

GCSE English Language

Paper 1:

Exploration in creative reading & writing

Revision & Exam Prep Booklet

Name:

Class:

Contents

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

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Language Paper 1 Knowledge Organiser: everything you need to know! (80 marks & 50% of your English Language GCSE)

Question (& marks) Timing	How do I structure my response?	What key things must I remember?	
Section A – READING 40 marks (50% of Language Paper 1 – 1 hour: 15 minutes reading and 45 minutes writing)			
1. List four things... (4) 5 minutes	One idea per line 4 different ideas (don't repeat your yourself)	Make sure each idea links back to what the question has asked.	
2. How does the writer use language to... (8) <i>words & phrases</i> <i>language features and techniques</i> <i>sentence forms</i> 10 minutes	Your choices can include words & phrases , and/or language features & techniques and/ or sentence forms that you think contribute to the meaning of the text best. When you start writing use a sentence that includes the language from the question that states your MAIN IDEA (remember all points will link back to this). You then need to explore HOW a writer has created meaning in the text and WHY they created specific meanings you have identified. For the WHY part think about: how the writer might want their reader to feel, think, imagine or react Only write about the language features that you understand!	Key expressions to remember: What does the language make me FEEL, IMAGINE or THINK? The writer uses a ... to... The (technical terminology) could suggest... This is reinforced through the (technical terminology)... If you are stuck refer to language as words or phrases or imagery.	Technical terminology: Words: adjectives, adverbs, verbs, phrase Features & techniques: metaphor, simile, personification, imagery etc. Sentence forms: short, long, exclamation, command, question, statement etc.
3. How does the writer use structure to interest you as a reader? (8) The beginning, middle and end Shift in focus/ narrator/ character etc. Any other structural features 10 minutes	When you start writing use a sentence that includes the language from the question that states your MAIN IDEA (remember all points will link back to this). Paragraph one: the beginning (<i>at first, in the beginning, in the first paragraph, the extract begins</i>) Paragraph two: the shift (<i>next, then, a change in...</i>) Paragraph three: the end (<i>finally, then, in the end...</i>) You then need to explore HOW a writer has structured the text and WHY they've done this. For the WHY part think about: how the writer might want their reader to feel, think, imagine or react Only write about the structural features that you understand!	Remember: mood, viewpoint, chronology, tense Think: what happens, what's the tense, what's the narrative and chronology: Key expressions to remember: This changes to / this does not change The writer shifts the focus to... The writer zooms in on a description of ... The writer zooms out on a description of... This interests us because...	Technical Terminology Opening, ending Links across, links to Introduction, introduces Sequence of events Narrative focus Narrative perspective Tense (past, etc.) Shifts focus Flashback/ flash-forward Chronological Zooming in or out Foreshadowing juxtaposition
4. To what extent do you agree with... [statement] (20) 25 minutes 5 minutes planning 20 minutes writing	A sentence that states your shade of agreeing (all points will link back to this). <i>I completely agree/I agree to a large extent/I agree/I partially agree that ... presents...</i> Statement and Quote I agree that the writer is effective in... because... Inference This reveals/indicates/shows/proves/conveys Develop your critical argument (with multiple interpretations) This suggests/depicts/portrays to me that... However, /alternatively another reader may think... <div data-bbox="1021 884 1326 1062" style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;">In each paragraph you are proving your interpretation through critical analysis – you could write this response similar to a Lit response</div>	Remember: what evidence proves the statement to be true . Evaluative sentence starters: This clearly shows... The writer has managed to...which makes the reader... This is effective because... or This works well because... Here the words employed successfully highlight... The reader is bound to think that... One reader might argue that... +1: how might other readers interpret this? (remember layers of interpretation)	<div data-bbox="2011 884 2179 1027" style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;">Remember: writer's choice THEN effect of this on reader</div>
Section B – Writing 40 marks (50% of Language Paper 1 - 45 minutes)			
5. Creative writing: choice between narrative and/or descriptive 40 (16 content & organisation, 14 SPAG) 45mins (including planning)	Make sure you use words & phrases, language features & techniques and sentence forms for EFFECT . Set the scene Introduce your character Something happens (good or bad) Character feels a sense of closure OR dissatisfaction following the event. Find a solution to the problem. Either go back to opening creating a cyclical structure or create a flashback/ flash forward or leave it on a cliff hanger. <div data-bbox="1010 1145 1326 1315" style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;">Decide Time frame: - Chronological narrative - Circular narrative - Flashback/ flash-forward - Cliff hanger?</div>	When writing ask yourself... Do my topics or ideas make sense when looking at the image provided? Am I directing my writing towards the right audience, purpose and format? Have I included a range of punctuation? Avoid switching tenses, decide am I writing in past or present tense? Plan before you write! Decide on what effect you want to create before planning and writing.	

AQA English Language Paper 1 tips

- Paper 1 focuses on reading and writing fiction. You will be given one extract from a fiction text (called a **source** in the exam).
- It's important to get your timing right in this exam and use the marks as guidance. The following timings are suggestions only.
- **Initial active reading of the source**

Do not jump straight to answering the questions; take some time to read the source through. Try to work exactly what the author is trying to 'show you' by the end of the extract. Ask yourself the question: have any of these ideas developed or changed by the end? Feel free to make notes about what is happening / being focused on / being described by the narrator alongside each paragraph.

Question 1

List four things you learn from the source about ...

- All you need to do is identify explicit information and ideas from the source.

General tips for question 1

- Underline the keyword in the question and put brackets around the lines given (e.g. Read again lines 1-5) to ensure that your answers are completely appropriate to the question.
- Answer in concise sentences. **Try to save as much time as possible on this question.**
- Do not be afraid to state the obvious – you will not get any additional marks for adding any detail, so **do not** make any inferences.

Question 2

How does the writer use language to ...?

You will look at a small section of the same extract and have to consider **how** the writer's choice of language technique has created a specific impact on the reader. As a reader, think about the overall **tone** that is created in this section.

Below are some potential words to describe the overall tone:

optimistic	honest	aggressive	naïve	sympathetic
tense	admiring	sarcastic	anxious	violent
passionate	exciting	uneasy	intense	powerful

- Highlight any words/phrases that create this overall effect. Remember to stick to **specific** quotations. Choose a **maximum** of three quotations that you have highlighted to focus on in your response.
- Write a statement about the first quotation, referring to the overall tone. For example, 'The writer establishes the narrator's fear...' or 'The writer highlights the tension of the situation...' or 'The writer uses language to demonstrate the anxiety of...'
- Embed your first quotation in your statement. For example, 'The writer highlights the girl's determination by stating 'She ran, ran like the devil himself were chasing her, ran like all hell was biting at her ankles.'
- Offer an initial interpretation of what the quotation shows using relevant subject terminology. For example, 'The repetition of the verb 'ran' exaggerates the girl's sheer desperation to escape the tornado.'
- Add a deeper analysis of the quotation, focusing on single words or phrases. For example, 'Furthermore, the use of religious imagery connected to 'hell' suggests that the worst

possible thing imaginable – the tornado – has been sent to punish her in some way, therefore highlighting the necessity of her escape.’

- Consider the subsequent impact on the reader. For example, ‘This is likely to evoke anxiety in the reader, who will be desperate for Ruby to flee the omnipotent tornado.’
- Repeat the process with another quotation.

General tips for question 2:

- Choose quotations that offer layers of interpretation – do not focus on words/phrases that only offer an obvious meaning.
- ‘Think outside the box’ and be perceptive: offer your own unique interpretation.
- Always avoid empty statements like ‘It creates a picture in the reader’s mind.’
- Do not feature spot – you will not earn any marks for simply identifying language techniques used, e.g. ‘The writer uses lots of strong adjectives and similes.’ **Subject terminology should only be used to enhance your thorough analysis.**
- Remember to consider the impact on the reader – you! How do specific words/phrases make you feel?
- Do not focus on quotations outside of the section given, though you can refer back to what is happening in the source in your analysis, if necessary.

Some useful analytical vocabulary and phrases:

shows	exaggerates	mirrors	has connotations of	reveals
demonstrates	forces the reader to	reinforces	is often associated with	portrays
highlights	allows the reader to	amplifies	explores	evokes
makes the reader	denotes	the use of	creates	suggests

Question 3

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

- For this question, you will need to respond to **the whole source**, analysing **how** the writer’s choices of **structural** techniques create a specific impact on readers.
- Ask yourself the question: how has the writer ‘built’ this extract? What techniques have they used and why?
- Think about what the writer focuses on at the beginning, middle and end of the extract, and how their ideas have changed/developed and how.
- Remember to refer back to how these techniques interest or ‘hook’ the reader – you!

Structural techniques to consider:

opening line	shift in focus	inside vs outside	present vs past	setting
patterns	lists	repetition	tone	extended imagery
narrative focus – action, dialogue, description	climax – the most ‘tense’ part	‘zooming in’ on particular details	narrative perspective – first person, third person, etc.	type of narrative i.e. circular narrative, chronological etc.

General tips for question 3

- Do not write about language techniques, e.g. similes, metaphors, etc. (unless they are repeated throughout the extract and form a pattern).
- Do not simply retell what happens in the extract.
- Include relevant quotations as evidence from the text.
- Remember to refer back to how the technique interests you as a reader.
- Always avoid empty comments like ‘It makes the reader want to read on.’

Question 4

To what extent do you agree...?

- This is a question where you will be given a short statement based on someone’s opinion/viewpoint of the source. You must decide **how far** you agree with the statement. It is usually easier to **agree** with the statement, but recognise perhaps one reason why somebody could **disagree** with it.
- Ask yourself the question: what is the viewpoint that is being expressed? Do you agree or disagree? What specific quotations make you feel this way? How has the writer used language AND/OR structural techniques in these quotations to achieve this?
- Try to convince the examiner that your viewpoint is correct by using the tips outlined for questions 2 and 3 above, referring to anything that will provide solid evidence in your argument.

General tips for question 4

- Be assertive with what you think – as long as you can justify your opinion with relevant evidence, you cannot be wrong!
- Use a range of evidence to justify your point of view, e.g. language techniques and structural techniques – don’t simply focus on one of these things.
- Again, try not to talk about **everything**: choose the most relevant quotations that enable you to provide the strongest evidence.
- Remember that this question is worth 50% of the reading section and therefore you should be spending a significant amount of time on it.

Question 5

- You will usually have a choice of tasks, either *descriptive* or *narrative*. There will also be an image that you can use as inspiration.
- It is highly recommended that you go for the descriptive option, unless you are a confident and competent story writer.

Descriptive tasks will ask you to describe a place or a moment. Remember, time does not move in descriptive writing. You can describe the picture as though you are inside or outside of it, and you can take the perspective of anything you want within that image. You should **not** write a story for this task, but your writing will still need to be accurately organised into coherent paragraphs.

- Remember – your description **does not** need to be limited by the picture – the image is to be used for inspiration only. Be unique, different and inspiring, avoiding clichéd similes and overused vocabulary.

Narrative tasks will ask you to tell a story, or a section of a story. Remember to think carefully about the structure of your story and how you can engage the reader. Ensure that your story has a clear purpose. If using dialogue, ensure that you are using it to advance the action, and that it is punctuated accurately – do not overuse it. Have a clear beginning, middle and ending. Using a cyclical narrative that starts and ends in the same place is a useful method for ensuring that your writing is structured successfully.

- In both tasks, remember to vary your vocabulary, making it as sophisticated as possible. Include a range of language and structural techniques to interest the reader, but do not feel as though you have to cram in as many similes, metaphors, etc. as possible!
- Similarly, do not just ‘throw in’ punctuation like colons and semi-colons in an attempt to look fancy. Instead, ensure that your writing is punctuated accurately throughout, and that your sentences are controlled.
- Planning your written response is imperative. You must spend at least 5 minutes (ideally 10) producing a clear plan of your writing. Although this is not marked, it will ensure that your writing does not get out of control. You could use a mind-map to brainstorm initial ideas before writing a bullet-point list of what you are going to include in each paragraph (even for the descriptive task).
- Proofreading your answer is also important. Leave time to read back through your writing, correcting any common errors such as capital letters, comma splices and missing apostrophes.

Possible revision strategies

- Read a variety of 19th and early 20th century literature so that you can expose yourself to unfamiliar language. Lots of classic literature is available free on the internet.
- Choose a section of text in a book that you are reading. Make a bullet point list of anything you learn about a particular character, setting or event.
- Take two or three quotations from a text that you are reading and analyse them using the step-by-step process for question 2.
- Print out an extract from a fiction text and cut the paragraphs up into cards. Shuffle them and then try to place them back in the correct order, using the writer’s use of structural techniques to help you.
- As you read through a text, try to formulate potential statements that could be used for question 4 in an exam paper.
- Use the internet to search for ‘interesting’, ‘amazing’ or ‘unusual’ images. Practise describing them for 10-15 minutes, experimenting with different narrative perspectives and styles.

Hard Times by Charles Dickens

Mr Bounderby

5 He was a rich man: a banker, merchant, manufacturer, and what not. A big, loud man with a stare and a metallic laugh. A man made out of a coarse material, which seemed to have been stretched to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open, and lift his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon, and ready to start. A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through the brassy-speaking trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility.

15 A year or two younger than his eminently practical friend, Mr Bounderby looked older; his seven or eight and forty might have had the seven or eight added to it again, without surprising anybody. He had not much hair. One might have fancied he had talked it off; and that what was left, all standing up in disorder, was in that condition from being constantly blown about by his windy boastfulness.

20 In the formal drawing room of Stone Lodge, standing on the hearthrug, warming himself before the fire, Mr Bounderby delivered some observations to Mrs Gradgrind on the circumstance of its being his birthday. He stood before the fire, partly because it was a cool spring afternoon, though the sun shone; partly because the shade of Stone Lodge was always haunted by the ghost of damp mortar; partly because he thus took up a commanding position from which to subdue Mrs Gradgrind.

25 'I hadn't a shoe to my foot. As to a stocking, I didn't know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That's the way I spent my tenth birthday. Not that a ditch was new to me, for I was born in a ditch.

30 Mrs Gradgrind, a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily; who was always taking physic without any effect, and who, whenever she showed a symptom of coming to life, was invariably stunned by some weighty piece of fact tumbling on her; Mrs Gradgrind hoped it was a dry ditch?

35 'No! As wet as a sop. A foot of water in it,' said Mr Bounderby.
'Enough to give a baby cold,' Mrs Gradgrind considered.
'Cold? I was born with inflammation of the lungs, and of everything else, I believe, that was capable of inflammation,' returned Mr Bounderby. 'For years, ma'am, I was one of the most miserable little wretches ever seen. I was so sickly that I was always moaning and groaning. I was so ragged and dirty, that you wouldn't have touched me with a pair of tongs.

Comprehension questions

1. Mr Bounderby is compared to two items in paragraph one. What are they?

2. Look again at paragraph one and make a list of the **facts** about Mr Bounderby and then list the **impressions** we are given of what he is like.

3. Mr Bounderby is a boastful man. Write down three quotations which would tell you this.

4. Do you think that Dickens wants us to like Mr Bounderby? Give reasons for your answers and support what you say with examples from the text.

Short answer questions - practise identifying and selecting information.

1. From lines 1-7 list four things we learn about Mr Bounderby's appearance.

2. From lines 6-10 pick out three quotations which show that Mr Bounderby was a man who thought very highly of himself.

3. From lines 28-32 give three examples which show that Mrs Gradgrind is a weak woman.

Vocabulary work

a Find the following words or phrases in the extract:

- big
- loud
- metallic laugh
- stare
- brassy speaking trumpet
- made out of coarse material

What links are there between these words?

What do they tell us about the character?

How effective is the word choice?

b Find the following words or phrases in the extract:

- stretched
- puffed
- swelled
- strained
- inflated like a balloon
- proclaiming

What links are there between these words?

What do they tell us about the character?

How effective is the word choice?

c Find the following words or phrases in the extract:

- commanding
- subdue
- Bully of humility (note the capital 'B')

What links are there between these words?

What do they tell us about the character?

How effective is the word choice?

d Find two examples of lists in the extract:

Look at the effect of using a list.

Look at the words on the lists – what do they tell us about Mr Bounderby?

How effective are the lists in showing the reader what Mr Bounderby is like?

e Find the following words or phrases in the extract:

- proclaiming
- vaunt
- brassy speaking trumpet
- blown about by his windy boastfulness

What links are there between these words?

What do they tell us about the character?

How effective is the word choice?

f Find examples of exaggeration or humour in the extract.

Try to find three examples and explain their effect.

Language work

1. In the first paragraph find two other words Dickens uses which mean the same as 'puffed' (line 4).

2. In the first paragraph find another word which means the same as 'stretched' (line 3).

3. Find a simile in the first paragraph. Why has Dickens chosen it?

4. Mr Bounderby is described as 'the Bully of humility'. What does this mean?

5. Find another quotation which suggests that Mr Bounderby is being presented as a bully.

Longer questions

1. How does Dickens add humour to the presentation of Mr Bounderby?

You should consider:

- his choice of language

2. How does the writer use structure to interest the reader in the character of Mr Bounderby?

3. Students having read this extract say that Mr Bounderby is shown as both an overbearing yet comic character. Do you agree? Explain your answer.

Looking at language questions

1. In line 2 Dickens describes Mr Bounderby as having 'a metallic laugh'. What is the effect of the metaphor used here?

2. Dickens says Mr Bounderby had ‘a stare and a metallic laugh’. How does the addition of the word ‘stare’ make the metaphor more effective?

3. Look at lines 8-9. Pick out two words or phrases which are used to describe how Mr Bounderby speaks and write about the effect of the words or phrases you have chosen.

4. Look at lines 22-23. With what do you normally associate the words ‘commanding’ and ‘subdue’? What does this tell you about the relationship between Mr Bounderby and Mrs Gradgrind?

5. Look at line 31. What is the effect of the choice of the verb ‘tumbling’?

Creative task

Dickens is clever at introducing characters. He makes great use of similes, metaphors, well-chosen verbs, adjectives and adverbs and employs repetition and lists to good effect.

Mr Bounderby is shown to be a loud, boastful man who is proud, domineering and exaggerated enough to be funny. Dickens does not so much tell us what the character is like but shows us by the way he behaves and speaks as well as his effect on Mrs Gradgrind.

- Choose a real or imagined person of your own.
- Put their name (real or made up) in the middle of the box below.
- Write round it, as a mind map, three or four main characteristics of that person.
- For each characteristic, write down ideas about how you can show this characteristic.

Think about

- metaphors and similes
- word choice – remember a well-chosen verb or noun is often more effective than a long list of adjectives
- how your character behaves, speaks, stands or sits
- what your character might say
- what effect they may have on those around them.

Character name:

The Adventures of Tom Sawyer by Mark Twain

In this extract, Tom and his friend Becky are on a school trip to some caves. They wander off to explore, away from the rest of the party.

Still drifting along and talking, they scarcely noticed that they were now in a part of the cave whose walls were not frescoed. They smoked their own names under an overhanging shelf and moved on.

Presently they came to a place where a little stream of water, trickling over a ledge and carrying a limestone sediment with it, had, in the slow-dragging ages, formed a laced and ruffled Niagara in gleaming and imperishable stone. Tom squeezed his small body behind it in order to illuminate it for Becky's gratification. He found that it curtained a sort of steep natural stairway which was enclosed between narrow walls, and at once the ambition to be a discoverer seized him. Becky responded to his call, and they made a smoke-mark for future guidance, and started upon their quest. 5 10

They wound this way and that, far down into the secret depths of the cave, made another mark, and branched off in search of novelties to tell the upper world about. In one place they found a spacious cavern, from whose ceiling depended a multitude of shining stalactites of the length and circumference of a man's leg; they walked all about it, wondering and admiring, and presently left it by one of the numerous passages that opened into it. This shortly brought them to a bewitching spring, whose basin was incrustated with a frostwork of glittering crystals; it was in the midst of a cavern whose walls were supported by many fantastic pillars which had been formed by the joining of great stalactites and stalagmites together, the result of the ceaseless water-drip of centuries. 15 20

Under the roof vast knots of bats had packed themselves together, thousands in a bunch; the lights disturbed the creatures and they came flocking down by hundreds, squeaking and darting furiously at the candles. Tom knew their ways and the danger of this sort of conduct. He seized Becky's hand and hurried her into the first corridor that offered; and none too soon, for a bat struck Becky's light out with its wing while she was passing out of the cavern. The bats chased the children a good distance; but the fugitives plunged into every new passage that offered, and at last got rid of the perilous things. 25 30

Tom found a subterranean lake, shortly, which stretched its dim length away until its shape was lost in the shadows. He wanted to explore its borders, but concluded that it would be best to sit down and rest awhile, first. Now, for the first time, the deep stillness of the place laid a clammy hand upon the spirits of the children. Becky said: 35

'Why, I didn't notice, but it seems ever so long since I heard any of the others.'

'Come to think, Becky, we are away down below them— and I don't know how far away north, or south, or east, or whichever it is. We couldn't hear them here.' 40

Becky grew apprehensive.

‘I wonder how long we’ve been down here, Tom? We better start back.’

‘Yes, I reckon we better. P’raps we better.’

45

‘Can you find the way, Tom? It’s all a mixed-up crookedness to me.’

‘I reckon I could find it— but then the bats. If they put our candles out it will be an awful fix. Let’s try some other way, so as not to go through there.’

‘Well. But I hope we won’t get lost. It would be so awful!’ and the girl shuddered at the thought of the dreadful possibilities.

50

They started through a corridor, and traversed it in silence a long way, glancing at each new opening, to see if there was anything familiar about the look of it; but they were all strange.

Exploring the extract

1. Take two colours and, as you read through the extract, highlight phrases which present the experience in the caves as something:

- a. exciting

- b. frightening/confusing

2. Summarise your findings by writing a short paragraph, providing evidence for your judgement. Do you think the atmosphere of the extract is more exciting or frightening?

3. Practise your skills at retrieving information from a text by identifying phrases to support/answer the following statements/questions:

Find ...	Quotation
... a phrase which shows the two children are not paying attention to their isolation at the start of the extract.	
... a phrase in the second paragraph which suggests the formations in the caves have taken a long time to create.	
... a phrase in the third paragraph which shows the caves as beautiful / full of wonder.	
... a phrase which shows the bats' movements as frightening.	
... a phrase which shows Tom feels a sense of responsibility for Becky.	

Exam style question

1. From lines 1-5, identify the phrase which shows they are in a cave not often entered or visited.

***Jane Eyre* by Charlotte Brontë**

This extract is from Chapter 1 of *Jane Eyre*, a 19th-century novel by Charlotte Brontë. Jane is an orphan who lives with her aunt and cousins.

1 ‘I want you to come here;’ and seating himself in an arm-chair, he intimated by a gesture that I was to approach and stand before him.

 John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten: large and stout for his age, with a dingy and unwholesome skin; thick lineaments
5 in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks. He ought now to have been at school; but his mama had taken him home for a month or two, ‘on account of his delicate health.’ Mr Miles, the master, affirmed that he would do very well if he had fewer cakes and sweetmeats sent him from home; but the mother’s heart
10 turned from an opinion so harsh, and inclined rather to the more refined idea that John’s sallowness was owing to over-application and, perhaps, to pining after home.

 John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones
15 shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however,
20 behind her back.

 Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my
25 face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.

 ‘That is for your impudence in answering mama awhile since,’ said he, ‘and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!’

30 Accustomed to John Reed’s abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.

 ‘What were you doing behind the curtain?’ he asked.

 ‘I was reading.’

 ‘Show the book.’

35 I returned to the window and fetched it thence.

 ‘You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen’s children like us, and eat the same meals we do, and wear clothes at our
40 mama’s expense. Now, I’ll teach you to rummage my bookshelves: for they ARE mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.’

 I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head
45 against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

 ‘Wicked and cruel boy!’ I said. ‘You are like a murderer – you are like a slave-driver – you are like the Roman emperors!’

 I had read Goldsmith’s *History of Rome*, and had formed my opinion of Nero, Caligula, &c. Also I had drawn parallels in silence, which I never thought thus to have
50 declared aloud.

 ‘What! what!’ he cried. ‘Did she say that to me? Did you hear her, Eliza and Georgiana? Won’t I tell mama? but first –’

55 He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed
with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of
blood from my head trickle down my neck, and was sensible of somewhat pungent
suffering: these sensations for the time predominated over fear, and I received him in
frantic sort. I don't very well know what I did with my hands, but he called me 'Rat! Rat!'
60 and bellowed out aloud. Aid was near him: Eliza and Georgiana had run for Mrs Reed,
who was gone upstairs: she now came upon the scene, followed by Bessie and her maid
Abbot. We were parted: I heard the words -
 'Dear! dear! What a fury to fly at Master John!'
 'Did ever anybody see such a picture of passion!'
 Then Mrs Reed subjoined -
 'Take her away to the red-room, and lock her in there.' Four hands were
immediately laid upon me, and I was borne upstairs.'

1. Read the following paragraph taken from the source.

John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten: large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks.

- List **four** things about John Reed from this part of the source.

[4 marks]

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

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back.

The Hound of the Baskervilles by Sir Arthur Conan Doyle

In this extract (from Chapter 14) the detective Sherlock Holmes and his friend Dr Watson are on the moor, investigating the mysterious death of Charles Baskerville and the legend of the gigantic hound.

I have said that over the great Grimpen Mire there hung a dense, white fog. It was drifting slowly in our direction and banked itself up like a wall on that side of us, low, but thick and well defined. The moon shone on it, and it looked like a great shimmering icefield, with the heads of the distant tors as rocks borne upon its surface. Holmes's face was turned towards it, and he muttered impatiently as he watched its sluggish drift ...

... Every minute that white woolly plain which covered one half of the moor was drifting closer and closer to the house. Already the first thin wisps of it were curling across the golden square of the lighted window. The farther wall of the orchard was already invisible, and the trees were standing out of a swirl of white vapour. As we watched it the fog-wreaths came crawling round both corners of the house and rolled slowly into one dense bank, on which the upper floor and the roof floated like a strange ship upon a shadowy sea. Holmes struck his hand passionately upon the rock in front of us, and stamped his feet in his impatience.

'If he isn't out in quarter of an hour the path will be covered. In half an hour we won't be able to see our hands in front of us.'

'Shall we move farther back upon higher ground?'

'Yes, I think it would be as well.'

So as the fog-bank flowed onwards we fell back before it until we were half a mile from the house, and still that dense white sea, with the moon silvering its upper edge, swept slowly and inexorably on ...

... 'Hist!' cried Holmes, and I heard the sharp click of a cocking pistol. 'Look out! It's coming!'

There was a thin, crisp, continuous patter from somewhere in the heart of that crawling bank. The cloud was within fifty yards of where we lay, and we glared at it, all three, uncertain what horror was about to break from the heart of it. I was at Holmes's elbow, and I glanced for an instant at his face. It was pale and exultant, his eyes shining brightly in the moonlight. But suddenly they started forward in a rigid fixed stare, and his lips parted in amazement. At the same instant Lestrade gave a yell of terror and threw himself face downwards upon the ground. I sprang to my feet, my inert hand grasping my pistol, my mind paralyzed by the dreadful shape which had sprung out upon us from the shadows of the fog. A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen.

Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame. Never in the delirious dream of a disordered brain could anything more savage, more appalling, more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog.

With long bounds the huge black creature was leaping down the track, following hard upon the footsteps of our friend. So paralyzed were we by the apparition that we allowed him to pass before we had recovered our nerve. Then Holmes and I both fired together, and the creature gave a hideous howl, which showed that one at least had hit him. He did not pause, however, but bounded onwards. Far away on the path we saw Sir Henry looking back, his face white in the moonlight, his hands raised in horror, glaring helplessly at the frightful thing which was hunting him down.

Q1. Read again the paragraph that begins ‘There was a thin, crisp, continuous patter.’ List four details given in this paragraph to describe the hound’s appearance.

[4 marks]

Q2. Look in detail at this extract from **lines 8 to 18** of the source:

I have said that over the great Grimpen Mire there hung a dense, white fog. It was drifting slowly in our direction and banked itself up like a wall on that side of us, low, but thick and well defined. The moon shone on it, and it looked like a great shimmering icefield, with the heads of the distant tors as rocks borne upon its surface. Holmes’s face was turned towards it, and he muttered impatiently as he watched its sluggish drift ...

... Every minute that white woolly plain which covered one half of the moor was drifting closer and closer to the house. Already the first thin wisps of it were curling across the golden square of the lighted window. The farther wall of the orchard was already invisible, and the trees were standing out of a swirl of white vapour. As we watched it the fog-wreaths came crawling round both corners of the house and rolled slowly into one dense bank, on which the upper floor and the roof floated like a strange ship upon a shadowy sea. Holmes struck his hand passionately upon the rock in front of us, and stamped his feet in his impatience.

‘If he isn’t out in quarter of an hour the path will be covered. In half an hour we won’t be able to see our hands in front of us.’

How does the writer use language here to describe the effects of the fog?

You could include the writer’s choice of:

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

[8 marks]



