



English Language Paper 1

**Explorations in creative reading and writing
1 hour 45 minutes**

Revision Guide

This guide gives you:

- Examples of questions and model answers
- Mark-schemes and tips
- Suggested timings
- Questions for you to have a go at yourself
- Terminology Guide

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English Language

Paper 1 - Explorations in creative reading and writing

1 hour 45 minutes

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Text for use with model answers.....page 26



There are several questions in this guide for you to answer as part of your revision. You might want to cut this page out so you can read it alongside the questions later in the guide.

In this extract from the novel “Every Man for Himself” by Beryl Bainbridge (1996) about the sinking of the Titanic in 1912.

“The orchestra had decamped to the deck outside. And in spite of the cold the cellist wore no gloves and I marveled that he managed to hold his bow so steady on the strings. There was terrible confusion below, the passageways jammed with people, their possessions stowed in pillowcases slung across their shoulders. In the public lounge an untidy circle of men and women surrounded a priest reciting the rosary.

Coming to a bend in the passage near the dormitories, we had to flatten ourselves against the tiled wall as a dozen or more **stokers**, faces black with grease and some carrying shovels, swept headlong past. I couldn’t help contrasting their subterranean hell with the Eden above, where, under the twinkling stars, they paced to the swoon of violins.

I was told that once on the boat deck to climb the companionway up to the officers’ house which was forward of the first funnel. There were seamen on the roof, struggling to release the collapsible. I could hear the orchestra which was playing rag-time to raise our spirits then the orchestra changed tune and struck up a hymn, it was a favourite ... *E’en though it be a cross that raiseth me, Still all my song shall be, Nearer my God to Thee, Nearer to Thee.*

And now, the moment was almost upon us. The stern began to lift from the water. The hymn turned ragged; ceased altogether. The musicians scrambled upwards, the spike of the cello scraping the deck. Clinging to the rung of the ladder I tried to climb to the roof but there was such a sideways slant that I waved like a flag on a pole. I thought I must make a leap for it. The water, first slithering, then tumbling, over us.

The ship staggered and tipped, a great volume of water flowed over the submerged bows and tossed me like a cork to the roof. My fingers touched some kind of bolt near the ventilation grille, and I grabbed it tight. I filled my lungs with air and fixed my eyes on the blurred horizon, determined to hang on until I was sure I could float free rather than be swilled back and forth in a maelstrom. I wouldn’t waste my strength in swimming, not yet, for I knew the ship was now my enemy and if I wasn’t vigilant would drag me with her to the grave.

I waited for the next slithering dip and when it came and the waves rushed in and swept me higher, I released my grip and let myself be carried away, over the tangle of ropes and wires and davits, clear of the rails and out into the darkness. I heard the angry roaring of the dying ship, the deafening cacophony as she stood on end and all her guts tore loose. I choked on soot and cringed beneath the sparks dancing like fire-flies as the forward funnel broke and smashed the sea in two. I was sucked under, as I knew I would be, down, down, and still I waited, waited until the pull slackened – then I struck out with all my strength.

I don’t know how long I swam under that lidded sea – time had stopped with my breath – and just as it seemed as if my lungs would burst the blackness paled and I kicked to the surface. I had thought I was entering paradise, for I was alive and about to breathe again.

Before your Start Answering the Question

Top Tips:

- Read the text carefully with the questions in mind
- Try to read 'actively': highlight key quotations and methods
- Try giving each paragraph a title so you are definitely following what you are reading

Question 1

You are being tested on your ability to:

- Identify and interpret explicit and implicit information and ideas
- Select and bring together evidence from different texts.

Sample question: (the text for this question is on page 26):

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]

Mark-scheme:

Give 1 mark for each point about Hale:

- ☐ responses must be true, and drawn only from lines 1 to 3 of the text
- ☐ responses must relate to the **character, Hale**
- ☐ students may quote or paraphrase
- ☐ a paraphrased response covering more than one point should be credited for each point made
- ☐ responses that copy the whole section of text from lines 1 to 3 should not be credited.

Model Answer:

1. He knew he was going to be murdered.
2. He is in Brighton.
3. He has inky fingers.
4. He has bitten nails.

Your Examiner Says: This student gets 4 out of 4 because she has made **4 clear points about Hale from the correct part of the text**. She writes in **clear sentences**.

Question 1 TOP TIPS:

- Spend no more than 4 minutes on this question
- Make sure your answers are from the correct part of the text
- Make sure you are giving information which is asked for by the question
- Write full sentences. Don't just write one word for an answer
- You do not have to quote or analyse
- Do not write more than four points

You turn (read the text on page 3):

1. Read again the **lines 1 to 6**.

List **four** things from this part of the text about what was happening above and below deck on the Titanic as it sank.

[4 marks]

Question 2**You are being tested on your ability to:**

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant terms to support your views.

This question assesses Language i.e: Words / Phrases / Language Features / Language Techniques / Sentence Forms.

Sample question: (the text for this question is on page 26):

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]

Mark-scheme:

Shows detailed and perceptive understanding of *language*:

- ☐ Analyses the effects of the writer's choices of *language*
- ☐ Selects a well-chosen range of quotes
- ☐ Makes accurate correct use of subject terminology

Model Answer:

The first paragraph has a single complex sentence which rolls out a list of sights, ~~perhaps suggesting~~ the onward movement of the crowd on the tram as they make their way into Brighton. The writer uses the noun 'multitudes' to suggest that there are thousands of visitors, packed together, and the verb 'rocked' gives the idea that they were swaying from side to side on the tops of the 'little trams', making the reader think that it was a bit dangerous and perhaps overwhelming as it "seemed quite easy to be lost in Brighton. The use of visual imagery with verbs such as "glittering" and "sparkled" creates a vivid image of the attractive and vibrant scene which awaits the visitors when they arrive. The beauty of the scene is emphasised by the simile "like a pale Victorian water-colour."

This answer effectively discusses sentence types and **the effect on the reader**.

The student identifies **language techniques** such as "simile" (with **quotations**) and explains what they suggest to the reader. They spot **patterns of word types**, such as verbs. This is better than just picking out individual verbs and adjectives.

OVERALL: This student is taking his **quotations from the right section**; he is then analyzing how the **writer's use of language** is creating an impression of Brighton.

Remember, the same technique can have a different effect in different texts. Ask yourself what is the effect in THIS text.

Question 2 TOP TIPS:

- Spend no more 12 minutes on this question
- Focus on the correct part of the text
- Pick out key words and phrases and QUOTE them. Choose wisely!
- Identify key word types correctly, such as adjectives and verbs (try to find patterns of word use)
- Identify language techniques, such as metaphors, correctly
- **Above all: Explain and explore the effects of these words and techniques: what they make the reader think, feel or picture in their mind. It is not about spotting lots of techniques, but really explaining clearly why this imagery has been used by the writer**
- Some useful phrases:

This indicates that...

Which makes us think that...

... implying that...

...suggesting...

...which makes the reader feel...

It is as if...

Here, the writer is...

...gives us the impression that...

Your Turn (read the text on page 3):

2. Look in detail at this extract from **lines 7 to 11** of the source:

Coming to a bend in the passage near the dormitories, we had to flatten ourselves against the tiled wall as a dozen or more stokers, faces black with grease and some carrying shovels, swept headlong past. I couldn't help contrasting their subterranean hell with the Eden above, where, under the twinkling stars, they paced to the swoon of violins.

How does the writer use language here to describe the differences between those in the engine room and the passengers?

You could include the writer's choice of:

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

[8 marks]

Question 3

You are being tested on your ability to explain, comment on and analyse how writers use structure to achieve effects and influence readers, using relevant subject terminology to support their views.

Sample question:

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]

Mark-scheme:

Shows detailed and perceptive understanding of *structural* features:

- ☐ Analyses the effects of the writer's choices of *structural* features
- ☐ Selects a judicious range of examples
- ☐ Makes sophisticated and accurate use of subject terminology

What is structure? Structure is how a text begins, develops and ends. Think how, where and why the writer has introduced things, such as:

Setting	How do we know when and where the book is set? Are we outside or inside the building?
Narrator	Is it a first – or a third – person narrator?
Character	How is the main character introduced? Do we meet him/her immediately or is he or she introduced later?
Atmosphere	Is the atmosphere light or dark? Does it change during the passage?
Events	What happens in the first few pages? How do the events engage the reader?
Overall	'How does reading about this at this point add to my understanding of the source as a whole?

Model Answer (the text for this question is on page 26):

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 himself 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 corrected through the repetition of the description of Hale with 'inky fingers bitten nails,' 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 a further reference to time in the isolated sentence, 'yesterday', 'today tomorrow -.'

The end focus here marks a complete contrast and change of tone in the extract.' The writer goes on to present a contrasting picture of the seaside town than the one which has gone before. This juxtaposition suggests that Brighton is a different place for Hale than it is for holiday makers. We are left with the solitary image of Hale 'alone' - bringing the focus back to the character and whetting our appetite for the action to unfold and our questions as to who 'they' are to be answered.

The student is straight away talking about **structure** by discussing **how it "begins" and the "dramatic" effect on the reader.**

The student discusses **"foreshadowing"**: what is suggested might happen next. She also discusses what is repeated. She always uses **quotations.**

The student uses the word **"structures"** and discusses the **order of the text and the timing of events.**

The student focuses now on the **end of the extract and how the tone has changed.**

The student explains how as the text develops we can compare different aspects of the town.

The student explains how the writer makes us want to read on and why.

OVERALL: This student clearly understands what is meant by "structure", uses quotations and explains why the writer has structured the text this way.

Question 3 TOP TIPS:

- Spend about 12 minutes on this question
- Discuss the structure of the whole text:
 - How it begins, develops and ends
 - How things change (characters, settings, atmosphere...)
 - Contrast
 - Juxtaposition
 - Foreshadowing
 - Dramatic irony
 - Repetitions
 - You can talk about how the tone, setting or viewpoint changes and develops
- It can help to give a brief overview of the overall structure and then pick out key moments or turning points and analyse why these are effective
- Use quotations
- Discuss the effect on the reader (for example, how it creates tension, or what it makes us think and feel at that moment). Don't just discuss what happened but WHY the writer has developed it this way
- Don't talk about sentence structure. Think instead of why that sentence is where it is in the text
- Remember to discuss the structure of the whole piece, not just part of it
- Useful terms:

At first... ...then... At this point... ...narrows down...
The author then introduces... Finally... ...wide view...
...eventually... ...the author goes back to... ...changes the scene to...
...shifts away from...

Your turn (read the text on page 3):

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]

Question 4

You are being tested on your ability to evaluate texts critically and support this with appropriate textual references.

Sample question:

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]

Mark-scheme:

Shows perceptive and detailed evaluation:

- ☐ Evaluates critically and in detail the effect(s) on the reader
- ☐ Shows perceptive understanding of writer's methods
- ☐ Selects a judicious range of textual detail
- ☐ Develops a convincing and critical response to the focus of the statement

Model Answer (the text for this question is on page 26):

I agree that from line 16 onwards we, as readers, become more convinced that Hale is nervous and feeling unsafe, though we do not know why and this is intriguing for the reader. Hale seems eager to get started on his day's work for the messenger, as we learn that he 'drank his gin and tonic hastily.' The use of the adverb 'hastily' seems to contrast with the fact that Hale is usually precise. Time references such as 'always on time' suggests this, yet on this day he seems more rushed. He is rushing as he wants to be spotted quickly, suggesting that Hale feels nervous about this place in particular. We are told, 'he didn't feel too safe in Brighton' and the writer consolidates this for us by giving the seaside resort a threatening feel, describing the holidaymakers as 'a twisting piece of wire.' This simile suggests the threat of murder lurking in the crowd. Alongside this the pleasurable aspects of a day by the sea also seem eerie. The listing on lines 34 and 35 creates a tone that is disturbing with the 'rattle' of the cars, 'the ghost train' and the 'grinning skeletons.' Hale seems to feel isolated in this location, despite its 'crowd' and 'determined gaiety.' This makes him seem more vulnerable and leads us to believe he is in danger. The winter emphasises this in lines 36 and 37 with references to 'nobody' and 'no-one' paying him any friendly regard. He is described simply, using the adjective 'alone' to create the final impression of his isolated and vulnerable position that day.

The student agrees with the statement in the question and uses the word "nervous" to prove they are responding to the quotation in the question. He discusses the "reader" and his reaction to the text.

Quotations are used. Language features are identified correctly.

The student explains what the language suggests to the reader and how it creates a sense of the character being nervous and unsafe.

The student continues to show he agrees with the quote in the question by finding evidence and analysing the language and effect on the reader.

OVERALL: The statement in the question suggests the character is "nervous" and "unsafe". This student agrees with the statement and finds quotations to prove it. He also analyses how the writer's language and structure is used to convey these ideas to the reader.

Question 4 TOP TIPS:

- This question is worth the most marks in Section A, so get on to this question!
- Spend about 25 minutes on this question
- Focus on the correct part of the text
- Respond to the opinion in the question. We suggest you broadly agree with the opinion given and then justify this with QUOTATIONS from the text
- Respond personally to the statement and find quotations which support your viewpoint
- **Remember this is a language question** (key words and techniques like in Question 2). If the statement says the text is “scary”, agree and then explain how the writer uses his or her words to be scary
- Useful terms for evaluation:

This makes the reader believe in the story because...

This makes us think of...

As we read this part, we feel...because...

We are shocked/surprised by...

This works because...

The writer makes the character seem...

We recognize how the character must feel when...

The impact of this sentence/description is...

Your turn (read the text on page 3):

4. Read from **Line 25 onwards**. A reader has said of this novel: “I am impressed by how Bainbridge vividly recreates the experience of being on Titanic when it began to sink.

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

- write about your own views about the vividness of the writing.
- evaluate how the writer has created such vividness
- support your opinions with references to the text

[20 marks]

Section B

Question 5

You are being tested on: your ability to communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Sample Question:

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]

Mark-scheme:**Content**

- ☐ Register is convincing and compelling for audience
- ☐ Assuredly matched to purpose
- ☐ Extensive and ambitious vocabulary with sustained crafting of linguistic devices

Organisation

- ☐ Varied and inventive use of structural features
- ☐ Writing is compelling, incorporating a range of convincing and complex ideas
- ☐ Fluently linked paragraphs with seamlessly integrated discourse markers

MODEL PLAN:

You might hate planning, but the question asks you to, so plan.

Mind maps can be good or first ideas, but you must think of structure: how will you order these ideas? At least number your mind map, or perhaps instead list your story/description ideas in bullet points so you know the structure:

1. Overview of beach scene: adults, kids, weather
2. Focus on boy with parents
3. Focus on mum and daughter
4. Describe shops and seafront buildings
5. Further overview beach scene
6. Summary of experiences had on beach

Model Answer:

Whooshing waves and squelching sand, the British beach was full of people. The tide was heading out, leaving soaked sand behind. It was perfect to make sand castles out of and many children had fully taken this opportunity (helped by the parents who enjoyed it a little too much). The sea tickled the shore with a foaming wave leaving its mark when it left. Clouds covered much of the sun; however, the heat was still there and the holiday makers were taking advantage.

One young boy in blue swimming shorts dug in the sand. His little blue cap protected his face whilst he played in the sun. The smell of sun cream radiated off him because his parents didn't want their son to get burned. The small rippling waves wrapped themselves around his ankles and his face lit up when they splashed against his knees. In his right hand was a blue spade and in his left was a red bucket in which he collected the salty water for the moat around the castle.

Not too far away was a mother dressed in a pink top and floral skirt. She looked towards the

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The piece is based on a description of **senses**.

Onomatopoeia is used to bring the sounds of the beach to life.

A range of different sentence lengths are used effectively.

Metaphors are used to create images in the reader's mind.

A range of paragraph lengths are used to help structure the piece.

The piece is **developed and detailed (but not too long!)**

sea where her beloved child was playing
As her blonde hair floated in the wind, she
wondered when she would get home; her daughter
refused to leave the deep, green water. Even though
she was only wading in the shallow part, her
mother was scared in case she fell and never came
back. After countless attempts to remove her child,
the woman decided that maybe only the pull the ice
cream van would be enough to get home.

Along the edge of the beach ran a selection of
dull buildings. Many were beach side hotels or
BGBs that were the home of several hundred
holiday guests during this summer time.
Interrupting the run of accommodation were
souvenir shops and eateries. They were dotted at
intervals along the coast. Some of the shops sold
buckets and spades but many sold gifts for the
family back home: fudge and boiled sweets were
popular choices. There were many places to eat,
including fish and chips, three ice creams parlours
and an Italian restaurant. It looked very out of
place on the cheap and cheerful front. Further
away, a big spire arose from behind the buildings.
It was dull and full of windows which indicated
that it was a church or cathedral – maybe a visitor
attraction.

The beach was alive with people and colour, the
swimwear had a vast range of tones. From light to
dark, bright to dull, this beach had it all. Many of
the children were wearing trunks or swimming
costumes but the adults decided to keep their
modesty because the howling wind had quite a
bite.

Overall, the guests were definitely enjoying
their day even if there was a wet t-shirt or two. The
smell of sun cream and salt; the sound of giggles
and snores and sights of the beach are all part of a
good day out.

A **semi-colon** is used to join two
closely-related sentences.

Grammatically **correct complex
sentences** are used throughout.

Vocabulary is ambitious and
spelling is correct.

Colons are used effectively.

There is a variety: sentences
begin differently and are of
different lengths. Paragraphs
and vocabulary is varied.

The piece comes to an **effective
conclusion**.

Overall: this is a well-developed,
well-structured piece with a range
of descriptive methods and
accurate and ambitious spelling,
punctuation and grammar.

Question 5 TOP TIPS:

- Plan! (even if you hate planning!) The question asks you to plan so do it!
 - Planning should not just be a mind map. You need to ensure you plan for structure. How is your writing going to begin, develop and end?
- Don't write too much: focus on a quality, well-structured piece of writing; about two sides will be enough
- Check your spelling, grammar and punctuation
- Include a range of sentence and paragraph lengths
- Use a range of effective language techniques
- Organise your writing effectively
- Try to use 'delightful vocabulary' but not big words for the sake of it (especially if you are not 100% sure what they mean!)
- Don't just list senses (although some description of senses can be useful at times)
- Spend about 45 minutes on this section
- You should leave enough time to check your work at the end
- Remember "Care and Flair": take "care" with the basics, but use some impressive "flair" techniques too

Another top tip. Try to ensure your ending links back in some way to your opening, so it has some shape and structure:

Beginning: *The Sun was rising on yet another tedious day in my tedious, uneventful life...*

Ending: *...I watched the Sun set on another day, a day which had been anything but tedious, anything but uneventful. It was a day to remember.*

Think of Question 3 and the way the extract you read was structured and possibly take some ideas from it.

<p>Care:</p> <ul style="list-style-type: none"> ➤ Capital letters for names of people and places; also for sentence starts ➤ Apostrophes for missing letters ➤ Apostrophes for possession ➤ Speech marks ➤ A new paragraph for a new time, place, topic or person speaking ➤ A range of “delightful” vocabulary ➤ Correct spellings; especially homophones ➤ Semi-colons (to join two complete sentences together) ➤ Colons (to introduce things, such as lists. Use after a full sentence) 	<p>Flair:</p> <ul style="list-style-type: none"> ➤ Senses/feelings ➤ Similes ➤ Metaphors ➤ Personification ➤ Alliteration ➤ Onomatopoeia ➤ Alliteration / sibilance
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Your turn

Section B

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.

You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age. Either: Write a description suggested by this picture:



OR

Write the opening part of a story about a terrifying journey. (24 marks for content and organisation 16 marks for technical accuracy) [40 marks]

Language Features/Methods:

Language Feature	Explanation:	Example where possible
Adjective	A word that describes a place, person or thing	<i>A <u>successful</u> film.</i>
Adverb	A word which describes how a verb/action is done (these often end in "ly")	<i>He spoke <u>fluently</u>.</i>
Alliteration	The repetition of the same sound at the beginning of words to create an effect	<i>The <u>best bargains</u> available.</i>
Colloquialism	Word or phrase used in everyday conversation rather than formal writing	<i>After school we went to the <u>chippie</u>.</i>
Colons	Introduce a list. They can also introduce examples or explanations	<i>There were many things I admired about him as a player: his skill, his pace, his passing and his ability to make a goal from nowhere.</i>
Compound sentence	Two or more clauses joined by a connective	<i>It was sunny. The birds were singing. These can be joined into one compound sentence: <u>It was sunny and the birds were singing.</u></i>
Conjunction	A word or phrase that joins words, phrases, sentences or ideas	<i>However, nevertheless, but also...</i>
Clause	A type of phrase that includes a subject and an active verb	<i>...because he was angry.</i>

Declarative Sentence	A statement	<i>He was hungry.</i>
Discourse Markers	A word or phrase used as an organisational tool to link ideas	<i>Firstly... Secondly... Another point to consider is...</i>
Exclamation	An expression of surprise, strong emotion or pain	<i>"I don't believe it!"</i>
Emotive Language	Words or phrases deliberately used to provoke a specific emotional reaction	<i>She was devastated. Her whole life had collapsed around her.</i>
Ellipsis	A set of three dots showing that a sentence is unfinished. A sentence can also be used in the middle of a sentence (or quotation) to show that some words have been missed out.	<i>I looked out of the window and my mind began to wander. I thought about school, my family, the upcoming holiday... 'James!' I was suddenly brought back to reality by Mrs Jenkins shouting my name.</i>
Explicit	Something stated openly and exactly	<i>Lucy was annoyed.</i>
Implicit	Something implied or suggested	<i>Lucy threw down her school bag ran out and slammed the door.</i>
Infer	When you reach an opinion based on what someone has implied.	
Interpret	When you explain the meaning of something in your own words showing you understand it.	
Interrogative Sentence	A question.	<i>What is your opinion?</i>

Metaphor	A comparison where one thing is said to actually be another	<i>My room is a rubbish tip.</i>
Onomatopoeia	A word that imitates a sound	<i>The <u>crashing</u> of the waves.</i>
Paraphrased	Reworded or explained a different way.	<i>"I was bemused" / The writer is confused.</i>
Group of Three	Listing three things to create a specific effect	<i>It was <u>terrible</u>, <u>appalling</u> and <u>disgraceful</u>.</i>
Personification	When you assign the qualities of a person to something that isn't human or, in some cases, to something that isn't even alive	<i>The Sun was smiling down on us.</i>
Perspective	A way of thinking about something from a particular standpoint, such as a particular time or place	
Preposition	A word used with a noun or pronoun to show place, position, time or means	<i>The bag was <u>underneath</u> the table.</i>
Pronoun	Word used to replace a noun, often to avoid repetition	<i>You, they, he, she...</i>
Punctuation	Marks used to aid the understanding of a piece of writing. Writers can use punctuation imaginatively to create an effect	<i>He was angry – extremely angry – angry and disappointed.</i>
Register	The formality of a text	<i>"Hey, how's it going?" is in an informal register. "Dear Mr Davis, I am writing to inform you..." is a more formal register</i>

Rhetorical Question	A question that is asked for effect rather than for an answer	<i>Do we have the will to make poverty history?</i>
Semi-colon	Can separate items in a list where the items consist of phrases rather than single words. They are also used to link two main clauses when they are both important or when you want to suggest a connection.	<i>Tomorrow is an important day; I better stay in and revise.</i>
Simile	A comparison where one thing is compared to another, using the words <i>like</i> or <i>as...as...</i>	<i>My room looks like a rubbish tip.</i>
Simple sentence	The most basic form of sentence, consisting of a subject and a verb	<i>He ran.</i>
Style	A way of using language	
Subordinate clause	A clause (a subject and a verb) that gives meaning to a main clause, but does not make sense on its own	<i>My brother, <u>who was staying with us at the time</u>, got locked out of our house by mistake.</i> <i><u>On my way to work</u>, I stopped off to get a coffee.</i>
Summarise	To give the main points of something briefly	
Synonym	Words that mean the same thing or something very similar	<i>Car / Automobile</i>
Syntax	The order and arrangement of words or phrases to create sentences	<i>"I'm going to the gym tomorrow." / Tomorrow, I'm going to the gym." These say the same thing</i>

		<i>but with different syntax</i>
Synthesise	Produce something that has been blended together from different sources	<i>You do this on Paper 2, Question 2</i>
Tone	Manner of expression that shows a writer's attitude	<i>The text may have an <u>angry</u> or a <u>light-hearted</u> tone, for example.</i>
Topic sentence	The sentence that introduce or summarises the main idea on a paragraph	<i>I believe social media is damaging our society...</i>
Verb	A doing or being word	<i>He <u>ran</u> as fast as he could.</i>

Extract for questions with model answers:

It is 1938, in the popular seaside resort of Brighton on a Bank Holiday¹. 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 wind off the sea, the holiday crowd.

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. 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 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 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 printed, was always on time. Yesterday in Southend he had been unchallenged: the paper liked to save its guineas³ 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 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 sticks of Brighton rock, the paper sailors caps.