

## English Language Paper 1 Revision



This exam paper is worth half of your English language grade.

This paper will be based on one fiction extract.

The text will be from the 20<sup>th</sup> century, but could be quite early in the 20<sup>th</sup> century

The extract will be a side of A4 typed up from a novel.

You will answer 4 questions on these two extracts based around:

- Your ability to understand the text and follow what is happening
- Your ability to analyse language
- Your ability to explain how the text is structured for effect
- Your ability to evaluate and prove a critical argument

You will also write a description or a narrative (short story) based on an image or idea.

### **In this booklet you will find:**

Outline of the questions you will be asked

2 example exam papers

Advice on how to tackle the questions

Revision tasks and techniques

Example answers

### Sitting the exam

The exam will last for 1 hour 45 minutes.

This is a challenge, but it is not impossible. You need to be organised and well-practiced.

It is important that you make the most of the time. Part of this is knowing when to move on to a new question. You may not finish an answer, but you will get more marks for moving on to a new question than you will for adding to the one you are on.

In the grid below write down the timings that you have agreed with you teacher for each question.

Question	How many marks?	How long should you spend?	What paragraph structure will you use to write your answer (PEE/PEALE etc.)
Read the extract and understanding the 5w's (who, what, when, where, why)			
Question 1 Select 4 things			
Question 2 How does the writer use language in a 10 line extract			
Question 3 How does the writer structure for effect across the whole extract			
Evaluate whether you agree or disagree with a statement about half of the extract.			
Write a description or short story			

For this paper you will need to be fluent in reading a range of resources. You should be reading regularly. Many people find reading is a good thing to do when waiting for someone or before going to sleep. Below is a very limited list of suggested novels representing the level of challenge the students might expect to find in the exam.

White Teeth – Zadie Smith

1984 - George Orwell

Life of Pi – Yann Martel

Brighton Rock - Graham Green

Shrelock Holmes – Arthur Conan Doyle

The Woman in Black – Susan Hill

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It is 1938, in the popular seaside resort of Brighton on a Bank Holiday<sup>1</sup>. Hale, playing the part of Kolly Kibber, works for The Daily Messenger newspaper giving out cards for prizes to the holiday crowd. But he has something else on his mind.

HALE knew, before he had been in Brighton three hours, that they meant to murder him. With his inky fingers and his bitten nails, his manner cynical and nervous, anybody could tell he didn't belong – belong to the early summer sun, the cool Whitsun<sup>2</sup> wind off the sea, the holiday crowd.

5 They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

10 It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the  
15 parade to West Pier and then to the station by the Hove streets.

Advertised on every Messenger poster: "Kolley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Kolley Kibber. I  
20 claim the Daily Messenger prize."

This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow –

He drank his gin and tonic hastily as a clock struck eleven, and moved out of Castle Square. Kolley Kibber always played fair, always wore the same kind of hat as in the photograph the Messenger  
25 printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas<sup>3</sup> occasionally but not too often. It was his duty today to be spotted and it was his inclination too. There were reasons why he didn't feel too safe in Brighton, even in a Whitsun crowd.

He leant against the rail near the Palace Pier and showed his face to the crowd as it uncoiled  
30 endlessly past him, like a twisted piece of wire, two by two, each with an air of sober and determined gaiety. They had stood all the way from Victoria in crowded carriages, they would have to wait in queues for lunch, at midnight half asleep they would rock back in trains an hour late to the cramped streets and the closed pubs and the weary walk home. With immense labour and immense patience they extricated from the long day the grain of pleasure: this sun, this music, the rattle of the miniature cars, the ghost train diving between the grinning skeletons under the Aquarium promenade, the  
35 sticks of Brighton rock, the paper sailors caps.

Nobody paid any attention to Hale; no one seemed to be carrying a Messenger. He deposited one of his cards carefully on the top of a little basket and moved on, with his bitten nails and his inky fingers, alone.

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0 1

Read again the first part of the Source from **lines 1 to 3**.

List **four** things from this part of the Source about Hale.

[4 marks]

1 \_\_\_\_\_  
\_\_\_\_\_

2 \_\_\_\_\_  
\_\_\_\_\_

3 \_\_\_\_\_  
\_\_\_\_\_

4 \_\_\_\_\_  
\_\_\_\_\_

0 2

Look in detail at this extract from **lines 4 to 11** of the Source:

They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed.

How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

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

[8 marks]

0 3

You now need to think about the **whole** of the Source.

This text is from 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]

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0 4

Focus this part of your answer on the second part of the Source from **line 16 to the end**.

A student, having read this section of the text, said: "This part of the text, explaining what Hale is doing, shows how nervous and unsafe he feels. It reminds me of the first line."

To what extent do you agree?

In your response, you could:

- consider your own impressions of how Hale feels
- evaluate how the writer creates an unsafe atmosphere
- support your opinions with references to the text.

[20 marks]

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0 5

Your school or college is asking students to contribute some creative writing for its website.

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



**Or:** Describe an occasion when you felt unsure or challenged. Focus on the thoughts and feelings you had at that time.

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

**[40 marks]**

## Advice for Question 2

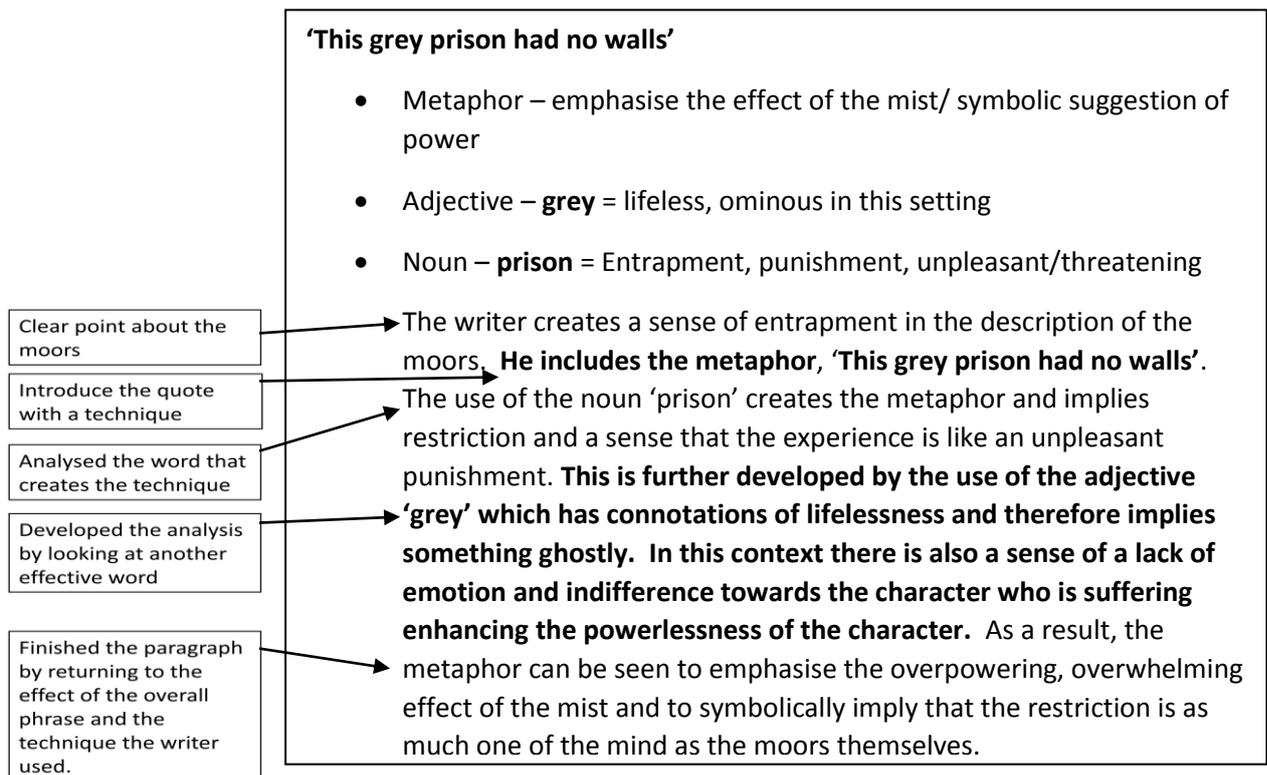
How does the writer use language here to describe/present.....? (Based on a short extract)

This question is asking you to:

- Identify and name language features
- Analyse the effects of language techniques
- Analyse the connotations of words
- Explain the effects of sentences

### Key Tips:

- To be good at this question you need to be able to spot language features
- You also need to do more than just spotting the feature, you need to analyse and say what effect it has.
- When you analyse a technique, comment on the effect of the technique and zoom in on the word that creates the technique and explore the connotations e.g.



### To revise independently for this question:

- You need to know word classes, language techniques and sentence structures. Research them; challenge yourself to remember them; find a book and see if you can identify them.
- Select a short passage (about 10 lines) and look for interesting features of language. Try to explain why the writer chose to use those words, what the connotations are and what the effects are.

These are some of the language techniques you may want to know

Noun	Active verb	Passive Verb	Modal verb
Adverb	Adjective	Preposition	Imperative
Pronoun	Possessive pronoun	Connectives	Names and references
Metaphor	Simile	Personification	Imagery
Symbolism	Lists	Formal vocabulary	Informal words and slang
Alliteration	Plosive Alliteration	Onomatopoeia	Repetition
Group of three	Rhetorical Question	Emotive words	Hyperbole
Semantic field	Allusion	Pun	Facts and stats

Which techniques might create these effects?

Suggest something is Impressive	Emphasis	Create agreement	Suggest the ideas are reliable
Imply something is overwhelming	Generate anger	Generate desire	Create an impression of balance
Create sympathy	Imply guilt	Give a clear direction	Create mystery
Impact	Dramatic	Shock	Contrast
Comparison	Exaggerate	Create a connection	Direct
Personal	Impersonal	Confusion	Stress importance

Name the techniques and comment on the effect

1. He edged suspiciously around the sides of the hall, watching, frowning, waiting.

**Adverb**

The writer uses the adverb to develop the sense that he is doing something he shouldn't and building the tension since we are unaware of what he is about to do.

**Dynamic Verbs**

**Edged** - does not want to be seen

**watching/waiting** - he seems like a threat as if he is going to do something

**Frowning** - suggests his displeasure and suggests he is waiting to release his anger.

**List**

Emphasises the verbs and makes the character appear calculating as he builds towards releasing the anger.

2. The banging of blood in the brain blinded him to sense and reason.

3. He shuddered as the door creaked open like the cackle of some demented daemon.

### Advice for question 3

How has the writer structured to interest the reader?

The question is asking you to:

- Explain the effect of the writer's structural choices
- Identify structural features
- Identify word classes
- Evidence your ideas
- Explain the quotation

#### **Key tips:**

- The question always has the same bullet points to guide you. You should use these to structure your answer
  - What the writer focuses the reader's attention on at the beginning
  - How the writer shifts the focus
  - Any other structural features
- It is important to explain the effect of the structural choices rather than simply explaining what the quote you choose suggests. You could try always ending every paragraph with a sentence that is about the writer and structure e.g. **The writer deliberately chooses to \_\_\_\_\_ (shift the focus/ change the perspective/ repeat the idea) in order to .....**

#### **To revise independently for this question**

- You need to know and be able to name structural features. You will need to challenge yourself to remember some of the features in the grid below and then see if you can explain why the writer uses this technique. Here are some key examples to get you going.

Shift in focus	Shift in perspective	Flash back	Foreshadowing
Contrast	Juxtaposition	Repetition	Mirroring
Echoing	Motif	Cyclical structure	Chronological
Developing	Cinematic	Zoom in	Broadening out

- Select a page or two from a novel (about 6-8 paragraphs) and use the same question. Apply your knowledge by planning and writing an answer. The opening of the novel and the openings of chapters are often good places to look because the writer has to shift the focus.

Below you will find an example answer to the exam question above. It is annotated by an examiner. It received full marks:

0 3

You now need to think about the whole of the source.

This text is from 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.

SKILLS

[8 marks]

subject terminology example comment on effect sophisticated term examples used judiciously and embedded subject terminology effect subject terminology using text references judiciously becomes analytical

The extract begins with a dramatic opening sentence, 'Hale knew... that they meant to murder him.' This has an immediate impact on the reader, as we are as on edge as the character <sup>himself</sup> ~~the reader~~, from this foreshadowing of what might be to come. The focus of the extract begins with Hale himself and also ends with Hale 'alone' and is connected through the repetition of the description of Hale with 'inky fingers... bitter rails', suggesting Hale is central to the plot. The writer structures the text chronologically to mirror Hale's morning and there are references to his schedule on lines 11-13. This lengthy complex sentence suggests how busy and precise Hale's schedule is. However on lines 21/22 there is ~~an~~ a further reference to time in the

sophisticated terminology with embedded examples

isolated sentence, 'yesterday', 'today', 'tomorrow -'. The end focus here marks a complete contrast and change of tone in the extract.

Analytical blending the examples into the comments and

The writer goes on to present a contrasting picture of the seaside down than the one that has gone before. This juxtaposition suggests that Brighton is a different place for Hale than it is for the holiday makers.

referring to terms as a 'shorthand' to explain

We are left with the solitary image of Hale 'alone' - ~~appears~~ bringing the focus back to this character and whetting our appetite for the action to unfold and our questions as to who "they" are to be answered

#### All Level 4 - 8 marks

This response blends all of the three skills required to build a response which manages to be detailed, whilst still concise. Examples and terminology are melded within the comments on effect which demonstrates a more perceptive understanding.

### **Advice for Question 4**

A student/ teacher having read this extract commented “.....” To what extent do you agree?

The question is asking you to:

- Have an opinion
- Prove your opinion
- Evidence your ideas
- Analyse language and structure to prove your point of view

#### **Key tips:**

- This question needs to be based on a strong opinion. Your opening paragraph/statement should be one or two sentences long and should give an overview of whether you agree or disagree e.g. I agree strongly with the statement. The reader would.....
- It is highly likely that you will need to agree with the statement.
- You need to use all the skills you have already used in analysing structure and language to help you prove your point.

#### **Independent revision**

- You need to try and create a question with a statement. Read a short section (about 4 paragraphs) and imagine what a student might say about the character or about how a reader would react. E.g. A student commented that:
  - “It really makes you feel like you are there with them”
  - “It really shows how good/bad the situation was”
  - “It makes the reader really dislike.....”
  - “It makes the reader feel scared for....”
  - “It keeps reminding the reader of ....”

Below you will find an example answer to the exam question above. It is annotated by an examiner. It received full marks:



more relevant textual reference to support a clear point	that Hale cannot feel <del>easy</del> <sup>at ease</sup> even <del>at</del> in a christian festive environment; He believes that <del>there</del> are the people who wishes to murder him could still harm him there.
looks at writer's method	The writer creates a sense of an unsafe atmosphere by cutting a sentence off in the middle. This created a sense of
textual reference	mystery and danger. "... Yesterday Southend, today Brighton, tomorrow - " This makes it
clear effect	look as there may not be a tomorrow for Hale, as he would be dead. As well as
develops the effect clearly	this the sentence is its own paragraph, this makes it seem alone and isolated, much like How at that moment. The paragraph that begins
a perceptive comment on effect?	after this is a completely different subject, as if Hale's death would mean very little as he is of little importance to people or as if Hale cannot bear to think about what tomorrow could, or couldn't begin.
selects more relevant & supports focus of statement	" rattle of miniature cars, the ghost train diving between grinning skeletons under the Aquarium promenade. . . " creates a sense of
links a further method and effect	uneasiness. This is because of the way the writer has described these <sup>ordinary</sup> <del>same</del> things. He has made the seem creepier like

Objects in the dark ~~when~~ and our mind  
plays tricks on us. ~~Being~~

**All Level 3 plus perceptive comment from Level 4 - 16 marks**

**There is a detailed/developed perceptive comment on effect. This candidate has a number of ideas which show their agreement to the statement. They are presented clearly with relevant support from the text in all cases. There are some of the writer's structural methods identified and some interesting effects expressed. The idea about the topic change suggesting Hale's death would be of little importance and reference to 'tomorrow' was deemed to be perceptive.**

**Paper 1: Extract taken from *The Woman in Black*.**

*Arthur Kipps, a solicitor on business, is alone in a graveyard and has once again noticed the mysterious, ill-looking woman he saw at Mrs Drablow's funeral.*

Suddenly conscious of the cold and the extreme bleakness and eeriness of the spot and of the gathering dusk of the November afternoon, and not wanting my spirits to become so depressed that I might begin to be affected by all sorts of morbid fancies, I was about to leave, and walk briskly back to the house, where I intended to switch on a good many lights and even light a small fire if it were possible, before beginning my preliminary work on Mrs Drablow's papers. But, as I turned away, I glanced once again around the burial ground and then I saw again the woman with the wasted face, who had been at Mrs Drablow's funeral. She was at the far end of the plot, close to one of the few upright headstones, and she wore the same clothing and bonnet, but it seemed to have slipped back so that I could make out her face a little more clearly.

In the greyness of the fading light, it had the sheen and pallor not of flesh so much as of bone itself. Earlier, when I had looked at her, although admittedly it had been scarcely more than a swift glance each time, I had not noticed any particular expression on her ravaged face, but then I had, after all, been entirely taken with the look of extreme illness. Now, however, as I stared at her, stared until my eyes ached in their sockets, stared in surprise and bewilderment at her presence, now I saw that her face did wear an expression. It was one of what I can only describe – and the words seem hopelessly inadequate to express what I saw – as a desperate, yearning malevolence; it was as though she were searching for something she wanted, needed – must have, more than life itself, and which had been taken from her. And, towards whoever had taken it she directed the purest evil and hatred and loathing, with all the force that was available to her. Her face, in its extreme pallor, her eyes, sunken but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her. Whether or not this hatred and malevolence was directed towards me I had no means of telling – I had no reason at all to suppose that it could possibly have been, but at that moment I was far from able to base my reactions upon reason and logic. For the combination of the peculiar, isolated place and the sudden appearance of the woman and the dreadfulness of her expression began to fill me with fear. Indeed, I had never in my life been so possessed by it, never known my knees to tremble and my flesh to creep, and then to turn cold as stone, never known my heart to give a great lurch, as if it would almost leap up into my dry mouth and then begin pounding in my chest like a hammer on an anvil, never known myself gripped and held fast by such dread and horror and apprehension of evil. It was as though I had become paralysed. I could not bear to stay there, for fear, but nor had I any strength left in my body to turn

and run away, and I was as certain as I have ever been of anything that, at any second, I would drop dead on that wretched path of ground.

It was the woman who moved. She slipped behind the gravestone and, keeping close to the shadow of the wall, went through one of the broken gaps and out of sight.

### **Paper 1: The Woman in Black**

1. Read again the first part of the source lines 1-6.

List 4 things Arthur Kipps intends to do.

[4 marks]

2. Look in detail at this extract of the source:

**In the greyness of the fading light, it had the sheen and pallor not of flesh so much as of bone itself. Earlier, when I had looked at her, although admittedly it had been scarcely more than a swift glance each time, I had not noticed any particular expression on her ravaged face, but then I had, after all, been entirely taken with the look of extreme illness. Now, however, as I stared at her, stared until my eyes ached in their sockets, stared in surprise and bewilderment at her presence, now I saw that her face did wear an expression. It was one of what I can only describe – and the words seem hopelessly inadequate to express what I saw – as a desperate, yearning malevolence; it was as though she were searching for something she wanted, needed – must have, more than life itself, and which had been taken from her. And, towards whoever had taken it she directed the purest evil and hatred and loathing, with all the force that was available to her. Her face, in its extreme pallor, her eyes, sunken but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her. Whether or not this hatred and malevolence was directed towards me I had no means of telling – I had no reason at all to suppose that it could possibly have been, but at that moment I was far from able to base my reactions upon reason and logic.**

How does the writer use language here to describe the mysterious woman in black? You could include the writer's choice of:

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

**[8 marks]**

3. You now need to think about the **whole** of the **source**.

This text is from the middle of a gothic novel.

How has the writer structured the text to make the reader feel as though they are in the graveyard with Arthur?

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]**

Focus this part of your answer on the second part of the source **from line 23 to the end**.

A student, having read this section of the text, said: "In this part of the text you can really feel Arthur's fear of the mysterious woman growing. He's terrified of her."

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

- consider your own impressions of how Arthur feels
- evaluate how the writer creates a sense of fear and tension
- support your opinions with references to the text.

**[20 marks]**