

GCSE ENGLISH

LANGUAGE PAPER 1

Revision Pack



- 1) TIMINGS AND EXAM STRUCTURE
- 2) LANGUAGE AND STRUCTURE TECHNIQUES
- 3) CREATIVE WRITING STORY MOUNTAIN
- 4) DESCRIPTIVE WRITING IMAGE STRUCTURE
- 5) EXAM PAPER AND MODEL ANSWER

GCSE ENGLISH PAPER 1 & 2 CLASS

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TIMINGS & STRUCTURE

10 MINS READING

QUESTION 1: 5 MINS

QUESTION 2: 10 MINS

QUESTION 3: 10 MINS

QUESTION 4: 20 MINS

QUESTION 5: 50 MINS

Q 1: Four statements

Q 2: "Language"

Q 3: "Structure"

Q 4: Statement - agree?

Q 5: Imaginative

TECHNIQUES

LANGUAGE

- Alliteration
- Sibilance
- Metaphor
- Simile
- Personification
- Oxymoron
- Hyperbole
- Onomatopoeia
- Semantic field

STRUCTURE

- Shifts in time (flashback / flash forward)
- Zooming in or out
- Sudden or gradual introduction of new characters at different points in the story
- Moving from the inside world to the outside world
- Switching between different points of view
- Positioning key sentences and impact on the whole text

CREATIVE WRITING

STORY MOUNTAIN:

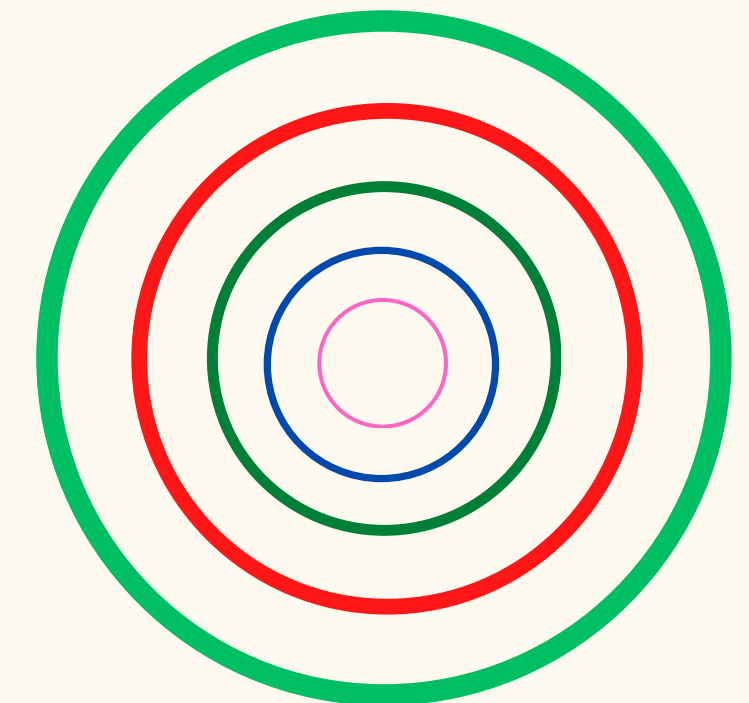
1. Beginning
2. Build up
3. Problem
4. Resolution
5. Ending



DESCRIPTIVE WRITING

CONCENTRIC CIRCLES

1. Setting & weather
2. Atmosphere & mood
3. Central focus
4. Feelings
5. Slight change



CREATIVE WRITING: STORY MOUNTAIN

2) BUILD UP

- Describe your character doing something - that's their "adventure"
- An "adventure" isn't loads of people dying - that's BASIC and PREDICTABLE!
- Describe what they see, what they do
- Add a one-word sentence: change pace
- You can describe nice weather to lull your reader into a false sense of security (they think things will be perfect)

1) BEGINNING

- Set the scene and create the atmosphere
- First sentence should be a WEATHER sentence
- Do NOT say things like "I was on a cold, rainy mountain top" as you're TELLING, not SHOWING!

3) PROBLEM

- Start with, "Just then"
- This changes the pace
- It's an easy way to create tension
- Describe the obstacle / villain here
- Change the weather - make it darker
- Don't kill anyone!

4) RESOLUTION

- Your character "resolves" the problem
- Don't make it over-complicated...
- A resolution can be someone running away
- A resolution can show a shift in thoughts
- It can also be overcoming a problem
- BUT if you have your character "running away", you can use this paragraph as an extension of your "problem" paragraph

5) ENDING

- Your character will overcome the obstacle here...
- OR they can almost be "consumed" by the problem so you make it a CLIFFHANGER
- DON'T END WITH CLICHÉS!



CREATIVE WRITING: GCSE STORY PHRASES!

3) PROBLEM

My eyes were drawn to...

I heard a whimper. Then a sob

My eyes narrowed... I strained my ears to listen

My shoulders tensed and rose up

2) BUILD UP

Dead twigs mingled with tiny, lime shoots

Huffing and puffing

My heart thumped like a loud drum

I ran as quickly as a cheetah

1) BEGINNING

Long, vaulting rays of sunshine

The emerald bushes, the ruby roses

and the thick carpet of grass

magnificent cluster of tall trees

Birds twittered and chirped

Bees buzzed

4) RESOLUTION

The wide, petrified eyes of a young girl
stared

What looked like a carpet of decaying leaves

I held onto its gnarled branch

I gingerly stepped to the furthest edge of
the hole

5) ENDING

Feeling her weight, I pulled and heaved
It felt like a stone was dangling on my
jumper

Sliding across the forest floor as I pulled her
away from the hole

Her eyes were wide. Stunned





First Rate Tutors

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Narrow Road to the Deep North, by Richard Flanagan

Please turn the page over to see the source

Source A

This passage is from a novel set in Tasmania, Australia. In this part of the story, set in the late 1940s, Dorrigo Evans and his family, trapped in a car, escape from a ferocious forest fire.

5 A fireball, the size of a trolley bus and as blue as gas flame, appeared as if by magic on the road and rolled towards them. As the Ford Mercury swerved around it and straightened back up, Dorrigo found he had no choice but to ignore the burning debris that appeared out of the smoke and hurtled at them – sticks, branches, palings – sometimes hitting and bouncing off the car. He grunted as he worked the column shift up and down, spinning the big steering wheel hard left and right, white-walled tyres squealing on bubbling black bitumen, the noise only occasionally audible in the cacophony of flame roar and wind shriek, the weird machine gun-like cracking of branches above exploding.

10 They came over a rise to see a huge burning tree falling across the road a hundred yards or so in front of them. Flames flared up high along the tree trunk as it bounced on landing, its burning crown settling in a neat front yard to create an instant bonfire that merged into a burning house. Wedging his knee into the door, Dorrigo pushed with all his strength on the brake pedal. The Ford Mercury went into a four-wheel slide, spinning sideways and skidding straight towards the tree, slewing to a halt only yards from the flaring tree trunk.

15 No one spoke.

Hands wet with sweat on the wheel, panting heavily, Dorrigo Evans weighed their options. They were all bad. The road out in either direction was now completely cut off – by the burning tree in front of them and the fire front behind them. He wiped his hands in turn on his shirt and trousers. They were trapped. He turned to his children in the back seat. He felt sick. They were
20 holding each other, eyes white and large in their sooty faces.

Hold on, he said.

He slammed the car into reverse, backed up towards the fire front a short distance, then took off. He had enough speed up to smash down the picket fence in the garden where the burning tree crown had landed. They were heading straight into the bonfire. Yelling to the others to get
25 down, he double-declutched the engine into first, let the clutch out and flattened the accelerator.

The V81* rose in a roar, tappets clattering, and they crashed into the burning bush at the point closest to the house, where the flames were largest but, Dorrigo had gambled, the branches would be smallest. For a moment all was fire and noise. The engine screamed with wild intent, a heat of such ferocious intensity seemed to penetrate the glass and steel that to breathe hurt,
30 everything was a dull red; there was the crack of flame, of branches snapping, metal scratching and groaning as panels distorted and bent, of wheels losing and gaining traction. The driver's side rear window smashed. Sparks, embers and a few burning sticks flew into the car, Ella and the children began screaming as the children cowed on the far side of the rear bench seat. For a terrifying second or two the car slowed almost to a halt when something caught underneath
35 its chassis. And then, as quickly, the bonfire was somehow behind them, and they were accelerating towards another decrepit paling fence that Dorrigo also smashed through in a momentary blizzard of breaking timber. The windscreen transformed into a white cloud of fragments, he yelled at Ella to kick it out, and when it fell away they found themselves back on the road, past the fallen tree, heading towards Hobart. He was steering with one hand, while
40 leaning over grabbing burning sticks from the back seat with his other – his surgeon's hands he had always tried so hard to protect – and tossing them out the smashed window.

As the 1948 Ford Mercury, green paint blackened and blistering, screeched and slithered its way back down that burning mountain, Ella looked across at Dorrigo, the fingers of his left hand already swelling into blisters the size of small balloons, so badly burnt he would later need skin
45 grafts. Such a mystery of a man, she thought, such a mystery.

Glossary:

*V8 – reference to shape and size of the car's engine



Please write clearly and in block capitals

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

Surname

Forename(s)

Candidate
signature:

I declare this is my own work.

GCSE

ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

Materials

Materials

For this paper you must have:

- **Source A**— provided as a separate insert.

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all questions you have to answer.
- You are advised to plan your answer to **Question 5** before you start to write.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use

Question	Mark
1	
2	
3	
4	
5	
TOTAL	

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of the source, from **lines 1 to 9**.

Answer all parts of this question.

Tick (✓) **one** box for each question

0 1 . 1

How does the fireball move?

It floats upward

☐

It remains still

☐

It rolls towards them

☐

[1 mark]

0 1 . 2

What does Dorrigo do as he drives?

Slams the breaks

☐

Leans out the window

☐

Shifts gears and steers quickly

☐

[1 mark]

0 1 . 3

What is the surface of the road like?

Dry and smooth

☐

Bubbling black bitumen

☐

Covered in snow

☐

[1 mark]

0 1 . 4

What effect is created by the phrase “machine gun-like cracking”?

It suggests someone is shooting

☐

It emphasises the violence and chaos of the scene

☐

It means the car is backfiring

☐

[1 Mark]

They came over a rise to see a huge burning tree falling across the road a hundred yards or so in front of them. Flames flared up high along the tree trunk as it bounced on landing, its burning crown settling in a neat front yard to create an instant bonfire that merged into a burning house. Wedging his knee into the door, Dorrigo pushed with all his strength on the brake pedal. The Ford Mercury went into a four-wheel slide, spinning sideways and skidding straight towards the tree, slewing to a halt only yards from the flaring tree trunk. No one spoke. Hands wet with sweat on the wheel, panting heavily, Dorrigo Evans weighed their options. They were all bad. The road out in either direction was now completely cut off – by the burning tree in front of them and the fire front behind them. He wiped his hands in turn on his shirt and trousers. They were trapped. He turned to his children in the back seat. He felt sick. They were holding each other, eyes white and large in their sooty faces.

You could include the writer's choice of:

- [8 marks]**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

Extra space for question 2 only (as needed)

Do not write
outside the
box

Turn over for the next question

[8 marks]

[illegible]

*Do not write
outside the
box*

Extra space for question 3 only (as needed)

*Do not write
outside the
box*

Turn over for the next question

Turn over ►

[illegible]

*Do not write
outside the
box*

[illegible]

[illegible]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5 You are going to enter a creative writing competition.

Your entry will be judged by a panel of people your own age.

Either

Write a description of a mountain from your imagination. You may choose to use the picture provided for ideas



Or

Write the opening of a story about an exciting rescue.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

Turn over ►

[illegible]

*Do not write
outside the
box*

Do not write
outside the
box

*Do not write
outside the
box*

Do not write

Lined writing area with 30 horizontal lines.

[illegible]

FIRST RATE TUTORS

ENGLISH LANGUAGE PAPER 1: MODEL ANSWER PACK

EXAM QUESTIONS AND ANSWERS:

1) Read again the first part of the source, from lines 1 to 9. [4 marks]

1.1 How does the fireball move?

It rolls towards them

1.2 What does the Dorrigo do as he drives?

Shifts gears and steers quickly

1.3 What is the surface of the road like?

Bubbling black bitumen

1.4 What effect is created by the phrase “machine gun-like cracking”?

It emphasises the violence and chaos of the scene

2) Look in detail at this extract, from lines 9 to 20 of the source:

They came over a rise to see a huge burning tree falling across the road a hundred yards or so in front of them. **Flames flared up** high along the tree trunk as it bounced on landing, **its burning crown** settling in a neat front yard to create an instant bonfire that merged into a burning house. Wedging his knee into the door, Dorrigo pushed with all his strength on the brake pedal. The Ford Mercury went into a four-wheel slide, spinning sideways and skidding straight towards the tree, slewing to a halt only yards from the flaring tree trunk. No one spoke. **Hands wet with sweat** on the wheel, panting heavily, Dorrigo Evans weighed their options. They were all bad. The road out in either direction was now completely cut off – by the burning tree in front of them and the fire front behind them. He wiped his hands in turn on his shirt and trousers. They were trapped. He turned to his children in the back seat. He felt sick. They were holding each other, **eyes white and large in their sooty** faces.

How does the writer use language here to describe the **danger faced by **Dorrigo and his family**? You could include the writer’s choice of:**

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

[8 marks]

Firstly, the writer depicts a dramatic and apocalyptic scene of chaos to demonstrate the extreme danger that Dorrigo and his family face. In fact, it

seems like nature has turned against them and is intent on killing them. The "flames flared up" as they drove on a "tree" and it had a "burning crown." The author uses alliteration when highlighting how the "flames flared" in this declarative sentence and it is clear that Dorriggo and his family faced immediate danger from the threat of the burning tree that they were driving close by. In fact, the tree appears to have a life of its own as it is personified as having a "burning crown" and the author paints an apocalyptic scene of nature turning on the family to highlight just how close to death Dorriggo and his family really is. Indeed, the noun "flames" has connotations of hell and fire. It is clear that the writer wanted to make us as readers feel a heightened sense of panic as we wonder if Dorriggo and his family will survive this danger from nature. Thus, it is evident that the family is surrounded by chaos and danger and nature appears to be their primary enemy when it comes to their survival.

Additionally, as the passage progresses, the writer describes the utter panic and terror evident in the bodily reactions of Dorriggo and his children. It is clear they face extreme danger as they are surrounded by fire and everything around them is collapsing. Dorriggo's "hands" were "wet with sweat" and his children's "eyes" were "white" whilst their faces were "sooty." Flanagan uses language belonging to the semantic field of body parts like "hands" and "eyes" to focus our attention as readers on the sheer panic and helplessness that Dorriggo and his family experience as they try and flee the chaos and danger. Equally, the oxymoron "white" and "sooty" is powerful in making us as readers feel a deep sense of empathy as the children's faces seem to be stained and they appear utterly petrified and it is clear that they are overwhelmed by the danger. Indeed, the adjective "wet" which highlights how much Dorriggo was sweating from the stress and strain of saving his family makes us as readers realise Dorriggo was stressed when trying to save his children and we can see that they may become victims in the face of such enormous danger. Consequently, it is clear through the reactions of the characters that Dorriggo and his family appear to be almost overpowered by the fire and the children appear frozen in fear.

3) You now need to think about the whole of the source. The text is from the middle of a novel. How has the writer structured the text to create fear?

You could write about:

- how fear has increased or decreased by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features, such as changes in mood, tone or perspective.

[8 marks]

Firstly, at the start of the passage, it is clear that the writer immediately creates a heightened sense of fear and terror within us as readers as we are

plunged into a chaotic scene. Yet this fear decreases by the end when they escape the danger and we are able to feel some sense of ease. At the start, we learn there was a "fireball" the "size of a trolley" that "Dorrigo" has to escape. Yet by the end, "bonfire was.. behind them" as we focus on "Ella".

The writer successfully creates a sense of fear and suspense for us as readers by thrusting us into the middle of a terrifying scene. In fact, the focus on the "fireball" which poses as well as immediate danger, and then the sudden introduction of Dorrigo as a character put us in a sense of extreme fear. This harrowing ordeal makes us as readers feel captivated but we also feel a strong sense of disorder and confusion as we worry if Dorrigo will escape. Yet by the end, our emotions rapidly shift as the fear decreases given they escape. In fact, the shift of tone to "Ella" and her internal thoughts make us feel an emotional rollercoaster as we realise the danger is suddenly over. Therefore, the start and the end of the extract is powerful as the beginning fills us with fear yet by the end, we feel a strange sense of calm.

Additionally, as the extract shifts towards the middle, the writer does make us feel a strong sense of fear as they adopt a tone of urgency. In fact, in the middle of the extract, it is still unclear if they will survive and Dorrigo launches into rapid action with his car. We learn "they were heading... into the bonfire" and Dorrigo "flattened the accelerator". The writer creates a terrifying mood and atmosphere as the declarative sentence highlights how Dorrigo makes the life-threatening decision to drive straight into the inferno. Equally, his dramatic actions where he "flattened" the accelerator creates a tone of urgency, which makes us as readers feel terrified. In fact, this part of the extract is climactic as we feel terrified and the speeding up of his car could arguably reflect our speeding heart rate as we read the passage and wonder if they will survive this dramatic decision to drive into the flames. Thus, it is clear that the writer's tone of urgency as well as the frightening mood makes us as readers feel terror and fear in the middle of the passage.

4) Focus this part of your answer on the second part in the source, from line 16 to the end. In this part of the source, the **chaos is frightening** and there is a **real danger that the family is trapped**.

To what extent do you **agree** or **disagree** with this statement?

In your response, you could:

- consider your impressions of the **fire and Dorrigo's actions**
 - comment on the **methods** the writer uses to present the **family's reactions to the chaos**
 - support your response with references to the text
- [20 marks]

In this part of the extract, it is clear that the chaos is frightening and I largely agree with this perspective as it is evident that the family is surrounded by

danger and endless threats. Yet whilst I largely agree that there is a danger that the family is trapped, I partially believe it is false to state the danger has completely trapped them as they do eventually escape hence I largely agree with this statement to an extent.

To begin with, it is clear that the chaos is indeed frightening and there is a real danger that the family may be trapped as the description of the noisy car which appears to struggle against the heat makes us as readers wonder if they will survive. We learn that the car "rose in a roar" yet it was "clattering" as it struggled to get away from the "fire and noise." The writer uses dramatic onomatopoeia to appeal to our sense of sound and this plunges us into the chaos and the drama of the scene that the family is trapped in. In fact, the use of onomatopoeia does make the chaos seem petrifying and endless and we as readers feel a strong sense of panic as wondering if the family is trapped. Moreover, the declarative sentence "...fire and noise" highlights to us that the family seems surrounded by this inferno and I would agree that the family at this point in the story seems completely trapped by the danger and we wonder if they will die, as they seem to be faced with few options for their survival. As a result, I would largely agree with the statement that the chaos does seem frightening as Dorrego's car appears to struggle against the fire and they all appear to be trapped by the noise and the flames.

Additionally, as the passage continues, the chaos is frightening and it is evident that the family is really traumatised by this horrifying ordeal. Dorrego takes a risky decision to drive through the flames but it is unclear if they will survive this horrific scene. They seemed to be attacked by nature as a "few burning sticks flew into the car" and they were "screaming" as they "cowed." The writer uses alliteration when referring to how the "few" sticks "flew" into the car. This alliteration highlights the dangers and hazards the family faced as Dorrego took the heroic decision to drive straight through the fire and it was unclear if they would survive. Equally the writer uses language belonging to the semantic field of terror when they mention how the children were "screaming" and they "cowed." This makes us as readers see just how solid this barrier of fire seemed to the family and we wonder if they will survive or if they are trapped behind these flames. It is clear however to us that they are paralysed by fear - with only Dorrego being able to attempt to escape. Consequently, it is evident that the chaos is frightening and I would agree that in this part of the extract - there is a real danger that they may be completely trapped behind this wall of fire.

Nonetheless, whilst I do agree that the chaos is frightening, I believe at the end when they escape the danger that the family is not trapped. Hence arguably - it is not entirely true to assume that the family is completely trapped. We learn that the "bonfire" was "behind them" and Dorrego passed through the flames "steering with one hand." The writer's use of alliteration in "bonfire" and "behind" is important in illustrating how they were in an

extremely chaotic and terrifying scene. Yet the sudden way they are able to escape and Dorrigo's ability to still drive despite going through the fire leads me to partially disagree with the statement as the reference to him "steering with one hand" reveals to us that he was able to outmanoeuvre the flames and the fire. Hence, whilst they are surrounded by chaos, it is evident that they are not completely helpless and trapped because Dorrigo's heroic actions leads them to escape this trap. Therefore, whilst I agree that the chaos is frightening, the ending reveals to me that they are still able to escape the trap and it is not completely accurate to assume the family is totally trapped.

5) Write a **description** of a **mountain** from your imagination. You may choose to use the picture provided for ideas:



MODEL ANSWER:

Setting slowly across the sky, the afternoon sun cast its final sharp rays of sunshine across the sky. It cast its scorching rays of sunshine which cut across the sky, the mountain and the sprawling coastal city beneath it. Stretching onwards and outwards, the endless azure sky darkened as plumes of thick, brown smoke rose up and stained it. Thick, brown blotches of smoke

rose into the azure sky and cast dark, brown marks which obscured the wispy white clouds. Puffs of brown gas clawed their way across the sky. Abandoned by birds which fled for cover as the mountain spewed thick, brown smoke, the sky peered down at the ocean. The darkening plumes of brown smoke hovered above the city and the ocean like a bad dream.

Boom! Angry rumbles and tremors caused the darkening ocean to dance and sway. Light waves of water rolled, rising and falling back into the navy ocean. Boom! More rumbles travelled through the ocean as the mountain opened its mouth and belched more fumes. Its violent tremors caused the ocean to dance and sway as three white rescue boats sailed across it, heading towards the city. A strong stench of burning lava mixed in with the sea's salty scent, creating a suffocating odour that made it hard to breathe. Screeching as they travelled with urgency towards the city, the three white rescue boats looked like white, fluffy clouds and they cut circular shapes across the ocean surface. Screeching with urgency, they tore through the water as they rushed to rescue the city's residents.

Boom! Belching thick plumes of smoke, the mountain opened its large mouth and burped more and more brown smoke. The smoke rose into the sky as the mountain opened its mouth and shrieked like an angry God. Screaming like a furious dinosaur, the mountain sent more rumbles across the ocean and the city as it sent hot fumes into the sky. Towering high, its ominous silhouette stood menacingly above the ocean and the city. Its peak was jagged and its mouth was wide. Thick puffs of smoke poured down its sides, which were brown and barren. The rough, brown ground at the top of the mountain rose up and fell like sand dunes. Its shell of hardened mud and rocks had deep cracks. The cracks covered the mountain like veins. They snaked their way from the top of the mountain to its base. Yet whilst the mountain top was dry and barren, its base was covered in a thick blanket of lush trees and bushes. Emerald and juniper bushes and plants surrounded the base of the mountain. Yet as it continued to spew out toxic fumes, the plants started wilting. Drooping their heads, one by one, the plants choked as more poisonous fumes emerged from the mountain and filled the air.

As the sun continued its slow march across the sky, it cast vaults of light across the city. Flooding the city with a brilliant orange hue, the afternoon sun created long shadows. Boom! As the mountain's ominous silhouette loomed over the city, cries and whimpers rose from the towers, the flats and the buildings which littered the city. Waiting for the rescue boats to arrive, the white, vast hotel at the edge of the city looked across at the boats in terror. With only the ocean as a barrier, the city waited for the mountain to do its worst. Standing on the other edge of the shore, a brown tower looked on in hope at the approaching boats. Across from it were clusters of grey and white buildings and a tall, solitary tower which screeched an alarm. Its alarm that

rang through the city was a siren, alerting the residents to the state of emergency.

Just then, a loud crash rang through the city. The brown fumes of smoke turned black as the menacing mountain began to rumble and roar. Boom! Large waves of water rose on the ocean surface as the beastly mountain sent more vibrations across the water, towards the city. Swaying violently on the sea, the rescue boats struggled to reach the city's shore. As the shaking mountain grew more and more violent, the ocean quivered. Its waves grew larger. It was then that the city and its residents realised that they were facing the start of a major earthquake.