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Name: \_\_\_\_\_

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# English Language GCSE

## Paper 1 Revision Booklet

# English Language Technical Knowledge Organiser



## Word Based

Paper 1 Q2 and Q4  
Paper 2 Q3 and Q4

- **lexical choice:** individual word choice eg the lexical choice of "tiger" has connotations of power and danger. Doesn't include grammar words like the, a, on, and etc.
- **descriptive lexical choices:** words used to describe
- **dynamic lexical choices:** words which show action
- **connotations:** the ideas or feelings a word produces not its dictionary meaning
- **nouns:** names for people, things, place and ideas eg John, tree, sea, love.
- **adjectives:** describe or change nouns eg green, horrible, gigantic.
- **verbs:** words for actions eg run, live, think, struggled.
- **adverbs:** words which add to verbs (often ending in -ly) eg slowly, carefully, painfully.
- **present participles:** words ending in **ing**, can be used as verbs or adjectives; eg he was skating, he was wearing skating shoes
- **past participles:** word usually ending in **ed**, can be used as verbs or adjectives; eg the lesson bored him, he was a bored student
- **juxtaposition:** when two ideas or words are put next to each other to emphasise their difference eg the violent storm came to the gentle village
- **semantic field:** a group of words within a text which are related to the same topic eg The lion growled at the man, its eyes full of menace, hatred tightening its powerful muscles. = Semantic field of threat and anger
- **abstract nouns:** nouns which refer to ideas (eg peace, equality, justice) or emotions/feelings (eg love, hatred, pleasure)
- **dynamic / stative verbs:** dynamic verbs are for actions (eg run, punch, walk) stative verbs are for mental activities (eg think, remember, regret)
- **noun phrase:** a group of words doing the same job as a noun eg "the ancient house near the river" not just "house"
- **oxymoron:** a phrase where the words next to each other seem to contradict; eg the tiny giant, the burning cold, a painful pleasure
- **emotive lexical choices:** designed to arouse an emotional response
- **hyperbole:** exaggeration for effect
- **subjective / objective adjectives:** subjective adjectives show opinions, objective adjective show factual information
- **superlatives:** adjectives which show something at the upper or lower limit; eg the best, the largest, the worst, the most skilled

## Imagery Based

Paper 1 Q2 and Q4  
Paper 2 Q3 and Q4

- **metaphor:** a figure of speech which is not literal eg the moon was a polished disk of silver
- **personification:** giving human characteristics to something not human eg writer played its icy fingers on the trees
- **simile:** when the writer says something is **like** or **as** something else eg as vicious as a shark.
- **symbol:** an object which represents an idea on a deeper level eg a rose might symbolise love
- **pathetic fallacy:** when writers use setting (especially weather) to match the emotions of the characters eg she wept bitterly as the rain came down around her.
- **extended metaphor:** a metaphor which continues in a pattern through a text, rather than just a one off example
- **synaesthesia:** a figure of speech where one sense is used to help describe another, eg the cold silence, the screaming red, the delicious green, the silent sun
- **motif:** a recurrent image, idea, or symbol that develops or explains a theme

## Narrator Based

Paper 1 Q2 and Q4

- **first person:** the reasons for choosing I, me, my, our...
- **third person:** the reasons for choosing he, she, Oliver, them...
- **point of view:** first person (I/we), second person (you), third person (she/it)
- **narrative perspective:** who is telling the story and how does their bias affect how it is told? What kind of character are they?
- **omniscient:** a narrator who is all-knowing
- **limited point of view:** a narrator who does not know everything; often a character in the text
- **unreliable narrator:** when the narrative comes from a figure whom we do not fully trust
- **homodiegetic narrator:** a first person narrator who is also a character in the text
- **external heterodiegetic narrator:** a third person narrator outside of the events, usually an omniscient narrator
- **internal heterodiegetic narrator:** a third person narrator which is filtered through a particular character's point of view; eg Ralph in Lord of the Flies

## Sound Based

Paper 1 Q2 and Q4  
Possibly Paper 2 Q3

- **onomatopoeia:** sound effect words eg pop, crack, sizzle
- **harsh / soft sounds:** eg t, ck b, p are often harsh sounding; l, m, s, f are often soft
- **alliteration:** repeating the same consonant sound at the start of words eg Broken Battered Boats in the Bay
- **silblance:** the hissing sound from "s" (and sometimes "z" and "z")
- **plosives:** the sound from "d", "b" and "g" and "t", "k" and "p"
- **assonance:** repeating a vowel sound eg the bad man
- **assonance:** repeating a vowel sound eg the bad man
- **phonology:** the academic term for sounds; eg the poet uses phonology to emphasise the violence of the storm
- **phonoaesthetics:** the study of the pleasantness of the sounds of words, rather than their meaning eg the poet uses phonoaesthetics to emphasise the gentleness of the water with soft "r" sounds and silblance (also called euphony)
- **cacophony:** the use of words with sharp, harsh, hissing, and unmelodious sounds – primarily those of consonants





# English Language Technical Knowledge Organiser

## Sentence & Grammar Based

Paper 1 Q2 and Q4  
Paper 2 Q3

- **past tense and present tense:** what are the reasons for a writer choosing one of these—or changing tense in the text?
- **sentence:** consider the length and the type of sentence
- **simple sentence:** one idea, one clause
- **complex sentence:** contains one or more subordinate clauses (parts which wouldn't make sense on their own)
- **phrase: a small group of words**
- **repetition:** why is it used? What is emphasised and why?
- **lists:** lists with "and/or" are **syndetic**; lists without "and/or" are **asyndetic**; lists with more than one "and/or" are **polysyndetic**
- **tripling:** lists of three
- **non sentence / minor sentence:** has a capital letter and end with a full stop (or !?) but does not make sense on its own; eg *I shouted into the darkness. Nothing. Silence.*
- **modality:** how certain a text is about something; often revolves around the use of **modal verbs**: *will, must, could, might, may, ought to, should, shall*
- **fronted adverbial:** adverb[s] at the start of the sentence; eg *Clearly, the man was angry. Slowly, gently, the mist descended.*
- **fronted adjective:** adjective[s] at the start; eg *Tired, he slumped onto the bed. Resentful and ashamed, she left the room.*
- **declarative sentences:** statements
- **interrogative sentences:** questions
- **imperative sentences:** orders, commands and advice
- **imperative verb:** the verb which gives the order, command or advice; eg *Close the door. Think about your actions. Peel the potato.*
- **exclamative sentences:** end in exclamation marks
- **active voice:** the subject performs the action; eg *The man opened the door.*
- **passive voice:** the subject is acted upon; eg *The door was opened by the man.*

## Structure Based

Paper 1 Q3 (and possibly Q4)

- **beginning:** why start with these details?
- **middle:** how does the narrative/poem develop? Does the tone change?
- **end:** why and how does it end?
- **setting:** the place and time in which the text is set
- **characterisation:** the methods used to create characters; eg *physical description, dialogue, the narrator telling about their personality*
- **focus:** what a particular part of the text is "about"; describe how the focus **changes** or, offering further details on the same thing, **develops**
- **narrows the focus:** zooming in on detail
- **transition:** the point where the focus shifts from one thing to another
- **foreshadows:** when a text hints forward to details or events later in the text
- **cumulative effect:** an effect which builds up/increases through the text
- **dialogue:** speech between characters in a text
- **direct speech:** speech with "speech marks"
- **reported speech:** when speech is summarised by the narrator without speech marks; eg *he told me about his holiday*
- **pivotal moment:** the crucial turning point in the text
- **climax:** the point of highest tension in the text
- **chronology:** the order events happen—which might *not* be the order the writer chooses to tell you them
- **links:** patterns of connections between details and events in the text
- **juxtaposition:** putting two contrasting things together
- **cohesion:** the way a writer makes the ideas in the text glue together
- **exposition:** the part of the text which introduces the setting, characters and theme for what is to follow
- **anti-climax:** when there is a build up to an expected climax—which fails to happen
- **denouement:** when a complicated plot is finally resolved and concluded

This is taken from a short story called 'The Duchess and the Jeweller' by Virginia Woolf.

Oliver Bacon was born into a poor family in a deprived area of London. After a career in petty crime, he is now the richest jeweller in England. The Duchess of Lambourne has come to sell him some jewellery.

## THE DUCHESS AND THE JEWELLER

As usual, Oliver Bacon strode through the shop without speaking, though the four men, the two old men, Marshall and Spencer, and the two young men, Hammond and Wicks, stood straight and looked at him, envying him. It was only with one finger of the amber-coloured glove, wagging, that he acknowledged their presence. And he went in and shut the door of his private room behind him.

5 "So," he half sighed, half snorted, "so—"

Then he touched a spring in the wall and slowly the panelling slid open, and behind it were the steel safes, five, no, six of them, all of burnished steel. He twisted a key; unlocked one; then another. Each was lined with a pad of deep crimson velvet; in each lay jewels—bracelets, necklaces, rings, tiaras, ducal coronets; loose stones in glass shells; rubies, emeralds, pearls, diamonds. All safe, shining, cool, yet burning, eternally, with their own  
10 compressed light.

"Tears!" said Oliver, looking at the pearls.

"Heart's blood!" he said, looking at the rubies.

"Gunpowder!" he continued, rattling the diamonds so that they flashed and blazed.

"Gunpowder enough to blow Mayfair—sky high, high, high!" He threw his head back and made a sound like a  
15 horse neighing as he said it.

The telephone buzzed obsequiously in a low muted voice on his table. He shut the safe.

"In ten minutes," he said. "Not before." And he sat down at his desk and looked at the heads of the Roman emperors that were graven on his sleeve links\*. And again he dismantled himself and became once more the little boy playing marbles in the alley where they sell stolen dogs on Sunday. He became that wily astute little boy, with  
20 lips like wet cherries. He dabbled his fingers in ropes of tripe; he dipped them in pans of frying fish; he dodged in and out among the crowds. He was slim, lissom\*, with eyes like licked stones. And now—now—the hands of the clock ticked on, one two, three, four. . . . The Duchess of Lambourne waited his pleasure; the Duchess of Lambourne, daughter of a hundred Earls. She would wait for ten minutes on a chair at the counter. She would wait his pleasure. She would wait till he was ready to see her. He watched the clock in its shagreen\* case as the ten  
25 minutes passed. Then he heard soft slow footsteps approaching; a rustle in the corridor. The door opened. Mr. Hammond flattened himself against the wall.

"Her Grace!" he announced.

And he waited there, flattened against the wall.

And Oliver, rising, could hear the rustle of the dress of the Duchess as she came down the passage. Then she  
30 loomed up, filling the door, filling the room with the aroma, the prestige, the arrogance, the pomp, the pride of all the Dukes and Duchesses swollen in one wave. And as a wave breaks, she broke, as she sat down, spreading and splashing and falling over Oliver Bacon, the great jeweller, covering him with sparkling bright colours, green, rose, violet; and odours; and iridescences; and rays shooting from fingers, nodding from plumes, flashing from silk; for she was very large, very fat, tightly girt in pink taffeta, and past her prime. As a parasol with many flounces, as a  
35 peacock with many feathers, shuts its flounces, folds its feathers, so she subsided and shut herself as she sank down in the leather armchair.

"Good morning, Mr. Bacon," said the Duchess. And she held out her hand which came through the slit of her white glove. And Oliver bent low as he shook it. And as their hands touched the link was forged between them once more. They were friends, yet enemies; he was master, she was mistress; each cheated the other, each  
40 needed the other, each feared the other, each felt this and knew this every time they touched hands thus in the little back room with the white light outside, and the tree with its six leaves, and the sound of the street in the distance and behind them the safes.

# THE DUCHESS AND THE JEWELLER

**01**

Re-read the opening of the extract, lines 1–4.

List **four** things we find out in this part of the source.

[4 marks]

**02**

Look in detail at this extract, the opening lines of the passage.

Then he touched a spring in the wall and slowly the panelling slid open, and behind it were the steel safes, five, no, six of them, all of burnished steel. He twisted a key; unlocked one; then another. Each was lined with a pad of deep crimson velvet; in each lay jewels—bracelets, necklaces, rings, tiaras, ducal coronets; loose stones in glass shells; rubies, emeralds, pearls, diamonds. All safe, shining, cool, yet burning, eternally, with their own compressed light.

“Tears!” said Oliver, looking at the pearls.

“Heart’s blood!” he said, looking at the rubies.

“Gunpowder!” he continued, rattling the diamonds so that they flashed and blazed.

How does the writer use language here to convey Oliver Bacon’s views on jewels and the value of precious stones?

You could include the writer’s choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

**03**

You now need to think about the **whole** of the **source**. This is the opening to a short story.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

**04**

Focus this part of your answer on the **second part of the source**, from the line “**Her Grace!**” he announced’ (line 27) to the end.

A student said, ‘This part of the story, where Oliver Bacon greets the Duchess, shows that Oliver doesn’t like his wealthy customers. I think they’re as bad as each other.’

To what extent do you agree? In your response, you could:

- consider your own impressions of the Duchess
- evaluate how the writer conveys Oliver Bacon’s reactions to the Duchess
- support your response with references to the text.

[20 marks]

# The Basics



Use the Technical Knowledge Organiser for a wider range of language features.

## Question 2 8 marks

### LANGUAGE FOCUS

#### What will the question look like?

Read the passage below. How does the writer use language to describe the place?

- words and phrases
- language techniques
- sentences

- Highlight the key focus of the question then begin highlighting specific quotations from the passage.
- Look for technical features.
- Look for quotations which allow you to show your intelligence, not the obvious.
- Always try to offer layers of meanings/ effects from the same detail.

#### How do I write it?

In order to present the place as .... the writer uses...

descriptive lexical choices	dynamic verbs	patterns of adjectives / adverbs	sounds
semantic field	metaphors / similes	lists / repetition	images
dynamic lexical choices	present participles	emotive lexical choices	contrasts / juxtaposition

For example, we are told "quote" which ...

implies.. has connotations of.. emphasises a sense of..  
suggests.. creates impressions of.. Moreover,...  
Equally,...

(Pick out single words and offer layers.)

(repeat)



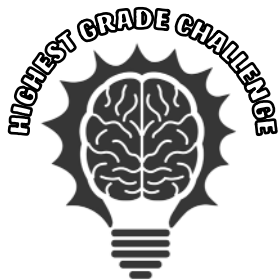
## Q2 Language Model answer on “The Duchess and the Jeweller”

In order to convey the sense that his jewels are worthy of protection, the writer uses dynamic verbs to indicate the process of revealing them. The past participle “touched” implies an initially delicate process—particularly linked to the adverb “slowly” and verb “slid”, the alliteration emphasising the gentle reverence he shows. As he reaches the safes, though, the past participles “twisted” and “unlocked” suggest a more physical process—further emphasised by the listing structure of the sentence with two semicolons separating each action. Once he reaches his precious jewels, the writer again uses alliteration with “safe, shining, cool” – subtly suggesting a sense of relief that he finds them intact.

Language choices present the jewels themselves as almost alive. They “lay” upon a “pad of deep crimson velvet” – the choice of “lay” and “pad” having connotation of sleep and “velvet” implying a luxurious, soft bed. The colour “crimson” suggests blood—with perhaps connotations of love and passion—but also of potential danger. This underlying implication of danger can be detected in the metaphors Bacon uses to describe the jewels. “Heart’s blood” implies that he sees them as essential to his wellbeing, or perhaps views them as a romantic lover. “Tears” implies the emotive connection and suggests the pain of loss if he were to lose them. “Gunpowder” amplifies a sense of danger and the idea that these jewels might lead people to do desperate things to obtain them.

Sentence structures reinforce this sense of the overwhelming importance of the jewels to Bacon. The lengthy asyndetic list beginning “bracelets, necklaces...” evokes a feeling of him being overwhelmed by the sight of them. References to brightness — “shining... burning... light... flashed... blazed” — cumulatively suggest something at the same time attractive and potentially destructive, particularly in the intense lexical choices related to fire. There is also something slightly obsessive in his over-excited “rattling” of the diamonds, with this present participle seeming an unusual action for such expensive objects.

# The Basics



Use the Technical Knowledge Organiser for a wider range of features for structure and narrative.

## Question 3 8 marks

### STRUCTURE FOCUS

#### What will the question look like?

How has the writer structured the passage to interest you? Look at:

- the focus at the start
- how and why the focus changes
- any other structural choices

- What is the passage trying to achieve? Eg build tension, introduce a character, create surprise?
- Try to split the passage into three stages or key moments. Find quotations for proof.
- You **must** use some technical terms: see below.
- Do not waste time analysing language.

#### How do I write it?

The purpose of the passage is...

At the start the writer chooses to focus upon... "quotation". The effect of this is...

In the middle, the writer shifts/narrows the focus to... "quotation". The effect of this is...

By the end the focus shifts/narrows / broadens to... "quotation". The effect this creates is...

#### ● Technical Terms to Include

foreshadows	cumulative effect	climax	pivotal moment
contrasts	narrows / broadens the focus	transition	links

#### ● Possible Effects Achieved

tension	introduce character	curiosity	change tone
suspense	create an atmosphere	surprise	<del>make you want to read on</del>



### Q3 Structure Model answer on "The Duchess and the Jeweller"

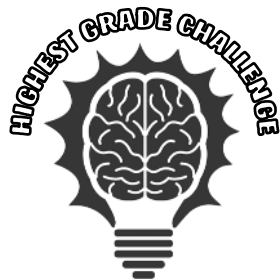
The source is structured to introduce us to the strange character of Bacon and it does this through a series of contrasts.

The opening paragraphs focus upon his behaviour: his walk through "without speaking" to his workers and "one finger" wave before he admires his jewels. This serves as an exposition, letting the reader know that the passage is about power. It also foreshadows how he will use his power when he meets with the Duchess.

As the piece develops, the focus shifts to his past. The buzzing telephone he decides to leave for ten minutes acts as a transition point to memories of "stolen dogs". Interestingly, the focus here is far more mental—as he "dismantles himself" to have this secret nostalgia, the writer adopting an internal heterodiegetic viewpoint to explore his inner world and reveal the pivotal detail that he is keeping a duchess waiting.

The final third of the source narrows the focus back to the present and characterisation through description of the huge Duchess herself, with a sense that this is Bacon's view of her "arrogance" and him as "master". The denouement is that the "wily" street boy is now in charge. The direct speech of the Duchess shows that he expects her to talk first; this links right back to the start where he enters "without speaking" and only then talks to his jewels.

# The Basics



Use the Technical Knowledge Organiser for a wider range of language, structure and narrative features—all of which can be used with Q4.

## Question 4 20 marks

### EVALUATION FOCUS

#### What will the question look like?

Read lines 45—90. A reader said “The passage makes me feel tense and anxious.” How far do you agree?

- consider your impressions
- evaluate the writer’s methods
- use quotations

- This is worth 20 marks so make sure you leave **at least 25 minutes** to answer it. **It should be much longer than earlier answers.**
- Highlight the key words in the question and line numbers.
- You must evaluate the statement **and** the methods used (like in a language question).
- At the start, show what you understand by their key words by explaining them in relation to the text.

#### How do I write it?

If by “tense” the reader means... then I agree *to the extent that* the writer focuses upon / creates an impression of...

the setting	physical description	the character’s thoughts
an atmosphere of..	sounds	actions

For example, “**QUOTATIONS**” AND **TECHNICAL ANALYSIS**.

(Repeat).

- **Technical Terms to Include**  
Any / all technical terms from Q2 and Q3!

## Q4 Evaluation Model answer on "The Duchess and the Jeweller"

I agree with the comment that Bacon does not like his wealthy characters to the extent that the narrator focuses upon the unpleasant physical details of her arrival, suggesting that this is what himself Bacon notices.

The writer employs verbs which create a sense of size: she "loomed up", "filling the door, filling the room" — suggesting she is an overwhelming presence which almost creates a sense of claustrophobic panic in those who share a room with her. The present participles "spreading... splashing... falling... covering" create a metaphoric sense of her as water, as if she is physically out of control as she sweeps into the room. This effect is strengthened by the water metaphor "swollen in one wave", with the adjective "swollen" implying something bloated and about to burst, and the simile "as a wave breaks, she broke" — again, suggesting something grotesquely out of control about her bulk. Simple repetition conveys Bacon's sense of disgust: "very large, very fat". References to smell — "aroma... odours" — amplifies this feeling of revulsion.

The list of her clothing and present participles "shooting... nodding... flashing" imply that she is perhaps trying too hard to impress him by drawing attention to herself. The repeated fricatives in "feathers... flounce, folds its feathers" create imagery of a fussy bird preening itself — further evoked by linking her to a gaudy "peacock". The colours she wears are "bright... iridescences... rays... flashing" — all hinting that she is putting on a showy display for Bacon — and that he is aware of this and looks down on her for it. The writer then uses sibilance to end the physical description: "so she subsided... shut herself... sank". The dynamic verb "sank" suggests exhaustion at having to put on this display. Moreover, it perhaps has connotations of ship wrecks, implying that this woman "past her prime" has fallen upon hard times and Bacon knows this and is happy to exploit her.


I also agree with the statement's observation that the characters are "as bad as each other" to the extent that just as the Duchess enjoys the "pomp and pride" of her powerful position Bacon enjoys the power of his. The writer uses a series of contrasts to show how the situation is complicated and reversed: they are "friends, yet enemies" and though a shopkeeper he is "master" she "mistress". The pattern of past participle verbs show their unhealthy relationship. Although they "needed" each other, suggesting closeness, we also learn they "cheated" each other and "feared" each other. The writer seems to suggest that neither is morally attractive. The metaphor that "a link was forged" implies something secret and sinister happening hidden away in the "little back room". The lexical choices "link" and "forged" perhaps have connotations of chains and prison, the resulting impression being that they are both trapped in an unpleasant relationship.

# Phrases to Improve the Sophistication of your Analysis




**shows...**  
**means...**  
**tells us...**


implies	explores
suggests	expresses
conveys	indicates
displays	reflects
demonstrates	reveals




Moreover,	A further meaning could be
Furthermore,	It might also be suggestive of
Equally,	Additionally,
At the same time,	
What is more,	



Powerfully evokes emotions of	Potently conveys
Successfully accentuates a sense of	Forcefully engages feelings of




emphasises	reinforces
accentuates	strengthens
amplifies	supports
highlights	




creates a feeling of..	achieves...
conveys...	stimulates...
engenders...	invokes...
evokes...	provokes...
generates...	



Subtly suggests	Gently reminds the reader
Creates a nuanced sense of	Alludes to
Hints that	



Taken together	The combined effect is
All this suggests	The resulting impression is
Cumulatively	
When read together	



This extract is from a science-fiction novel written in 1912 but set in the year 2073. A plague has wiped out most people. In this passage, an old man and a boy travel through a forest.

## SCARLET PLAGUE

### *The Scarlet Plague*

The way led along upon what had once been the embankment of a railroad. But no train had run upon it for many years. The forest on either side swelled up the slopes of the embankment and crested across it in a green wave of trees and bushes. The trail was as narrow as a man's body, and was no more than a wild-animal runway.

5 Occasionally, a piece of rusty iron, showing through the forest-mold, advertised that the rail and the ties\* still remained. In one place, a ten-inch tree, bursting through at a connection, had lifted the end of a rail clearly into view. The tie had evidently followed the rail, held to it by the spike long enough for its bed to be filled with gravel and rotten leaves, so that now the crumbling, rotten timber thrust itself up at a curious slant. Old as the road was, it was manifest that it had been of the mono-rail type.

10 An old man and a boy travelled along this runway. They moved slowly, for the old man was very old, a touch of palsy\*\* made his movements tremulous, and he leaned heavily upon his staff. A rude skull-cap of goatskin protected his head from the sun. From beneath this fell a scant fringe of stained and dirty-white hair. A visor, ingeniously made from a large leaf, shielded his eyes, and from under this he peered at the way of his feet on the trail. His beard, which should have been snow-white but which showed the same weather-wear and camp-stain as his hair, fell nearly to his waist in a great tangled mass. About his chest and shoulders hung a single, mangy  
15 garment of goatskin. His arms and legs, withered and skinny, betokened extreme age, as well as did their sunburn and scars and scratches betoken long years of exposure to the elements.

The boy, who led the way, checking the eagerness of his muscles to the slow progress of the elder, likewise wore a single garment — a ragged-edged piece of bearskin, with a hole in the middle through which he had thrust his head. He could not have been more than twelve years old.

20 Tucked coquettishly over one ear was the freshly severed tail of a pig. In one hand he carried a medium-sized bow and an arrow. On his back was a quiverful of arrows. From a sheath hanging about his neck on a thong, projected the battered handle of a hunting knife. He was as brown as a berry, and walked softly, with almost a catlike tread. In marked contrast with his sunburned skin were his eyes — blue, deep blue, but keen and sharp as a pair of gimlets\*\*\*. They seemed to bore into all about him in a way that was habitual. As he went along he  
25 smelled things, as well, his distended, quivering nostrils carrying to his brain an endless series of messages from the outside world. Also, his hearing was acute, and had been so trained that it operated automatically. Without conscious effort, he heard all the slight sounds in the apparent quiet — heard, and differentiated, and classified these sounds — whether they were of the wind rustling the leaves, of the humming of bees and gnats, of the distant rumble of the sea that drifted to him only in lulls, or of the gopher, just under his foot, shoving a pouchful  
30 of earth into the entrance of his hole.

Suddenly he became alertly tense. Sound, sight, and odor had given him a simultaneous warning. His hand went back to the old man, touching him, and the pair stood still. Ahead, at one side of the top of the embankment, arose a crackling sound, and the boy's gaze was fixed on the tops of the agitated bushes. Then a large bear, a grizzly, crashed into view, and likewise stopped abruptly, at sight of the humans. He did not like them, and  
35 growled querulously. Slowly the boy fitted the arrow to the bow, and slowly he pulled the bowstring taut. But he never removed his eyes from the bear. The old man peered from under his green leaf at the danger, and stood as quietly as the boy. For a few seconds this mutual scrutinizing went on; then, the bear betraying a growing irritability, the boy, with a movement of his head, indicated that the old man must step aside from the trail and go down the embankment. The boy followed, going backward, still holding the bow taut and ready. They waited till  
40 a crashing among the bushes from the opposite side of the embankment told them the bear had gone on.

### **Glossary**

- \* ties — the wooden planks that the rail is attached to
- \*\* palsy — a term for medical conditions that can cause some body parts to shake
- \*\*\* gimlets — sharp tools used for boring holes

# SCARLET PLAGUE

01

Read again the opening lines of the passage, lines 1 to 8.

List **four** things we find out about the path the old man and boy are walking along. [4 marks]

02

Look in detail at this extract, lines 9 to 16 of the passage.

An old man and a boy travelled along this runway. They moved slowly, for the old man was very old, a touch of palsy made his movements tremulous, and he leaned heavily upon his staff. A rude skull-cap of goatskin protected his head from the sun. From beneath this fell a scant fringe of stained and dirty-white hair. A visor, ingeniously made from a large leaf, shielded his eyes, and from under this he peered at the way of his feet on the trail. His beard, which should have been snow-white but which showed the same weather-wear and camp-stain as his hair, fell nearly to his waist in a great tangled mass. About his chest and shoulders hung a single, mangy garment of goatskin. His arms and legs, withered and skinny, betokened extreme age, as well as did their sunburn and scars and scratches betoken long years of exposure to the elements.

How does the writer use language here to describe the old man?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

03

You now need to think about the **whole** of the **source**, which is the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

04

Focus this answer on the part of the source **from line 17 to the end**.

A reader, having read this section of the text, said: "The writer effectively presents the boy in this passage, creating a powerful sense of his personality and life in a short space."

To what extent do you agree?

In your response, you could:

- consider your impressions of the boy
- evaluate how the writer creates these impressions
- support your opinions with quotations from the text.

[20 marks]



This extract is from the opening of a novel by Jean M Auel.

It is set in prehistoric times. In this extract, an earthquake occurs.

## THE CLAN OF THE CAVE BEAR

- 1 The naked child ran out of the hide-covered lean-to\* towards the rocky beach at the bend in the small  
2 river. It didn't occur to her to look back. Nothing in her experience ever gave her reason to doubt the  
3 shelter and those within it would be there when she returned.
- 4 She splashed into the river and felt rocks and sand shift under her feet as the shore fell off sharply. She  
5 dived into the cold water and came up spluttering, then reached out with sure strokes for the steep  
6 opposite bank. She had learned to swim before she learned to walk and, at five, was at ease in the water.  
7 Swimming was often the only way a river could be crossed.
- 8 The girl played for a while, swimming back and forth, then let the current float her downstream. Where the  
9 river widened and bubbled over rocks, she stood up and waded to shore, then walked back to the beach  
10 and began sorting pebbles. She had just put a stone on top of a pile of especially pretty ones when the  
11 earth began to tremble.
- 12 The child looked with surprise as the stone rolled down of its own accord, and stared in wonder at the  
13 small pyramid of pebbles shaking and levelling themselves. Only then did she become aware she was  
14 shaking, too, but she was still more confused than apprehensive. She glanced around, trying to understand  
15 why her universe had altered in some inexplicable\* way. The earth was not supposed to move.
- 16 The small river, which moments before had flowed smoothly, was rolling with choppy waves that splashed  
17 over its banks as the rocking streambed moved at cross purposes to the current, dredging mud up from the  
18 bottom. Brush\* close by the upstream banks quivered, animated by unseen movements at the roots, and  
19 downstream, boulders bobbed in unaccustomed agitation. Beyond them, stately conifers of the forest into  
20 which the stream flowed lurched grotesquely. A giant pine near the bank, its roots exposed and their hold  
21 weakened by the spring run-off, leaned towards the opposite shore. With a crack, it gave way and crashed  
22 to the ground, bridging the turbid\* watercourse, and lay shaking on the unsteady earth.
- 23 The girl started at the sound of the falling tree. Her stomach churned and tightened into a knot as fear  
24 brushed the edge of her mind. She tried to stand but fell back, unbalanced by the sickening swaying. She  
25 tried again, managed to pull herself up, and stood unsteadily, afraid to take a step.
- 26 As she started towards the hide-covered shelter set back from the stream, she felt a low rumble rise to a  
27 terrifying roar. A sour stench of wetness and rot issued from a crack opening in the ground, like the reek of  
28 morning breath from a yawning earth. She stared uncomprehendingly at dirt and rocks and small trees  
29 falling into the widening gap as the cooled shell of the molten planet cracked in the convulsion.
- 30 The lean-to, perched on the far edge of the abyss, tilted, as half the solid ground beneath it pulled away.  
31 The slender ridge-pole teetered undecidedly, then collapsed and disappeared into the deep hole, taking its  
32 hide cover and all it contained with it. The girl trembled in wide-eyed horror as the foul-breathed gaping  
33 maw\* swallowed everything that had given meaning and security to the five short years of her life.

### \*Glossary

hide-covered lean-to = a shelter covered in animal skins

inexplicable = mysterious, strange

brush = small bushes and shrubs

turbid = confused, muddled

maw = the jaws or throat of a threatening animal

# THE CLAN OF THE CAVE BEAR

01

Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the girl.

[4 marks]

02

Look in detail at this extract from **lines 23 to 33** of the Source:

The girl started at the sound of the falling tree. Her stomach churned and tightened into a knot as fear brushed the edge of her mind. She tried to stand but fell back, unbalanced by the sickening swaying. She tried again, managed to pull herself up, and stood unsteadily, afraid to take a step.

As she started towards the hide-covered shelter set back from the stream, she felt a low rumble rise to a terrifying roar. A sour stench of wetness and rot issued from a crack opening in the ground, like the reek of morning breath from a yawning earth. She stared uncomprehendingly at dirt and rocks and small trees falling into the widening gap as the cooled shell of the molten planet cracked in the convulsion.

The lean-to, perched on the far edge of the abyss, tilted, as half the solid ground beneath it pulled away. The slender ridge-pole teetered undecidedly, then collapsed and disappeared into the deep hole, taking its hide cover and all it contained with it. The girl trembled in wide-eyed horror as the foul-breathed gaping maw\* swallowed everything that had given meaning and security to the five short years of her life.

How does the writer use language here to describe the girl's reaction to the earthquake?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

03

You now need to think about the **whole** of the **source**. This is the opening to a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

04

Focus this part of your answer on the **first part** of the source from **line 1 to line 22**.

A student, having read this section of the text, said: 'The writer makes the earthquake seem truly terrifying.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the earthquake
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

## SOLOMON VALLEY

5 PEOPLE who have been so unfortunate as to have travelled in western Kansas will remember the Solomon valley for its unique and peculiar desolation. The river is a churning, muddy little stream, that crawls along between naked bluffs\*, choked and split by sand bars, and with nothing whatever of that fabled haste to reach the sea. Though there can be little doubt that the Solomon is heartily disgusted with the country through which it flows, it makes no haste to quit it. Indeed, it is one of the most futile little streams under the sun, and never gets anywhere. Its sluggish current splits among the sand bars and buries itself in the mud until it literally dries up from weariness and ennui\*\*, without ever reaching anything.

10 Beyond the river with its belt of amber woodland rose the bluffs, ragged, broken, covered with shaggy red grass and bare of trees, save for the few stunted oaks that grew upon their steep sides. They were pathetic little trees, that sent their roots down through thirty feet of hard clay bluff to the river level. They were as old as the first settler could remember, and yet no one could assert that they had ever grown an inch. They seldom, if ever, bore acorns; it took all the nourishment that soil could give just to exist. There was a sort of mysterious kinship between those trees and the men who lived, or tried to live, there. They were alike in more ways than one.

15 Across the river stretched the level land like the top of an oven. It was a country flat and featureless, without tones or shadows, without accent or emphasis of any kind to break its vast monotony. It was a scene done entirely in high lights, without relief, without a single commanding eminence to rest the eye upon. The flat plains rolled to the unbroken horizon vacant and void, forever reaching in empty yearning toward something they never attained.

20 Near the river was a solitary frame building, low and wide, with a high sham front\*\*\*, like most stores in Kansas villages. Over the door was painted in faded letters, "Josiah Bywaters, Dry Goods, Groceries and Notions." In front of the store ran a straight strip of ground, grass grown and weedy, which looked as if it might once have been a road. Here and there, on either side of this deserted way of traffic, were half demolished buildings and excavations where the weeds grew high, which might once have been the sites of houses. For this was once El Dorado, the Queen City of the Plains, the Metropolis of Western Kansas, the coming Commercial Center of the West.

25 Whatever may have been there once, now there were only those empty, windowless buildings, that one little store, and the lonely old man whose name was painted over the door. Inside the store, on a chair tilted back against the counter, with his pipe in his mouth and a big gray cat on his knee, sat the proprietor. His appearance was not that of the average citizen of western Kansas, and a very little of his conversation told you that he had come from civilization somewhere. He was tall and straight, with an almost military bearing, and an iron jaw. He was thin, but perhaps that was due to his diet. His cat was thin, too, and that was surely owing to its diet, which consisted solely of crackers and water, except when now and then it could catch a gopher; and Solomon valley gophers are so thin that they never tempt the ambition of any discerning cat. If Colonel Bywaters's manner of living had anything to do with his attenuation\*\*\*\*, it was the solitude rather than any other hardship that was responsible. He was a sort of "Last Man." The tide of emigration had gone out and had left him high and dry, stranded on a Kansas bluff. He was living where the rattlesnakes and sunflowers found it difficult to exist.

40 The only human faces the Colonel ever saw were the starved, bronzed countenances of the poor fellows who sometimes passed in wagons, plodding along with their wives and children and cook stoves and feather beds, trying to get back to "God's country." They never bought anything; they only stopped to water their horses and swear a little, and then drove slowly eastward. Once a little girl had cried so bitterly for the red stick candy in the window that her father had taken the last nickel out of his worn, flat pocketbook. But the Colonel was too kind a man to take his money, so he gave the child the money and the candy, too; and he also gave her a little pair of red mittens that the moths had got into, which last she accepted gratefully, though it was August.

### Glossary

\* bluffs — steep cliffs or banks

\*\* ennui — boredom

\*\*\* sham front — a store front that's taller than the store itself

\*\*\*\* attenuation — thinness

# SOLOMON VALLEY

**01** Read again the opening lines of the passage, lines 1 to 7.

List **four** things we find out about the river.

[4 marks]

**02** Look in detail at this extract, lines 8 to 18 of the passage.

Beyond the river with its belt of amber woodland rose the bluffs, ragged, broken, covered with shaggy red grass and bare of trees, save for the few stunted oaks that grew upon their steep sides. They were pathetic little trees, that sent their roots down through thirty feet of hard clay bluff to the river level. They were as old as the first settler could remember, and yet no one could assert that they had ever grown an inch. They seldom, if ever, bore acorns; it took all the nourishment that soil could give just to exist. There was a sort of mysterious kinship between those trees and the men who lived, or tried to live, there. They were alike in more ways than one.

Across the river stretched the level land like the top of an oven. It was a country flat and featureless, without tones or shadows, without accent or emphasis of any kind to break its vast monotony. It was a scene done entirely in high lights, without relief, without a single commanding eminence to rest the eye upon. The flat plains rolled to the unbroken horizon vacant and void, forever reaching in empty yearning toward something they never attained.

How does the writer use language here to describe the setting?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

**03** You now need to think about the **whole** of the **source**, which is the opening of a short story.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

**04** Focus this answer on the part of the source **from line 19 to the end**.

A reader, having read this section of the text, said: "The writer effectively creates sympathy for the Colonel. His life seems to be both lonely and difficult."

To what extent do you agree?

In your response, you could:

- consider your impressions of the Colonel
- evaluate how the writer creates these impressions
- support your opinions with quotations from the text.

[20 marks]

**Question 2:**  
Language focus

**8 marks**

	<ul style="list-style-type: none"> <li>100% focus on the reasons for the writer's choice of specific technical features.</li> <li>100% focus upon details.</li> </ul>
<b>7-8</b>	<ul style="list-style-type: none"> <li>Comments never waste time on the superficial or obvious.</li> <li>Wide range of specific technical features used; <i>violent dynamic verbs</i> not just <i>verbs</i>, <i>abstract nouns of thought</i> not just <i>lexical choices</i>). Has clearly revised from their Knowledge Organiser of technical terms.</li> </ul>
<b>5-6</b>	<ul style="list-style-type: none"> <li>100% focus on the reasons for writer's choices.</li> <li>Range of short quotations.</li> <li>Individual words analysed and links made.</li> <li>Range of technical terms; eg verb, metaphor, present participle, adjective, semantic field, connotations. Has clearly revised from their Knowledge Organiser of technical terms.</li> <li>Beginning to explore links and patterns of words.</li> </ul>
<b>3-4</b>	<ul style="list-style-type: none"> <li>Clear focus on language use from the start; eg The writer uses...</li> <li>A range of quotations used, all squeezed for ideas.</li> <li>Comments made on all quotations, beginning to pick out individual words and explore implications.</li> </ul>
<b>1-2</b>	<ul style="list-style-type: none"> <li>Some quotations used.</li> <li>Comments are simply, tending to say "This shows..."</li> <li>More description than analysis. General points.</li> <li>Some simple technical terms used; eg lexical choice.</li> </ul>

**Question 3:**  
Structure focus

**8 marks**

	<ul style="list-style-type: none"> <li>Wide range of structural features and technical decisions offered; eg narrative voice, perspective, cohesion, exposition, tone changes, denouement. Has clearly revised from their Knowledge Organiser of technical terms.</li> </ul>
<b>7-8</b>	<ul style="list-style-type: none"> <li>Comments on effects/reasons for structural choices are specific, developed and insightful—avoiding obvious comments like "to create tension".</li> <li>Treats the text as a series of decisions, not just a series of events.</li> </ul>
<b>5-6</b>	<ul style="list-style-type: none"> <li>Justifies all structural choices made by the writer in terms of their intended effect. Does not treat the events as real, but as choices made for effect.</li> <li>Quotations pinpoint areas of the text.</li> <li>Uses wider range of techniques, all analysed for their effects; eg chronology, foreshadowing, dialogue, cumulative effect, narrowing of the focus, point of view, transition, pivotal moment. Has clearly revised from their Knowledge Organiser of technical terms.</li> <li>Comments on effects are specific to the text on offer.</li> </ul>
<b>3-4</b>	<ul style="list-style-type: none"> <li>Focuses upon what the writer decides to do.</li> <li>Uses quotations to support ideas.</li> <li>Will use technical terms; eg setting, character, opening, description, focus.</li> <li>Describes how each section makes the reader feel with general comments like "creates tension... feel suspense..."</li> </ul>
<b>1-2</b>	<ul style="list-style-type: none"> <li>Will focus on structure. (If the focus is on language, then 0).</li> <li>Gives simple summary of what happens plus some comments on how it makes the reader feel.</li> </ul>

**Question 4:**  
**Evaluating methods**

**20 marks**

**16-20**

- Offers a detailed evaluation of the statement in the question, giving reasons for agreeing (or partially agreeing) which are not obvious or safe.
- Analysis of language/structure choices are highly detailed, using a wide range of sophisticated technical terms found in the Knowledge Organiser.
- Able to say multiple things about the same detail and establish links and patterns across details.
- Clearly got their timing right—this is their most developed answer.

**11-15**

- Directly comments on the statement in the question—and keeps referring to this statement throughout.
- Analyses the writer’s methods as a way of proving their point about the statement.
- Uses a wide range of technical terms—explaining how the technique adds to their evaluation of the statement.
- Response to the statement will be developed and explained, not just “I agree because...”
- Clearly got their timing right—this is their most developed answer.

**6-10**

- Directly comments upon the statement in the question at the start of their answer.
- Offer reasons and quotations to back up their opinion.
- Uses some technical terms when analysing the quotations.
- Tends not to evaluate the statement after the start of their answer.
- Might be as intelligent as the ones above—but too short to show range. Needs to speed up.

**1-5**

- Too short to pick up 20 marks.
- Comments are simple, tending to focus upon what *happens* in the text rather than the *methods* chosen by the writer.
- Will use quotations but will tend to say what they *show* rather than analyse them.
- Discusses the characters and events as if they are real.



# Knowledge Organiser— ENGLISH LANGUAGE PAPER 1 WRITING BASICS GCSE



## Utter Basics

- In June of your Year 11.
- Paper 1 is worth 50% of your **English Language** GCSE.
- **Section B Writing** is worth 25% of your GCSE and takes 45 minutes.
- You will be offered two tasks—and you choose one.
- You are marked for the following:

style, vocabulary, structure and paragraphing	<b>24</b>
technical accuracy (punctuation, sentence forms, spelling, grammar, vocabulary)	<b>16</b>
<b>TOTAL:</b>	<b>40</b>

## Task Types

- There will be two tasks. You choose to do **one**.
- One will be picture based.

### Examples

**Either:**  
Write a description suggested by this picture.



**Or:**  
Write a story based upon an experience in the countryside.

## Structure

- Here are some possible ideas:
  - move from large details to smaller ones, end on the introduction of a character
  - begin with a sound, offer paragraphs of description—each coming closer to the source of the sound
  - introduce a heavy rain storm to the scene, so that you are describing dynamic weather as much as setting
  - introduce an interesting character to the scene.

## Punctuation you should be able to use

•	Two things struck me about the forest: its silence admits utter stillness.
•	Rain hammered the leaves above; water ran down the damp trunks of the trees; puddles collected in the brown earth at my feet.
;	Silence filled the wood—filled the wood like an oppressive vapour.
—	The sun—as it forced its way through the branches above—was pale and fragmentary.
— —	
— — —	
— — — —	

## Sentence Range

- Short sentences for impact.
- Longer sentences, perhaps including semicolons to join ideas.
- Beginning with adjectives: Dejected, alone and lost, he made his way to the gate.
- Beginning with adverbs: Slowly, cautiously—evening timidly—he made his way to the gate.
- Beginning with present participles: Scrambling and stumbling, he made his way to the gate.
- Non-sentences for impact. He listened, searching for a sound in the darkness which surrounded him. Nothing.
- Repeated sentence patterns.

Too tired to continue, too frightened to rest, too isolated to seek help, he stared deeper into the forest.

He watched the wind move the branches, he saw the rain beat the leaves, he observed the clouds cover the moon.

- Adjectives *after* the noun.

Strange sounds, haunting and unworldly, came from the darkness.

The moon—pale and weak—peered through the trees.

## Things to Check

- These are all things which can easily be checked at the end—and which can make the difference between a pass and fail.
- Is the piece clearly and helpfully **paragraphed**?
  - Is it all in the same **verb tense**?
  - Is it all in the same **point of view**? (eg I or she/he throughout?)
  - Have you used the full range of punctuation?
  - Have you checked for silly errors which could cost you dearly: random capitals, missing full stops etc?

## Advanced Tips

- Show *not* tell. Her hands were pale, the skin fragile like wrinkled paper not just She was really old.
- Consider semantic fields. For example, a description of a stormy sea might use words from a semantic field of fighting: Thumped the shore, whipped the beach, pummelled the boats, clawed at the pier...
- Look to use metaphors and/or similes in creative writing.
- Personification can also work well in building a sense of atmosphere and setting.

**give it a GO!**  
MAKING MISTAKES IS ABSOLUTELY OKAY.  
NOT EVEN HAVING A GO IS JUST A BIT PATHETIC.

## Practice Section B Writing Questions

### EXAMPLE 1

**Either**

Write a description suggested by this picture.



**Or**

Write a story about which explores feelings of loneliness.

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

**[40 marks]**

### EXAMPLE 2

**Either**

Write a description suggested by this picture.



**Or**

Write a story about which is set in a crowd.

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

**[40 marks]**

## Practice Section B Writing Questions

### EXAMPLE 3

**Either**

Write a description suggested by this picture.



**Or**

Write a story set in a forest.

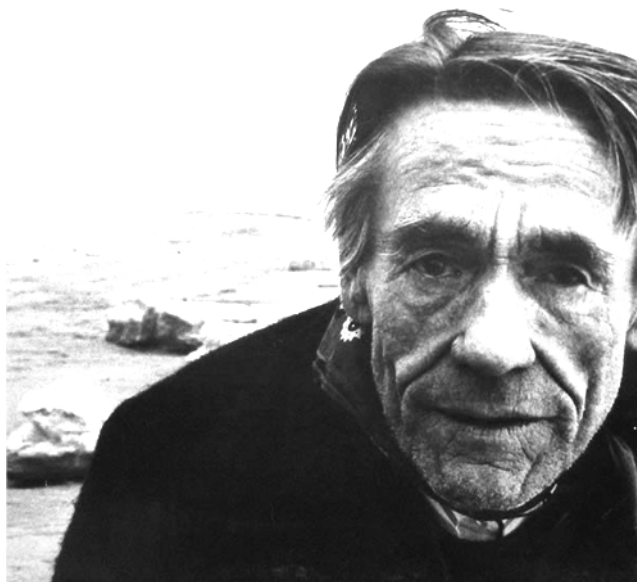
(24 marks for content and organisation  
16 marks for technical accuracy)

**[40 marks]**

### EXAMPLE 4

**Either**

Write a description suggested by this picture.



**Or**

Write a story about memories.

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

**[40 marks]**

## Practice Section B Writing Questions

### EXAMPLE 5

**Either**

Write a story suggested by this picture.



**Or**

Write a description which creates a sense of fear.

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

**[40 marks]**

### EXAMPLE 6

**Either**

Write a description suggested by this picture.



**Or**

Write a story about a journey.

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

**[40 marks]**

# How to Make Revision Cards

## Paper 1 Question 3

### Simpler Version of Revision Card:

revises how to write the answer by memorising sentences prompts.

- The text is structured to..
- The focus at the beginning—"quote" - effects.
- The focus then shifts to...—"quote" - effects.
- Finally, the focus concludes with... — "quote" - effects.

- Foreshadowing
- Establish / develop
- Cumulative effect
- Pivotal moment
- Climax
- Transition
- Narrows the focus
- Links
- Cohesion
- Point of view

### More Advanced Version of Revision Card:

revises a range of technical features you could look for.

## Paper 1 Creative Writing

- Dramatic short sentence / short paragraph.
- Tiny detail.
- Simile.
- Sound which then repeats.

Revision cards for writing can focus upon features you intend to show off.

← How to begin descriptions. ↓ How to vary sentences.

- Begin with adjectives.
- Begin with adverbs.
- Semicolon three part sentence.
- Colon for lists.
- Double dash for dramatic repetition.

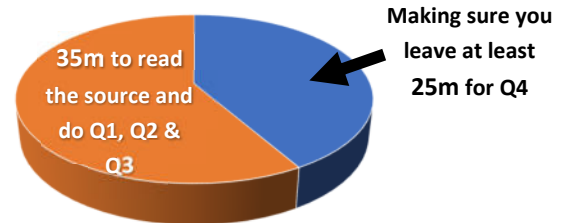


# Revision Checklist



## SECTION A READING

- I know how to begin Question 2 language and have opening phrases prepared
- I know how to begin Question 3 structure and have opening phrases prepared.
- I know how to begin Question 4 evaluation and have opening phrases prepared.
- I have learnt a range of technical terms for Question 2 language and know how to use them.
- I have learnt a range of technical terms for Question 3 structure and know how to use them.
- I have made and used revision cards.
- I know how to time the 60m reading section:



## SECTION B WRITING

- I know that I am being marked on my paragraph planning — and have ideas about how to plan a creative piece.
- I have revised a range of ways of starting sentences in interesting ways.
- I know how to use sentence lengths and shapes to create drama.
- I have revised a full range of sentence punctuation and know how to use each in creative writing.
- I have revised ways of making my writing interesting — such as show not tell, metaphors, similes, semantic fields—and know how to use these.
- I have prepared a list of style features I want to jot down to remind me to use them in the assessment.
- I know the importance of checking my work and know what I need to look for personally.
- I have made and used revision cards.