6.6 Cohesion across Paragraphs: 30-minute Pack

about 30 minutes

Name: _____ Date: ____ / ____ / _____

Answer ALL questions.

The Restoration of Thornfield Mill

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Thornfield Mill had stood empty at the edge of the village for as long as anyone could remember, its four great sails locked motionless against the sky. On a bright Saturday morning in April, a small crowd gathered at its base, drawn by nothing more than curiosity and the promise of biscuits. Nobody expected the sails to turn again that year, least of all the volunteers who had spent eleven months clearing brambles from the wheel and replacing rotten timber, plank by plank.

Amara had joined the restoration project almost by accident, answering a noticeboard advert during her first week at university. Eighteen months later, she was the only volunteer who still understood how the ancient gearing fitted together, and it was her hand that would release the brake lever this morning. Even so, as she climbed the narrow ladder into the cap of the mill, her fingers would not quite stop shaking.

Three years earlier, none of this would have seemed possible. The crumbling structure had been fenced off as unsafe, its abandoned wheel seized solid with rust, and the parish council had voted twice to have the whole building demolished. Only a stubborn handful of villagers, led by a retired engineer named Mr Osei, had refused to let the mill be lost, arguing at every meeting that a building which had ground flour for two hundred years deserved one more chance.

Back in the present, Amara steadied her breathing and pulled the lever. For a moment nothing happened, and a murmur of disappointment ran through the crowd below. Then, slowly, unmistakably, the great sails shuddered and began to turn, creaking as though clearing their throat after a long silence. As a result, the watching villagers broke into applause, and even Mr Osei, usually so composed, wiped his eyes and said nothing at all.

By the following spring, Thornfield Mill was open every weekend, grinding flour that the village bakery sold as a novelty and, increasingly, as a point of pride. Visitors who arrived expecting a museum piece left instead having watched the sails turn against the sky, just as they must have turned two centuries before. What had once stood motionless at the edge of the village now stood at its heart.

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1 The connective below does not match the relationship between the two ideas. Identify why it is wrong, then correct it.

'The council increased the number of buses running through the town centre. Nevertheless, traffic congestion fell by almost a third within a month.'

(2)

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2 Continue this opening with two more original sentences of your own, using the cohesive devices specified.

(a) Opening: 'The old clock tower had chimed on the hour for over a century.' Write a sentence continuing this, using a pronoun or synonym (NOT the words 'the old clock tower' again) to refer back to it clearly. **(2)**

(b) Continue the same piece with a further sentence that uses a structural time-shift marker (for example: 'Years before,' or 'Not long afterwards,') to move the story backward or forward in time. **(2)**

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3 The image of the mill's sails and wheel is threaded through the whole passage, linking its beginning, middle and end. Quote the phrase in each paragraph below that continues this thread.

(a) Paragraph 1 **(1)**

(b) Paragraph 3 **(1)**

(c) Paragraph 5 **(1)**

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4 Which best describes the overall structure of the whole passage?

- [ ] A) A strictly chronological account with no repeated imagery
- [ ] B) A circular (bookended) structure that returns to the opening image of the sails at the close
- [ ] C) A series of unconnected anecdotes about different characters
- [ ] D) A single continuous flashback with no return to the present

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5 Identify the paragraph in which the writer disrupts the chronological order of events, and explain how the reader knows that time has moved.

(2)

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6 Paragraph 4 begins 'Back in the present, Amara steadied her breathing and pulled the lever.' Explain why the writer refers to her by her full name again here, rather than using a pronoun such as 'she'.

(2)

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7 Explain how the flashback in paragraph 3 is woven cohesively into the whole text, rather than feeling like a random insertion.

(3)

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8 Read the passage below. The motif of the violin introduced at the start is never picked up again by the end, leaving the structure feeling incomplete.

'When Priya first picked up the violin, she could barely hold the bow steady. Over the next six years, she practised every single day, gradually mastering scale after scale, piece after piece.

On the night of her final concert, Priya walked onto the stage in a plain black dress and took her seat in the front row of the orchestra.'

Explain why the ending feels less cohesive as a result, then suggest a rewrite of the final sentence that reintroduces the violin/bow motif to create a more satisfying, bookended structure.

(3)

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9 Continue the story of Thornfield Mill by writing TWO further paragraphs (approximately 120-150 words) describing a problem at the mill the following winter. Your writing must include: one structural time-shift marker (a flashback or flash-forward phrase); one cohesive adverbial showing cause/effect or contrast; an anaphoric reference chain that avoids repeating any one name more than once across three consecutive sentences; and a continuation of the sails/wheel motif established in the source text. Underline each of these four features in your answer.

(10)

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10 Analyse how the writer has structured 'The Restoration of Thornfield Mill' as a whole to interest the reader. In your answer, you could write about: what the writer focuses on at the beginning, in the middle and at the end of the passage; how and why the writer moves between these points in time and focus; any other structural features you find interesting.

(6)

11 Explain the effect of the sails/wheel motif linking the very beginning and the very end of the passage.

(3)

12 Explain how paragraph 5 shifts the reader's focus compared with paragraph 4, and why this is an effective way to end the passage.

(3)

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Mark scheme · 6.6 Cohesion across Paragraphs: 30-minute Pack

Question 1

identifies that 'Nevertheless' wrongly signals contrast, when the fall in congestion is actually a direct consequence of more buses running — **B1**

correct rewrite using a cause-and-effect connective, e.g. 'As a result,'/'Consequently,', cao — **B1**

Answer: **The council increased the number of buses running through the town centre. As a result, traffic congestion fell by almost a third within a month.**

Question 2

(a) a clear, unambiguous pronoun or synonym used to refer back to the clock tower, without repeating the full noun phrase — **B1**

(a) grammatically complete, sensible sentence that follows logically from the opening, cao — **B1**

(a) Answer: **Sample answer (indicative, not the only acceptable response): 'It had survived two wars, a lightning strike and, more than once, the threat of demolition.'**

(b) a clear, appropriately placed time-shift marker at the start of the sentence — **B1**

(b) grammatically complete, sensible sentence, logically connected to the piece so far, cao — **B1**

(b) Answer: **Sample answer (indicative, not the only acceptable response): 'Years before, the townspeople had almost let it fall silent forever, when the council ran out of money to repair its ancient mechanism.'**

Question 3

(a) 'its four great sails locked motionless against the sky' (or 'clearing brambles from the wheel'), oe — **B1**

(a) Answer: **its four great sails locked motionless against the sky**

(b) 'its abandoned wheel seized solid with rust', oe — **B1**

(b) Answer: **its abandoned wheel seized solid with rust**

(c) 'watched the sails turn against the sky' (or 'What had once stood motionless ... now stood at its heart'), oe — **B1**

(c) Answer: **watched the sails turn against the sky**

Question 4

B) A circular (bookended) structure that returns to the opening image of the sails at the close — **B1**

Answer: **B**

Question 5

identifies paragraph 3 as the flashback — **B1**

explains that the phrase 'Three years earlier' at the start of the paragraph signals the shift backward in time — **B1**

Answer: **Paragraph 3; the phrase 'Three years earlier' at the start of the paragraph tells the reader that the events described (the mill being fenced off, the council's votes) happened before the present-day scene in paragraphs 1 and 2.**

Question 6

identifies that paragraph 3 shifted the focus onto other people (the villagers, Mr Osei) and away from Amara — **B1**

explains that naming her again removes any ambiguity about who is meant when the story returns to her, re-establishing the reference chain clearly after the interruption (oe) — **B1**

Answer: **Because paragraph 3 has just been focused on Mr Osei and the villagers rather than Amara, a pronoun such as 'she' might be briefly unclear about who is meant. Repeating her full name resets the reference chain and makes it immediately clear that the story has returned to her.**

Question 7

identifies that the flashback still focuses on the same subject (the mill and its wheel) already established in paragraph 1 — **B1**

identifies that 'Back in the present' at the start of paragraph 4 clearly signals the return, closing off the flashback cleanly — **B1**

links this to effect, e.g. the contrast between the mill's ruined past and its hopeful present makes the achievement in paragraph 4 feel more significant (oe) — **B1**

Answer: **The flashback stays cohesive because it continues to focus on the same subject as the rest of the passage, the mill and its wheel, rather than introducing something unrelated. It is also clearly framed, opening with 'Three years earlier' and closing with 'Back in the present' in paragraph 4, so the reader always knows where they are in time. This makes the contrast between the mill's ruined past and its restored present feel deliberate, so the moment the sails turn in paragraph 4 feels more significant.**

Question 8

identifies that the opening motif of the violin/bow is not echoed again at the end, so the passage does not feel fully bookended or complete — **B1**

explains the effect, e.g. the reader is left without a sense of closure linking the nervous beginner to the finished performer (oe) — **B1**

gives a suitable rewrite of the final sentence that reintroduces the violin/bow motif, showing how far Priya has come, oe — **B1**

Answer: **The ending does not return to the violin or the bow, so the reader loses the sense of closure linking the nervous beginner of paragraph 1 to the confident performer at the concert. A more cohesive ending might read: 'On the night of her final concert, Priya walked onto the stage in a plain black dress, raised her bow without a flicker of doubt, and no longer needed to think about keeping it steady.'**

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Question 9

AO5: Content and organisation (AO5)

Level 1 Simple continuation of the story; little sense of a genuine problem or clear organisation across the two paragraphs. **1-2**

Level 2 A relevant, engaged continuation describing a plausible problem at the mill; ideas are mostly sequenced clearly between the two paragraphs. **3-4**

Level 3 A convincing, well-organised continuation with a clear sense of tension or difficulty, and a genuinely cohesive link between the two paragraphs. **5-6**

AO6: Technical accuracy (whole-text cohesion) (AO6)

Level 1 Fewer than two of the four required features are present, or reference chains are frequently unclear. **1**

Level 2 Most of the four required features are present and mostly accurate, with occasional unclear reference or misjudged connectives. **2-3**

Level 3 All four required features are present, clearly marked and used accurately, with a controlled, unambiguous reference chain throughout. **4**

Indicative content:

- Continuation maintains the same third-person narrative voice and past tense established in the source text
- A structural time-shift marker (e.g. 'The previous winter,' or 'By the new year,') clearly signals a shift in time
- A cohesive adverbial (e.g. 'However,', 'As a result,') accurately links two ideas across or within a paragraph
- An anaphoric chain (e.g. Amara -> she -> her) refers back to a named character without repeating the name more than once in three consecutive sentences
- The sails/wheel motif from the source text is picked up again, showing a new problem (e.g. storm damage, a jammed mechanism) affecting it
- The two paragraphs read as a connected whole rather than two separate, disjointed ideas

Question 10

Level 0 No relevant structural comment, or comment restricted to content/language rather than structure. **0**

Level 1 Simple, mostly narrative comment on what happens at the beginning, middle and end, with limited reference to structural technique. **1-2**

Level 2 Clear identification of structural features (e.g. flashback, changes of focus, the recurring sails/wheel motif) with some explanation of their effect on the reader. **3-4**

Level 3 Perceptive, well-developed analysis of how the writer structures the whole text (e.g. the bookended motif, the flashback and its return, the final widening of focus) with a clear, convincing explanation of the effect created and how the structural choices work together. **5-6**

Indicative content:

- The passage opens with the mill described as still and unmoving, immediately raising the question of whether the sails will turn again
- The middle of the passage disrupts chronological order with a flashback (paragraph 3), showing the mill's near-demolition before returning to the present with a clear signal ('Back in the present')
- This contrast between the mill's ruined past and its present restoration builds tension and makes the moment the sails turn feel more significant
- The ending widens the focus from a single character (Amara) to the whole village and moves forward in time, showing the lasting impact of the restoration
- The sails/wheel motif recurs at the beginning and the end, creating a circular, bookended structure that gives the whole passage a sense of completion
- Accept any other well-evidenced comment on structural choices, e.g. the focus on Amara's individual anxiety before the wider communal celebration

Question 11

identifies that the motif recurs at the start ('locked motionless') and at the end ('turn against the sky' / no longer 'motionless') **B1**

identifies that this creates a circular, bookended structure **B1**

links this to effect, e.g. it emphasises the scale of the change the mill has undergone, giving the whole passage a satisfying sense of completion (oe) **B1**

Answer: **The writer describes the sails as 'locked motionless' at the very start and then shows them turning 'against the sky' at the very end, with the mill no longer described as motionless. This repetition of the same image, changed by the ending, creates a circular, bookended structure. The effect is to emphasise just how far the mill has come, giving the whole passage a satisfying, complete feeling rather than simply stopping.**

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Question 12

identifies that the focus widens (zooms out) from Amara and the crowd at the mill to the whole village and its visitors	**B1**
identifies the shift forward in time, signalled by 'By the following spring'	**B1**
links this to effect, e.g. it shows the lasting impact of one moment on the wider community, giving the ending a sense of scale and significance beyond a single morning (oe)	**B1**

Answer: **Paragraph 4 focuses narrowly on Amara and the crowd watching the sails turn for the first time. Paragraph 5 widens this focus to the whole village and its visitors, and moves forward in time with 'By the following spring'. This is effective because it shows that the moment in paragraph 4 was not a one-off, but had a lasting impact on the whole community, giving the ending a greater sense of scale and significance.**

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