



GCSE English Language

Paper 1: Exploration in creative reading & writing

Revision booklet

Name: _____

Class: _____

Contents

This booklet will provide students with an opportunity to read and revise unseen fiction for GCSE English Language Paper 1. Activities cover all assessment objectives and looks to develop the necessary skills to answer all the questions on the paper successfully.

Text & Skill	AO	Page
1. <i>Do Not Say We Have Nothing</i> by Madeleine Thien	Reading 21 st C Fiction	3
2. <i>Do Not Say We Have Nothing</i> by Madeleine Thien - Comprehension questions	AO1	4
3. Exploring language in <i>Do Not Say We Have Nothing</i> by Madeleine Thien	AO2	5
4. Exploring structure in <i>Do Not Say We Have Nothing</i> by Madeleine Thien	AO2	6
5. Evaluation of <i>Do Not Say We Have Nothing</i> by Madeleine Thien	AO4	7
6. Using imagery to create meaning in writing	AO5 & AO6	9
7. Writing a narrative: A Memorable Weekend	AO5 & AO6	10
8. <i>All The Light We Cannot See</i> by Anthony Doerr	Reading 21 st C Fiction	13
9. <i>All The Light We Cannot See</i> by Anthony Doerr - Comprehension questions	AO1	15
10. Exploring language in <i>All The Light We Cannot See</i> by Anthony Doerr	AO2	16
11. Exploring structure in <i>All The Light We Cannot See</i> by Anthony Doerr	AO2	18
12. Evaluating <i>All The Light We Cannot See</i> by Anthony Doerr	AO4	19
13. Using sensory imagery to create meaning in writing	AO5 & AO6	20
14. Writing narrative/ description: The Great Escape	AO5 & AO6	21
15. <i>The Unlikely Pilgrimage of Harold Fry</i> by Rachel Joyce	Reading 21 st C Fiction	24
16. <i>The Unlikely Pilgrimage of Harold Fry</i> by Rachel Joyce – comprehension questions	AO1	25
17. Exploring structure in <i>The Unlikely Pilgrimage of Harold Fry</i> by Rachel Joyce	AO2	26
18. Creating engaging openings in writing	AO5 & AO6	27
19. Writing a narrative: The Unexpected	AO5 & AO6	28
20. <i>Poison</i> by Roald Dahl	Reading 20 th C Fiction	31
21. <i>Poison</i> by Roald Dahl – comprehension questions	AO1	32
22. Exploring writer's methods in <i>Poison</i> by Roald Dahl	AO2	33
23. Evaluating <i>Poison</i> by Roald Dahl	AO4	34
24. Varying sentence structure to create meaning in writing	AO5 & AO6	35
25. Writing a narrative/ description	AO5 & AO6	36
26. <i>Knowledge organiser for Language Paper 1</i>		39

1. Read through the text below and then answer the questions that follow.

***Do Not Say We Have Nothing* by Madeleine Thien**

This is the opening chapter to the novel. In this section the narrator, Marie, tells us about her father and his death. Although written in 2016, the novel begins in 1989 – the same year in which hundreds of Chinese citizens were killed for protesting in Tiananmen Square, Beijing.

In a single year, my father left us twice. The first time, to end his marriage, and the second, when he took his own life. That year, 1989, my mother flew to Hong Kong and laid my father to rest in a cemetery near the Chinese border. Afterwards, distraught, she rushed home to Vancouver where I had been alone. I was ten years old.

Here is what I remember:

My father has a handsome, ageless face; he is a kind but **melancholy** man. He wears glasses that have no frames and the lenses give the impression of hovering just before him, the thinnest of curtains. His eyes, dark brown, are guarded and unsure; he is only 39 years old. My father's name was Jiang Kai and he was born in a small village outside of Changsha. Later on, when I learned my father had been a **renowned** concert pianist in China, I thought of the way his fingers tapped the kitchen table, how they pattered across countertops and along my mother's soft arms all the way to her fingertips, driving her crazy and me into fits of **glee**. He gave me my Chinese name, Jiang Li-ling, and my English one, Marie Jiang. When he died, I was only a child, and the few memories I possessed, however fractional, however inaccurate, were all I had of him. I've never let them go.

In my twenties, in the difficult years after both my parents had passed away, I gave my life wholeheartedly to numbers – observation, **conjecture**, logic and proof, the tools we mathematicians have not only to interpret, but simply to describe the world. For the last decade I have been a professor at Simon Fraser University in Canada. Numbers have allowed me to move between the unimaginably large and the magnificently small; to live an existence away from my parents, their affairs and **unrequited** dreams and, I used to think, my own.

Some years ago, in 2010, while walking in Vancouver's Chinatown, I passed a store selling DVDs. I remember that it was pouring rain and the sidewalks were empty. Concert music rang from two enormous speakers outside the shop. I knew the music, Bach's Sonata for Piano and Violin No. 4, and I was drawn towards it as keenly as if someone were pulling me by the hand.

Dizzy, I leaned against the glass.

And suddenly I was in the car with my father. I heard rain splashing up over the tires and my father, humming. He was so alive, so beloved, that the incomprehensibility of his suicide grieved me all over again. By then, my father had been dead for two decades, and such a pure memory of him had never come back to me. I was thirty-one years old.

a) Find the definitions of these words and write it down in the space provided:

- i. melancholy: _____
- ii. renowned: _____
- iii. glee: _____
- iv. conjecture: _____
- v. unrequited: _____

b) Use each word in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the atmosphere of the text? Explain this in one sentence.

e) List four things you learn about the narrator's father in this extract:

- 1. _____
- 2. _____
- 3. _____
- 4. _____

f) How do you think the narrator feels about her father leaving? Try to support your answer with reference to the extract.

3. Now read the extract again and answer the questions around it.

a) What does this phrase make you think about the narrator's memories? Why?

b) What does this metaphor suggest about the narrator's father? Why?

c) What do these adjective choices suggest about the narrator's father? Why?

countertops and along my mother's

d) What does this part of the description suggest about the narrator's father? Does this surprise you? Why?

?

4. Let's explore how Madeleine Thein has structured the opening chapter to the novel 'Do Not Say We Have Nothing'.

- a) The novel begins with the following sentence: *"In a single year, my father left us twice."*

Do you think this is a powerful opening sentence? Why, or why not?

- b) Look again at lines 13-15, '... **the few memories I possessed, however fractional, however inaccurate, were all I had of him. I've never let them go.**'

In this paragraph, the writer moves between past and present tense. Why do you think the writer chooses to mix the tenses here? What effect does this have? Why?

- c) Look again at lines 16-21. Earlier parts of the extract have moved backwards and forwards in time, but this section is **chronological** (meaning that events are described in the order they happened). What effect does this have? What does it make you think about the narrator?

- d) Look again at lines 22 to the end. What is the effect of this sudden movement from the present reality into memory? Which phrase in the extract shows that the narrator's feeling of 'being in the car with my father' is a memory? Why?

- e) The writer uses a **cyclical structure** here, linking the end of the extract to the beginning by referring again to her father's suicide, and to her age. What effect does this have? Why?

5. Evaluation of *Do Not Say We Have Nothing* by Madeleine Thien

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

A student, having read this section of the text, said: “The writer describes the narrator and her grief very vividly. It makes you sympathise with the narrator.”

To what extent do you agree?

In your response, you could:

- write about your own impressions of the narrator
- evaluate how the writer creates these impressions
- support your opinions with references to the text.

[20 marks]

Yes / No ... because ...:	Quotation from the text which supports this:

6. Using imagery to create meaning in writing

a) Rewrite the following descriptions using either a simile, metaphor or personification. You should think of what meaning you'd like to create for the reader before you rewrite the sentences.

E.g. My father is a brave man. – My father is lion-hearted.

i. My father is a brave man.

ii. The old man looks wise.

iii. The sun is shining brightly.

iv. A cool breeze is in the air.

v. The place is bustling.

vi. She can hear happy laughter.

vii. Clouds are gathering above.

viii. I take the speed train daily.

ix. Write your own image of a memory you have of someone.

x. Write your own image of a memory you have of something or someplace significant.

Extension: Rewrite one of your examples and play around with the mood and effect that you want to create to make the description more vivid.

7. Writing a narrative: A Memorable Weekend

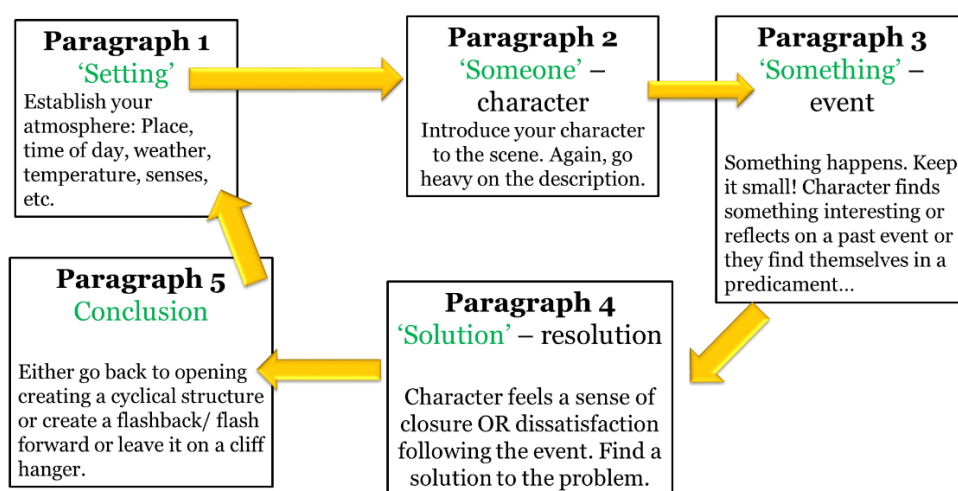
An online competition for story writing is being held, and you have decided to enter.

Write a story with the title 'A Memorable Weekend'.

- You must think of the effect and meaning you want to create for the reader first.
- You could use the imagery from the previous activity if it is appropriate to your effect you want to create.
- You could use similar vocabulary, images and structure as the first extract you have read if it fits with the effect you want to create.
- You must use correct capitalisation and punctuation.

Planning for writing

The big picture outline:



<p style="text-align: center;">Paragraph 1 'Setting'</p>	<p style="text-align: center;">Paragraph 2 'Someone'</p>	<p style="text-align: center;">Paragraph 3 'Something'</p>
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<p style="text-align: center;">Paragraph 5 'Conclusion'</p>	<p style="text-align: center;">Paragraph 4 'Solution'</p>
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8. Read through the text below and then answer the questions that follow.

All The Light We Cannot See by Anthony Doerr

This extract is from the beginning of a novel by Anthony Doerr. It is set in France in 1944. In this extract, English and American forces are preparing to bomb the French city of Saint-Malo, which has been captured by German forces. They begin by dropping leaflets which warn French citizens to leave so that they are not hurt. Marie-Laure, a young French girl, is blind and cannot read these warnings.

Leaflets

At dusk they pour from the sky. They blow across the **ramparts**, turn cartwheels over rooftops, flutter into the ravines between houses. Entire streets swirl with them, flashing white against the cobbles. *Urgent message to the inhabitants of this town, they say. Depart immediately to open country.*

The tide climbs. The moon hangs small and yellow and **gibbous**. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American artillery units drop **incendiary** rounds into the mouths of **mortars**.

Bombers

They cross the channel at midnight. There are twelve and they are named for songs: Stardust and Stormy Weather and In the Mood and Pistol-Packin' Mama. The sea glides along far below, spattered with the countless **chevrons** of whitecaps. Soon enough, the navigators can discern the low moonlit lumps of islands ranged along the horizons.

France.

Intercoms crackle. Deliberately, almost lazily, the bombers shed altitude. Threads of red light ascend from anti-air **emplacements** up and down the coast. Dark, ruined ships appear, scuttled or destroyed, one with its bow shorn away, a second flickering as it burns. On an outermost island, panicked sheep run zigzagging between rocks.

Inside each airplane, a **bombardier** peers through an aiming window and counts to twenty. Four five six seven. To the bombardiers, the walled city on its granite headland, drawing ever closer, looks like an unholy tooth, something black and dangerous, a final abscess to be **lanced** away.

The Girl

In a corner of the city, inside a tall, narrow house at Number 4 rue Vauborel, on the sixth and highest floor, a sightless sixteen-year-old named Marie-Laure LeBlanc kneels over a low table covered entirely with a model. The model is a miniature of the city she kneels within, and contains scale replicas of the hundreds of houses and shops and hotels within its walls. There's the cathedral with its **perforated** spire, and the bulky old Château de Saint-Malo, and row after row of seaside mansions studded with chimneys. A slender wooden jetty arcs out from a beach called the Plage du Môle; a delicate, **reticulated atrium** vaults over the seafood market; **minute** benches, the smallest no larger than apple seeds, dot the tiny public squares.

Marie-Laure runs her fingertips along the centimeter-wide **parapet** crowning the ramparts, drawing an uneven star shape around the entire model. She finds the opening atop the walls where four ceremonial cannons point to sea. “Bastion de la Hollande,” she whispers, and her fingers walk down a little staircase. “Rue des Cordiers. Rue Jacques Cartier.”

In a corner of the room stand two **galvanised** buckets filled to the rim with water. Fill them up, her great-uncle has taught her, whenever you can. The bathtub on the third floor too. Who knows when the water will go out again.

Her fingers travel back to the cathedral spire. South to the Gate of Dinan. All evening she has been marching her fingers around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned.

And now it is night again, another revolution of the clock, and the whole block is quiet, and she cannot sleep.

She can hear the bombers when they are three miles away. A mounting static. The hum inside a seashell.

When she opens the bedroom window, the noise of the airplanes becomes louder. Otherwise, the night is dreadfully silent: no engines, no voices, no clatter. No sirens. No footfalls on the cobbles. Not even gulls. Just a high tide, one block away and six stories below, lapping at the base of the city walls.

And something else.

Something rattling softly, very close. She eases open the left-hand shutter and runs her fingers up the slats of the right. A sheet of paper has lodged there.

She holds it to her nose. It smells of fresh ink. Gasoline, maybe. The paper is crisp; it has not been outside long.

Marie-Laure hesitates at the window in her stocking feet, her bedroom behind her, seashells arranged along the top of the **armoire**, pebbles along the baseboards. Her cane stands in the corner; her big Braille novel waits face down on the bed. The drone of the airplanes grows.

a) Find the definitions of these words and write it down in the space provided:

- i. ramparts: _____
- ii. gibbous: _____
- iii. incendiary: _____
- iv. mortars: _____
- v. lanced: _____

b) Use each word in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the atmosphere of the text? Explain this in one sentence.

e) Read again the first part of the source, lines 1 to 4. List four things from this part of the text about the leaflets.

1. _____
2. _____
3. _____
4. _____

f) Read again lines 15 to 22. List four things which can be seen from the planes.

1. _____
2. _____
3. _____
4. _____

10. Now read the extract again and explore the writer's use of language.

a) What image does the writer focus on at the start of the novel? What effect does this have? Why?

The tide climbs. The moon hangs small and yellow and gibbous. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American artillery units drop incendiary rounds into the mouths of mortars.

b) In this part of the novel, the writer makes use of carefully chosen verbs. For each of the examples below, explain the effect of the underlined verb choice. Make sure you think about it in the context of the sentence.

Verb choice	Effect
'The tide <u>climbs.</u> '	
'The moon <u>hangs...</u> '	
'American artillery units <u>drop</u> incendiary rounds into the mouths of mortars.'	

c) The writer uses short sentences here. What effect does this have? Why?



The tide climbs. The moon hangs small and yellow and gibbous. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American artillery units drop incendiary rounds into the mouths of mortars.



d) The writer uses three adjectives to describe the moon. What effects do these have? Why?

e) What technique does the writer use here? What effect does it have? Why?

f) Look at lines 9 to 14 again. Rather than referring to the planes as 'bombers' or 'the planes', the writer repeatedly uses the pronoun 'they'. What effect does this have? Why?

g) Explain the effect of each of the following images:

Quote	Technique	Effect
'The walled city ... looks like an unholy tooth.'		
'A final abscess to be lanced away.'		

11. Exploring structure in *All The Light We Cannot See* by Anthony Doerr

- a) The writer creates a circular structure by referring to the leaflets which were described at the very start of the extract. What effect does this have? Why?

- b) Why do you think the writer has chosen to keep changing his focus so drastically? What effect does this have? Why?

- c) The writer chooses to put the word 'France' in its own paragraph. What effect does this have? Why?

- d) Foreshadowing is when a writer drops hints about things that will happen later in a piece of writing. How does the writer foreshadow the destruction the bombers will cause? Use quotations to support your answer.

- e) Now look back at the whole of the extract you have read. In this extract, the writer uses three short chapters. What does each chapter focus on? Why?

Chapter 1:

Chapter 2:

Chapter 3:

12. Evaluating *All The Light We Cannot See* by Anthony Doerr

- a) Look again at lines 26 to 50. A student read this part of the novel and said, '**The writer makes Marie-Laure sound vulnerable.**' Do you agree? Use the table below to help you plan your ideas:

Yes / No ... because ...:	Quotation from the text which supports this:
E.g. <i>Yes, because she cannot see.</i>	<i>'Sightless'</i>

Now use your work (**The writer makes Marie-Laure sound vulnerable.**) to write up your answer. Make sure you analyse each of your quotes, thinking about how the writer's use of language and structure impacts on your impression of Marie-Laure.

13. Using sensory imagery to create meaning in writing

a) Rewrite the following sentences using sensory imagery to make the descriptions more vivid. You should think of what effect you'd like to create for the reader before you rewrite the sentences.
E.g. She could hear the aeroplanes in the distance. – *She can hear the bombers when they are three miles away. A mounting static. The hum inside a seashell.*

i. She could hear the aeroplanes in the distance.

ii. A voice appeared on the intercom.

iii. The barbed wire dug deep into my skin.

iv. The house was on fire.

v. The ground was dry.

vi. He was shackled to the wall of a dark room.

vii. It tasted like freedom.

viii. A sweet smell filled the room.

ix. Write your own sentence using sensory imagery to describe an enclosed space.

x. Imagine someone or something lives in captivity. Write a sensory image to describe their experience.

Extension: Rewrite one of your examples to create a more ominous atmosphere.

14. Writing a narrative/ description: The Great Escape

Your local newspaper is running a creative writing competition and they intend on publishing the winning entries.

Either

Write a description based on this image:



Or

Write a story with the title 'The Great Escape'.

Planning for writing

The big picture outline:

<p>Paragraph 1 'Setting'</p>	<p>Paragraph 2 'Someone'</p>	<p>Paragraph 3 'Something'</p>
<p>Paragraph 5 'Conclusion'</p>	<p>Paragraph 4 'Solution'</p>	

15. Read through the text below and then answer the questions that follow.

***The Unlikely Pilgrimage of Harold Fry* by Rachel Joyce**

‘Good lord. It’s from Queenie Hennessy.’

This is the opening chapter to the novel. Harold Fry, 65, has cut the lawn outside his home at Kingsbridge on the south coast of Devon when he receives a letter.

‘Queenie who?’

~~‘She worked at the brewery years ago. Don’t you remember?’~~ It was an ordinary morning in mid-April that smelled of clean washing and grass cuttings. Harold Fry sat at the breakfast table, freshly shaved, in a clean shirt and tie, with a slice of toast that he wasn’t eating. He gazed beyond the kitchen window at the clipped lawn, which was spiked in the middle by Maureen’s **telescopic** washing line, and trapped on all three sides by the neighbours’ **stockade** fencing. He’d said the same thing about next door’s cat. It disappeared years ago, and no one has seen it since. ‘Harold!’ called Maureen above the vacuum cleaner. ‘Post!’

He thought he might like to go out, but the only thing to do was mow the lawn and he had done that yesterday. The vacuum tumbled into silence, and his wife appeared, looking cross, with a letter. She sat opposite Harold.

Maureen was a slight woman with a cap of silver hair and a brisk walk. When they first met, nothing had pleased him more than to make her laugh. To watch her neat frame collapse into unruly happiness. ‘It’s for you’, she said. He didn’t know what she meant until she slid the envelope across the table, and stopped it just short of Harold’s elbow. They both looked at the letter as if they had never seen one before. It was pink. ‘The postmark says Berwick-upon-Tweed.’

He didn’t know anyone in Berwick. He didn’t know many people anywhere. ‘Maybe it’s a mistake.’

‘I think not. They don’t get something like a postmark wrong.’ She took toast from the rack. She liked it cold and crisp.

Harold studied the mysterious envelope. Its pink was not the colour of the bathroom suite, or the matching towels and fluffed cover of the toilet seat. That was a vivid shade that made Harold feel he shouldn’t be there. But this was delicate. A Turkish Delight pink. His name and address were scribbled in ballpoint, the clumsy letters collapsing into one another as if a child had dashed them off in a hurry: Mr. H. Fry, 13 Fossebridge Road, Kingsbridge, South Hams. He didn’t recognise the handwriting.

‘Well?’ said Maureen, passing a knife. He held it to the corner of the envelope, and tugged it through the fold. ‘Careful,’ she warned.

He could feel her eyes on him as he eased out the letter, and **prodded** back his reading glasses. The page was typed, and addressed from a place he didn’t know: St. Bernadine’s Hospice. Dear Harold, This may come to you as some surprise. His eyes ran to the bottom of the page.

‘Well?’ said Maureen again.

a) Find the definitions of these words and write it down in the space provided:

- i. telescopic: _____
- ii. stockade: _____
- iii. prodded: _____

b) Use each word in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the atmosphere of the text? Explain this in one sentence.

e) In this extract, you are introduced to three characters: Harold Fry, Maureen Fry and Queenie Hennessy. Which one do you learn most about in this extract? Explain your choice.

f) There are two events in the extract. Which are they and which event do you think is the most significant? Explain your choice.

17. Exploring structure in *The Unlikely Pilgrimage of Harold Fry* by Rachel Joyce

a) The novel begins with the following sentence: ***“The letter that would change everything arrived on a Tuesday.”***

Do you think this is a powerful opening sentence? Why, or why not?

b) In this extract, the writer frequently switches focus between the letter and characters. Why do you think the writer chooses to do this? What effect does this have? Why?

c) How has the writer structured the text to interest the reader?

You could focus on:

- what the writer focuses your attention on at the beginning
- how and why the writer changes their focus as the text develops
- any other structural features that interest you.

	Idea 1	Idea 2
Significant feature		
Quotation		
What the writer has done.		
How the writer has structured the text.		
Why the writer structured the text this way and the impact it has on the reader.		

Extension: Write your ideas into a formal exam response.

18. Creating engaging openings in writing

The main purpose of an opening line is simply to hook the reader. There are four **main** kinds of opening lines:

1. A philosophical statement that introduces the theme of the story.
2. A character caught in a perilous situation.
3. The individual voice of the character.
4. A statement creating a sense of place.

a) Which type of opening lines are these? You can put the corresponding number in the box next to each opening line:

- i. "We were in sunlight under a turkey oak, partly protected from a strong, gusty wind."
- ii. *"The past is a foreign country; they do things differently there."*
- iii. "A few miles south of Soledad, the Salinas River drops in close to the hillside bank and

runs deep and green.”

- iv. “Hale knew, before he had been in Brighton three hours, that they meant to murder him.”
- v. “If you really want to hear about it, the first thing you’ll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don’t feel like going into it, if you want to know the truth.”

b) Rewrite the following opening sentences keeping the previous activity in mind to help make the sentences more interesting.

E.g. The letter arrived on Tuesday. – *The letter that would change everything arrived on a Tuesday.*

i. We locked the car.

ii. It was late in the evening.

iii. The smell of roses filled the air.

iv. Enter at your own risk.

v. Two days had passed.

19. Writing a narrative: The Unexpected

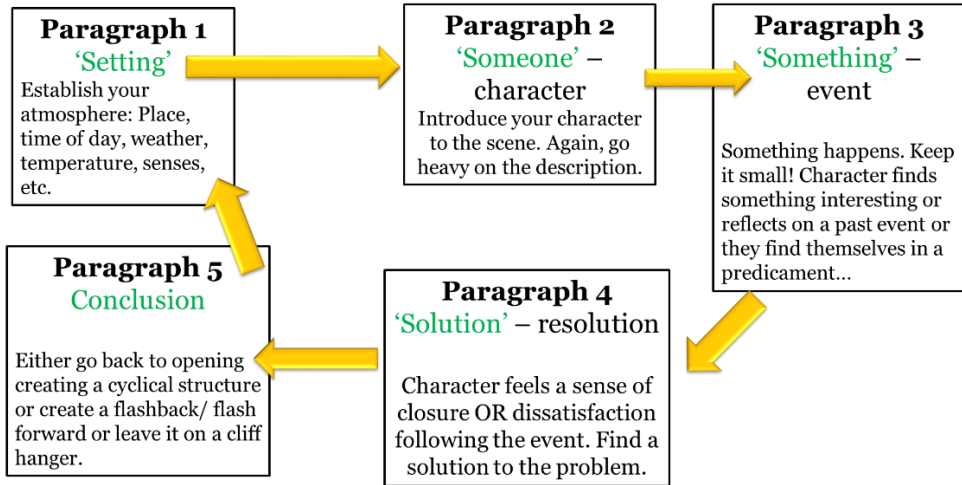
A magazine has asked for contributions to its creative writing section.

Write a story where something unexpected happens.

- You must think of the effect and meaning you want to create for the reader first.
- You should create an engaging opening.
- You could use imagery from the previous activities if it is appropriate to your effect you want to create.
- You must use correct capitalisation and punctuation.

Planning for writing

The big picture outline:



Paragraph 1 'Setting'	Paragraph 2 'Someone'	Paragraph 3 'Something'
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Paragraph 5 'Conclusion'	Paragraph 4 'Solution'
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Poison by Roald Dahl

This is the opening of a short story set in India in the first half of the 20th century.

It must have been around midnight when I drove home, and as I approached the gates of the bungalow, I switched off the headlamps of the car so the beam wouldn't swing in through the window of the side bedroom and wake Harry Pope. But I needn't have bothered. Coming up the drive I noticed his light was still on, so he was awake anyway – unless perhaps he'd dropped off while reading.

I parked the car and went up the five steps to the balcony, counting each step carefully in the dark so I wouldn't take an extra one which wasn't there when I got to the top. I crossed the balcony, pushed through the screen doors into the house itself and switched on the light in the hall. I went across to the door of Harry's room, opened it quietly, and looked in.

He was lying on the bed and I could see he was awake. But he didn't move. He didn't even turn his head towards me, but I heard him say, "Timber, Timber, come here."

He spoke slowly, whispering each word carefully, separately, and I pushed the door right open and started to go quickly across the room.

'Stop. Wait a moment, Timber.' I could hardly hear what he was saying. He seemed to be straining enormously to get the words out.

'What's the matter, Harry?'

'Sshhh!' he whispered. 'Sshhh! For God's sake don't make a noise. Take your shoes off before you come nearer. *Please* do as I say, Timber.'

The way he was speaking reminded me of George Barling after he got shot in the stomach when he stood leaning against a crate containing a spare aeroplane engine, holding both hands on his stomach and saying things about the German pilot in just the same hoarse straining half whisper Harry was using now.

'Quickly, Timber, but take your shoes off first.'

I couldn't understand about taking off the shoes but I figured that if he was as ill as he sounded I'd better humour him, so I bent down and removed the shoes and left them in the middle of the floor. Then I went over to his bed.

'Don't touch the bed! For God's sake don't touch the bed!' He was still speaking like he'd been shot in the stomach and I could see him lying there on his back with a single sheet covering three quarters of his body. He was wearing a pair of pyjamas with blue, brown, and white stripes, and he was sweating terribly. It was a hot night and I was sweating a little myself, but not like Harry. His whole face was wet and the pillow around his head was sodden with moisture. It looked like a bad **go of malaria** to me.

'What is it, Harry?'

'A **krait**,' he said.

'A *krait*! Oh, my God! Where'd it bit you? How long ago?'

'Shut up,' he whispered.

'Listen, Harry,' I said, and I leaned forward and touched his shoulder. 'We've got to be quick. Come on now, quickly, tell me where it bit you.' He was lying there very still and tense as though he was holding on to himself hard because of sharp pain.

'I haven't been bitten,' he whispered, 'Not yet. It's on my stomach. Lying there asleep.'

a) Find the definitions of these words/ phrases and write it down in the space provided:

- i. go of malaria: _____
 ii. krait: _____

b) Use each word in a sentence of your own to show you understand what the word means.

- i. _____
 ii. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the atmosphere of the text? Explain this in one sentence.

e) Which of the following does the narrator, Timber, think might have happened to Harry Pope? Tick the correct options.

He has been shot

He has malaria

He has heat sickness

He has been bitten by a snake

He suffers from heart problems

He is playing a joke on Timber

22. Now read the extract again and then answer the questions around it.

- a) Which words and phrases in these sentences strongly suggest that something is wrong with Harry Pope? Why?

'Don't touch the bed! For God's sake	
don't touch the bed!' He was still	
speaking like he had been shot in the	
stomach.	

- b) Look again at lines 12 to the end. What does the repetitive exclamations and the narrator's description of Pope's voice suggest? Why? Give examples from the text to support your ideas.

- c) How does the writer build tension throughout the extract? Why? Give examples from the text to support your ideas.

- d) Why is the ending a surprise?

23. Evaluating *Poison* by Roald Dahl

- a) Look again at lines 17 to the end. A student read this part of the extract and said, **'The writer makes you wonder what has happened to Harry Pope in this part of the text. When you find out about the snake, it's a real shock.'**

Do you agree? Use the table below to help you plan your ideas before writing one of your ideas into an exam response to this question:

	1	2	3
Argument/ idea			
Quotations/ examples			
How has the writer presented this idea?			
Why? What is the impact?			

24. Varying sentence structure to create meaning in writing

“And out of the mists came a figure in flowing green, walking across the water.”

- a) Read this sentence aloud – where will you put the emphasis?

- b) Re-order this sentence to create a different atmosphere:

- c) How does this change the emphasis?

“A figure in flowing green, walking across the water, came out of the mists.”

- d) How does this sentence portray the same moment differently?

- e) What do you think is the effect of moving the adverbial ‘out of the mists’ to different places in the sentence?

- f) What do you think is the effect of putting the subject (a figure) after the verb (came) in the first sentence?

- g) Pick either one of the two examples and rewrite the sentence(s) to create a more tense and terrifying atmosphere.

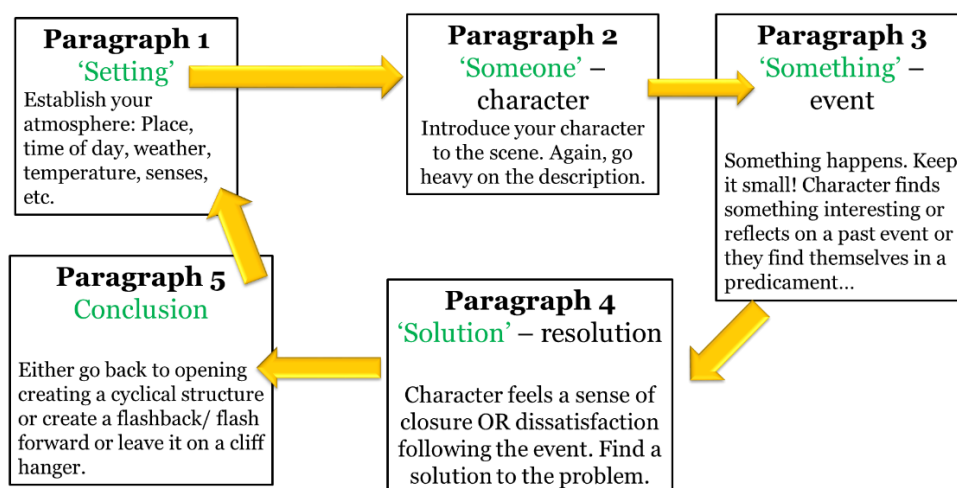
25. Writing a narrative or a description

Pick **one** of the following writing tasks to complete as your final writing practice:

- Write a story with the title 'The Visitor'.
 - Write a story that has a shocking revelation.
 - Describe a time you were frightened.
 - Describe the moment you had to face your fear(s).
 - Write about a time you helped someone in need.
- You must think of the effect and meaning you want to create for the reader first.
 - You can use any writing techniques you've practiced or learned throughout this booklet and in lessons.
 - You must use correct capitalisation and punctuation.

Planning for writing

The big picture outline:



<p style="text-align: center;">Paragraph 1 'Setting'</p>	<p style="text-align: center;">Paragraph 2 'Someone'</p>	<p style="text-align: center;">Paragraph 3 'Something'</p>
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<p style="text-align: center;">Paragraph 5 'Conclusion'</p>	<p style="text-align: center;">Paragraph 4 'Solution'</p>
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Language Paper 1 Knowledge Organiser: everything you need to know! (80 marks & 50% of your English Language GCSE)

Question (& marks) Timing	How do I structure my response?	What key things must I remember?	
Section A – READING 40 marks (50% of Language Paper 1 – 1 hour: 15 minutes reading and 45 minutes writing)			
1. List four things... (4) 5 minutes	<ul style="list-style-type: none"> - One idea per line - 4 different ideas (don't repeat your yourself) 	Make sure each idea links back to what the question has asked.	
2. How does the writer use language to... (8) - words & phrases - language features and techniques - sentence forms 10 minutes	<p>Your choices can include words & phrases, and/or language features & techniques and/ or sentence forms that you think contribute to the meaning of the text best.</p> <p>When you start writing use a sentence that includes the language from the question that states your MAIN IDEA (remember all points will link back to this).</p> <p>You then need to explore HOW a writer has created meaning in the text and WHY they created specific meanings you have identified. For the WHY part think about:</p> <ul style="list-style-type: none"> - how the writer might want their reader to feel, think, imagine or react <p>Only write about the language features that you understand!</p>	<p>Key expressions to remember:</p> <p>What does the language make me FEEL, IMAGINE or THINK?</p> <ul style="list-style-type: none"> • The writer uses a ... to... • The (technical terminology) could suggest... • This is reinforced through the (technical terminology)... <p>If you are stuck refer to language as words or phrases or imagery.</p>	<p>Technical terminology: Words: adjectives, adverbs, verbs, phrase</p> <p>Features & techniques: metaphor, simile, personification, imagery etc.</p> <p>Sentence forms: short, long, exclamation, command, question, statement etc.</p>
3. How does the writer use structure to interest you as a reader? (8) - The beginning, middle and end - Shift in focus/ narrator/ character etc. - Any other structural features 10 minutes	<p>When you start writing use a sentence that includes the language from the question that states your MAIN IDEA (remember all points will link back to this).</p> <p>Paragraph one: the beginning (<i>at first, in the beginning, in the first paragraph, the extract begins</i>) Paragraph two: the shift (<i>next, then, a change in...</i>) Paragraph three: the end (<i>finally, then, in the end...</i>)</p> <p>You then need to explore HOW a writer has structured the text and WHY they've done this. For the WHY part think about:</p> <ul style="list-style-type: none"> - how the writer might want their reader to feel, think, imagine or react <p>Only write about the structural features that you understand!</p>	<p>Remember: mood, viewpoint, chronology, tense</p> <p>Think: what happens, what's the tense, what's the narrative and chronology:</p> <p>Key expressions to remember:</p> <ul style="list-style-type: none"> • This changes to / this does not change • The writer shifts the focus to... • The writer zooms in on a description of ... • The writer zooms out on a description of... • This interests us because... 	<p>Technical Terminology</p> <ul style="list-style-type: none"> - Opening, ending - Links across, links to - Introduction, introduces - Sequence of events - Narrative focus - Narrative perspective - Tense (past, etc.) - Shifts focus - Flashback/ flash-forward - Chronological - Zooming in or out - Foreshadowing - juxtaposition
4. To what extent do you agree with... [statement] (20) 25 minutes 5 minutes planning 20 minutes writing	<p>A sentence that states your shade of agreeing (all points will link back to this). <i>I completely agree/I agree to a large extent/I agree/I partially agree that ... presents...</i></p> <p>Statement and Quote I agree that the writer is effective in... because...</p> <p>Inference This reveals/indicates/shows/proves/conveys</p> <p>Develop your critical argument (with multiple interpretations) This suggests/depicts/portrays to me that... However, /alternatively another reader may think...</p> <div data-bbox="1025 1013 1332 1189" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>In each paragraph you are proving your interpretation through critical analysis – you could write this response similar to a Lit response</p> </div>	<p>Remember: what evidence proves the statement to be true.</p> <p>Evaluative sentence starters:</p> <ul style="list-style-type: none"> - This clearly shows... - The writer has managed to...which makes the reader... - This is effective because... or This works well because... - Here the words employed successfully highlight... - The reader is bound to think that... - One reader might argue that... <p>+1: how might other readers interpret this? (remember layers of interpretation)</p> <div data-bbox="2020 1013 2184 1141" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Remember: writer's choice THEN effect of this on reader</p> </div>	
Section B – Writing 40 marks (50% of Language Paper 1 - 45 minutes)			
5. Creative writing: choice between narrative and/or descriptive 40 (16 content & organisation, 14 SPAG) 45mins (including planning)	<p>Make sure you use words & phrases, language features & techniques and sentence forms for EFFECT.</p> <ol style="list-style-type: none"> 1. Set the scene 2. Introduce your character 3. Something happens (good or bad) 4. Character feels a sense of closure OR dissatisfaction following the event. Find a solution to the problem. 5. Either go back to opening creating a cyclical structure or create a flashback/ flash forward or leave it on a cliff hanger. <div data-bbox="1014 1268 1332 1436" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Decide Time frame:</p> <ul style="list-style-type: none"> - Chronological narrative - Circular narrative - Flashback/ flash-forward - Cliff hanger? </div>	<p>When writing ask yourself...</p> <ul style="list-style-type: none"> - Do my topics or ideas make sense when looking at the image provided? - Am I directing my writing towards the right audience, purpose and format? - Have I included a range of punctuation? - Avoid switching tenses, decide am I writing in past or present tense? - Plan before you write! - Decide on what effect you want to create before planning and writing. 	

