

GCSE English Language Paper 1
A Week of Revision Activities

A User's Guide and Glossary

The purpose of this revision booklet is to help students work through a complete GCSE English Language Paper in bite-size sections with a small and specific focus each day. The tasks also tend to build up in time and difficulty to finish with a longer activity on days 4, 5 and 7. If students work through in the order suggested they will have completed the whole exam paper, practising the skills required in the exams themselves.

Parents/carers can help support their child by encouraging them to complete each task, setting aside a quiet space for them to work. You could also help with reading through the text and supporting with difficult vocabulary if required. Students should also consider the reading strategies developed in lessons such as building up tricky words, working out the context of the whole sentence and replacing the difficult word with one which they think makes sense.

Glossary: Subject Terminology

Alliteration - the repetition of the same consonant sound, especially at the beginning of several consecutive words in the same line e.g. 'Five miles meandering in a mazy motion'

Connotation – an association attached to a word or phrase in addition to its dictionary definition

Direct speech – the words that are actually spoken

Dialogue – a spoken interaction between two or more characters

Dramatic Irony – a situation in a play, the irony of which is clear to the audience but not to the characters

Imagery – the use of words to create a picture or image in the reader's mind

Imperatives – commands

Irony – the conveyance of a meaning that is opposite to the literal meaning of the words, e.g. 'This is a fine time to tell me', (when it is actually an inappropriate time);

Metaphor – figure of speech in which a person or thing is described as being the thing it resembles, e.g. 'she's a tiger' to describe a ferocious person

A Week Of Revision Tasks Paper 1 Language

Mood - the atmosphere created by a piece of writing

Narration, first person – the telling of a story through the voice of a character, in their own words, e.g "I went to the fair, even though I hated it"

Narration, third person – the telling of a story through the voice of the author, describing the actions of the characters, e.g 'He went to the fair, even though he hated it'

Narrative Structure – the way that a piece of story writing has been put together, for example, in a novel, the development of the plot through the arrangement of chapters and who is telling the story

Narrator – the person telling the story

Onomatopoeia – when a word sounds like the noise it describes e.g 'pop' or 'the murmuring of innumerable bees'

Personification – the attribution of human qualities or feelings to inanimate objects; a kind of metaphor where human qualities are given to things or abstract ideas

Plot – the main story or scheme of connected events running through a play or novel




Rhetorical Question – question raised in speech that does not require an answer (used for effect)
Simile – figure of speech in which a person or thing is described as being like another, usually preceded by 'as' or 'like', e.g 'she's like a tiger' to describe a ferocious person etc)

Snapshots – separate descriptions of the stages in a sequence





Symbolism – similar to imagery: symbols are things that represent something else e.g red roses are given to loved ones because they symbolise love

Theme – a central idea that the writer explores through a text, e.g love, loss, revenge

A Week Of Revision Tasks Paper 1 Language

<p>Day 1 Task 1</p> 	<p>Read the text through:</p> <p>Once just for a general understanding of what is happening.</p> <p>The second time with a pen to actively identify and label interesting features.</p> <p>Note:</p> <ul style="list-style-type: none">• Interesting vocabulary choices• Language techniques used• Changes of focus	<p>Spend about 15 minutes here</p>
<p>Day 2 Task 2</p> 	<p>Look back at question 1 and respond. You can lift phrases from the text here. Can you identify more than four features?</p>	<p>Spend 5/10 minutes here</p>
<p>Day 3 Task 3</p> 	<p>Read question 2 and highlight the key paragraph in the text.</p> <p>Re-read, identify and label:</p> <ul style="list-style-type: none">• Powerful words and phrases• Language techniques/sentence patterns <p>Write your answer making sure you have covered 4 or more key quotations and a range of techniques. Aim to follow the SQI format and remember to zoom in on details</p>	<p>Spend up to 20 minutes here</p>

A Week Of Revision Tasks Paper 1 Language

<p>Day 4 Task 4</p> 	<p>Read question 3 and look back at the whole text.</p> <p>Identify the focus at the beginning, middle point and ending. Look for places where the narrative changes somehow and identify how the writer has changed focus.</p> <p>Write 2-3 paragraphs covering the beginning, middle and end of the extract using SQI again</p>	<p>Spend up to 20 minutes here</p>
<p>Day 5 Task 5</p> 	<p>Read question 4 and identify the section of text you must use.</p> <p>Find 3-4 ways the writer has created tension and drama in this section, tracking through the text from top to bottom.</p> <p>Start with a statement to say whether you agree or disagree with the comment. Then write 3-4 paragraphs explaining how the writer has created drama. Follow the SQI formula and include the impact on the reader.</p>	<p>Spend 20-30 minutes here</p>
<p>Day 6 Task 6</p> 	<p>Look at the questions on Section B and choose one. Create a plan for a piece of writing with a clear beginning, middle, climax and resolution. Write down your ideas (you might want to borrow some ideas from the text in Section A</p>	<p>Spend 15 mins here</p>
<p>Day 7 Task 7</p> 	<p>Using your planning for Section B write up your response. Aim to complete 1 ½ to 2 sides of A4</p>	<p>Spend 30-40 minutes here</p>

Thanks for the Knife

An excerpt from *The Hunger Games*.

Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters. Strewn around the Cornucopia are other supplies, their value decreasing the farther they are from the horn. For instance, only a few steps from my feet lies a three-foot square of plastic. Certainly it could be of some use in a downpour. But there in the mouth, I can see a tent pack that would protect from almost any sort of weather. If I had the guts to go in and fight for it against the other twenty-three tributes. Which I have been instructed not to do.

We're on a flat, open stretch of ground. A plain of hard-packed dirt. Behind the tributes across from me, I can see nothing, indicating either a steep downward slope or even a cliff. To my right lies a lake. To my left and back, sparse piney woods. This is where Haymitch would want me to go. Immediately.

I hear his instructions in my head. "Just clear out, put as much distance as you can between yourselves and the others, and find a source of water."

But it's tempting, so tempting, when I see the bounty waiting there before me. And I know that if I don't get it, someone else will. That the Career Tributes who survive the bloodbath will divide up most of these life-sustaining spoils. Something catches my eye. There, resting on a mound of blanket rolls, is a silver sheath of arrows and a bow, already strung, just waiting to be engaged. *That's mine*, I think. *It's meant for me*.

I'm fast. I can sprint faster than any of the girls in our school, although a couple can beat me in distance races. But this forty-yard length, this is what I am built for. I know I can get it, I know I can reach it first, but then the question is how quickly can I get out of there? By the time I've scrambled up the packs and grabbed the weapons, others will have reached the horn, and one or two I might be able to pick off, but say there's a dozen, at that close range, they could take me down with the spears and the clubs. Or their own powerful fists. Still, I won't be the only target. I'm betting many of the other tributes would pass up a smaller girl, even one who scored an eleven in training, to take out their more fierce adversaries.

A Week Of Revision Tasks Paper 1 Language

Haymitch has never seen me run. Maybe if he had he'd tell me to go for it. Get the weapon. Since that's the very weapon that might be my salvation. And I only see one bow in that whole pile. I know the minute must be almost up and will have to decide what my strategy will be and I find myself positioning my feet to run, not away into the surrounding forests but toward the pile, toward the bow. When suddenly I notice Peeta, he's about five tributes to my right, quite a fair distance, still I can tell he's looking at me and I think he might be shaking his head. But the sun's in my eyes, and while I'm puzzling over it the gong rings out.

And I've missed it! I've missed my chance! Because those extra couple of seconds I've lost by not being ready are enough to change my mind about going in. My feet shuffle for a moment, confused at the direction my brain wants to take and then I lunge forward, scoop up the sheet of plastic and a loaf of bread. The pickings are so small and I'm so angry with Peeta for distracting me that I sprint in twenty yards to retrieve a bright orange backpack that could hold anything because I can't stand leaving with virtually nothing.

A boy, I think from District 9, reaches the pack at the same time I do and for a brief time we grapple for it and then he coughs, splattering my face with blood. I stagger back, repulsed by the warm, sticky spray. Then the boy slips to the ground. That's when I see the knife in his back. Already other tributes have reached the Cornucopia and are spreading out to attack. Yes, the girl from District 2, ten yards away, running toward me, one hand clutching a half-dozen knives. I've seen her throw in training. She never misses. And I'm her next target.

All the general fear I've been feeling condenses into an immediate fear of this girl, this predator who might kill me in seconds. Adrenaline shoots through me and I sling the pack over one shoulder and run full-speed for the woods. I can hear the blade whistling toward me and reflexively hike the pack up to protect my head. The blade lodges in the pack. Both straps on my shoulders now, I make for the trees. Somehow I know the girl will not pursue me. That she'll be drawn back into the Cornucopia before all the good stuff is gone. A grin crosses my face. *Thanks for the knife*, I think.

Excerpt from The Hunger Games © 2008 by Suzanne Collins. Used with permission from Scholastic Press.

AQA English Language Paper 1: Practice exam question using

The Hunger Games

NB Copyright restrictions mean we aren't able to publish the extract but all page references are taken from the Scholastic 2009 edition.

In this extract, taken from the futuristic thriller *The Hunger Games*, the Tributes are standing on metal discs as the games are about to begin. Tributes are contestants who must fight to the death in a show that is televised for 'entertainment'.



Read from Chapter 11 'Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us' to p.183 'Thanks for the knife, I think.'

Q1. Read again paragraph 1. List four things we learn about the Cornucopia. (4 marks)

1.
2.
3.
4.

Q2. Read again paragraphs 4, 5 and 6 (from 'But it's tempting, so tempting' to 'more fierce adversaries'). How does the writer use language to convey the narrator's dilemma? (8 marks)

You could include the writer's choice of:

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

Q3. You need to think about the whole extract now. How has the writer structured the text to interest you as a reader? (8 marks)

You could write about:

- what the writer focuses your attention on at the beginning
- how the writer develops this focus as the extract develops
- the way that the extract ends.

Q4. Focus this part of your answer on paragraphs 9 and 10 (from 'A boy, I think from District 9' to 'Thanks for the knife, I think.') A student said,

'I like the way the writer makes this moment so dramatic for the reader.'

To what extent do you agree? (20 marks)

In your response you could:

- write about your impressions of this moment
- evaluate how the writer creates a sense of drama
- support your opinions with references to the text.

A Week Of Revision Tasks Paper 1 Language

Section B

Question 5) Look at the image below and write a description of what is happening (you could focus on just before and after the event)



Or Question 6) Write a section of a story based on a journey into the unknown

