH ENVY, SO MUCH HATE AND BITTERNESS'**

room, but I can't gift wrap, so it was useless. There's a staff kitchen and another for us, which mostly contains cookies and chips. We've kept the gym, beauty salons, the bowling alley and the cinema. But we've only used the cinema once and I've never been in the pool.

I don't live in a bubble, though: Mum and Dad came from humble backgrounds. I've been to places like India and Brazil. I've seen poverty and it's opened my eyes to how lucky I am. But I can't change the world. I clear out my clothes every few weeks and send them to Croatia; I pay my tax, I employ people and, regardless of how I got the money, I've helped the US economy by buying this house.

I do have a lot of time on my hands because I don't have to do anything for myself. If I drop a towel, someone else picks it up, if I'm hungry, the chef prepares lunch – so I dedicate my time to something I enjoy. Anyone would. It's why people play the lottery.

Right now I feel I'm creating a world for myself. I'm hoping my new range of bags will generate an income and make my parents proud of me. When I closed my menswear label I spent six months wondering what I was going to do next. I wasn't exactly depressed, but I wasn't motivated and felt lost.

I turn most parties down because I enjoy being at home with the dogs and James. I

was lucky to find love early. He comes from a wealthy background too, so he doesn't need anything from me, he's just a good friend. I'm not your average 23-year old girl. There's nothing I haven't seen, nowhere I haven't been. I've grown up much too fast, maybe because I could never trust anyone. School wasn't a nice time because I was always watching my back. There was so much envy, so much hate and bitterness. I felt timid and afraid because I could never be myself.

In the evening, James and I might go to Cecconi's in West Hollywood for dinner, but the best feeling is taking off my make-up, putting on a tracksuit and watching EastEnders in bed. Our bedroom's actually more like an apartment, with its own kitchen, bathrooms, lounge, dressing rooms. I've also taught the chef to make late-night pancakes with oats, skimmed milk, agave nectar and almond milk.

It's unusual for me not to sleep well, but I do worry about money. It's not like I'm immune to that. I try to stick to a budget; if I didn't, I'd have 200 Birkin's and all the diamonds in the world. And I'd have houses all around the world, my own boats and my own plane, and that's not the case. The money has to last for the next generation.

The next thing on the cards is children, and I can't wait. Everyone who knows me says I'm going to be a great mum. ■

**INTERVIEW BY CAROLINE  
SCOTT**

**PORTRAIT BY HARRY  
BORDEN**

## SOURCE 4:

Article 'It's not easy being this rich'

### READING

#### **Infer and interpret**

This source gives an insight into the life of one rich person. It contains many details about her life. Encourage students, through discussion, to work out what the details suggest about the person before asking them to answer this question: What different things do you learn about Petra Ecclestone from reading about her life?

## WORKING WITH TWO OR MORE SOURCES

### READING

1. Focus on source 2 and source 4. To what extent do these two sources suggest that money can or can't buy happiness?
2. Focus on source 1, source 3 and source 4. What do you learn about the importance of wealth from these sources?
3. Focus on source 3 and source 4. Compare the lives of Helen and Petra.

### WRITING

1. Your local newspaper is running an essay competition for the best response to the question: 'Can money really buy happiness?'  
Write an essay for this competition. You may use information from the sources as well as your own ideas.
2. 'It is essential that those with money support charities to help those without money.'  
Discuss.

## RESOURCE PACK 3

This resource pack contains two core sources which can be used separately or together. The resource pack could be extended with up-to-date news articles/blogs/advertisements focused on the dangers, challenges and rewards of different sporting activities. The activities are not prescriptive, nor are they designed to be set for students without accompanying teaching and intervention. They are designed to prompt teacher ideas on the ways reading sources can be used to develop understanding of ideas, encourage use and examination of textual detail, and explore the effects of linguistic features.

It is envisaged that individual teachers will adapt and develop the suggestions to accommodate the needs of their students.

## SOURCE 1:

‘Alone’, extract from *The Home of the Blizzard*

Douglas Mawson is writing, in 1915, about his exploration of the Antarctic. Here, after the deaths of his companions, he is trying to reach the safety of the Hut.

### Alone

I was hauling the sledge through deep snow up a fairly steep slope when my feet broke through into a crevasse\*. Fortunately, as I fell I caught my weight with my arms on the edge and did not plunge in further than the thighs.

I decided to try a crossing about fifty yards further along, hoping that there it would be better. But it took an unexpected turn catching me unawares. This time I shot through the centre of the snow in a flash. Having seen my comrades perish and having lost hope of ever reaching the Hut, I had many times wondered what the end would be like. So as I fell through into the crevasse the thought, “so this is the end”, blazed up in my mind, for I expected that the next moment the sledge would follow through, crash on my head, and all go to the unseen bottom. But the unexpected happened and the sledge held, the deep snow acting as a brake.

Realizing that the sledge was holding I began to look around. The crevasse was somewhat over six feet wide with sheer walls descending into blue depths below. My clothes were now stuffed with snow broken from the roof, and very chilly it was. Above, at the other end of the fourteen-foot rope, was the daylight seen through the hole in the snow-lid.

In my weak condition, the prospect of climbing out seemed very poor indeed, but in a few moments the struggle was begun. A great effort brought a knot in the rope within my grasp, and, after a moment’s rest, I was able to draw myself up and reach another, and, at length, hauled my body on to the overhanging snow-lid. Then, when all appeared to be well and before I could get to quite solid ground, a further section of the lid gave way, throwing me once more down the full length of the rope.

There, exhausted, weak and chilled, hanging freely in space and slowly turning round as the rope twisted one way and the other, I felt that I had done my utmost and failed, that I had no more strength to try again and that all was over except the passing. There on the brink of the Great Beyond I well remember how I looked forward to the peace of the great release — how almost excited I was at the prospect of the unknown to be revealed.

My strength was fast ebbing; in a few minutes it would be too late. It was the occasion for a supreme attempt. Fired by the passion that burns the blood, new power seemed to come as I applied myself to one last tremendous effort. The struggle occupied some time, but I slowly worked upward to the surface. This time emerging feet first, I pushed myself out extended at full length on the snow lid and then shuffled safely on to the solid ground at the side. Then came the reaction from the great strain, and lying there alongside the sledge my mind faded into a blank.

\*crevasse = a deep hole under the snow

## SOURCE 1:

'Alone', extract from *The Home of the Blizzard*

### READING

#### Understanding

1. What does the writer expect to happen when he first falls through the crevasse?
2. What difficulties does the writer overcome the first time he tries to climb out?
3. Explain the thoughts and feelings the writer has when he falls for the second time?
4. How does the writer eventually manage to reach safety?
5. What do you learn about the writer from reading this source?

#### Language

Focus on the final paragraph. How does the writer use language to convey the scene to the reader?

### WRITING

Explain to students that writers choose the order of their detail. Ask them to consider the following sentence from the source and the alternatives given below it:

- Having seen my comrades perish and having lost hope of ever reaching the Hut, I had many times wondered what the end would be like.
- I had many times, having seen my comrades perish and having lost hope of ever reaching the Hut, wondered what the end would be like.
- I had many times wondered what the end would be like, having seen my comrades perish and having lost hope of ever reaching the Hut.

Ask them to write three sentences of their own, modelled on the above.



## SOURCE 2:

'Capsize', extract from *Gipsy Moth Circles The World*

This extract has been removed due to third-party copyright restrictions.

The extract is from *Gipsy Moth Circles The World* by Francis Chichester, 1967, Chapter 10.

## SOURCE 2:

'Capsize', extract from *Gipsy Moth Circles The World*

### READING

#### Understanding

1. Consider this question: What happens to the boat on the Monday night? A simple and correct answer would be that the boat overturns. However, this is only part of the answer. Encourage students to give more detail in terms of the damage done to the contents, the boat turning back upright and the flooding.
2. Explain some of the thoughts and feelings the writer has during the night of the capsizing.
3. Suggest three reasons which would explain why the writer decides to sleep.

#### Language

1. Focus on the first paragraph. Point out that the first three sentences describe the Monday night. The rest of the paragraph focuses on the writer's thoughts, feelings and actions. Discuss the language and the effects of the language the writer uses to describe the night in the first three sentences: adjectives (foul and black, pitch dark); contrast of colours (white breakers/blackness); simile (like monstrous beasts charging down on the yacht); verb (towered).
2. Start by asking students to work in pairs and investigate how the writer uses language to convey the situation in the second paragraph. You could prompt new ideas by drawing attention to: use of direct speech and exclamation in 'Over she goes!'; juxtaposition of 'not frightened, but intensely alert and curious'; sounds evoked in 'crashing and banging'; the verb 'bombarded'; reference to everyday objects such as 'crockery and cutlery and bottles'; sense of an 'oppressive' feeling; contrast with the boat coming up 'quietly'; reference to 'a world of utter chaos'.

## WORKING WITH TWO OR MORE SOURCES

### READING

Compare the experiences and responses of the two men in the sources.

### WRITING

1. Your local newspaper is running a series called 'To the Limit and Beyond' and is asking for contributions.

Write a letter to the paper describing a time when you pushed yourself to the limit and beyond, explaining how the experience affected you.

2. Should people take part in sports that endanger their own lives and, perhaps, the lives of others?  
Discuss.

# COPYRIGHT ACKNOWLEDGMENTS

## RESOURCE PACK 1

Source 1: Gold an Illustrated History, Vincent Buranelli, Windward.

Source 2: Extract from *The Colour* by Rose Tremain, published by Vintage Books © Rose Tremain 2003. Reproduced by permission of Sheil Land Associates Ltd.

Source 3: Reprinted by permission of HarperCollins Publishers Ltd © J. R.R. Tolkien 1965

## RESOURCE PACK 2

Source 1: Dave and Les Jacobs / Blend Images / Getty Images; Cavin Joseph Villarubia / EyeEm / Getty Images

Source 2: Copyright Guardian News & Media Ltd 2017

Source 3: Becky Straw, Will the beautiful women of the world please stand up, charity: water © photos by Esther Havens

Source 4: Text © The Times / News Syndication; Image © WENN Ltd

## RESOURCE PACK 3

Source 1: Adapted from '*The Home of the Blizzard*' by Sir Douglas Mawson. Published by Birlinn Ltd.

Source 2: 'Capsize', extract from *Gipsy Moth Circles The World* by Francis Chichester, published by Bello 2012. Reproduced with permission of Curtis Brown, London.

# GET HELP AND SUPPORT

Visit our website for information, guidance, support and resources at [oxfordaqaexams.org.uk](http://oxfordaqaexams.org.uk)

You can contact the English subject team directly at:

E: [english@oxfordaqaexams.org.uk](mailto:english@oxfordaqaexams.org.uk)



**OXFORD INTERNATIONAL AQA EXAMINATIONS**

GREAT CLARENDON STREET, OXFORD, OX2 6DP

UNITED KINGDOM

[enquiries@oxfordaqaexams.org.uk](mailto:enquiries@oxfordaqaexams.org.uk)

[oxfordaqaexams.org.uk](http://oxfordaqaexams.org.uk)

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and Oxford International AQA Examinations will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.