



Please write clearly in block capitals.

Centre number

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Candidate number

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Surname _____

Forename(s) _____

Candidate signature _____

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Date / Morning / Afternoon

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

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

Instructions

- Answer **all** questions.
- Use black ink or black ballpoint pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

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

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	

Approximate timings:

Q1 - 5 minutes
Q2 - 10 minutes
Q3 - 10 minutes
Q4 - 20 minutes
Q5 - 45 minutes

Paper 1 – Section A Style Questions – Contents

- 1) The BFG – Roald Dahl (Pages 1-2)
- 2) The Wonderful Wizard of Oz – L. Frank Baum (Pages 3-4)
- 3) Skellig – David Almond (Pages 5-6)
- 4) Charlotte’s Web – E. B. White (Pages 7-8)
- 5) Goodnight Mister Tom – Michelle Magorian (Pages 9-10)
- 6) Harry Potter and the Philosopher’s Stone – J. K. Rowling (Pages 11-12)
- 7) The Jungle Book – Rudyard Kipling (Pages 13-14)
- 8) Jurassic Park – Michael Crichton (Pages 15-16)
- 9) Of Mice and Men – John Steinbeck (Pages 17-18)
- 10) The Lion, the Witch and the Wardrobe – C. S. Lewis (Pages 19-20)
- 11) Prince Caspian – C. S. Lewis (Pages 21-22)
- 12) The Hunger Games – Suzanne Collins (Pages 23-24)
- 13) The Hobbit – J. R. R. Tolkien (Pages 25-26)
- 14) The Fellowship of the Ring – J. R. R. Tolkien (Pages 27-28)
- 15) Lord of the Flies – William Golding (Pages 29-30)
- 16) Me Before You – Jojo Moyes (Pages 31-32)
- 17) The Railway Children – Edith Nesbit (Pages 33-34)
- 18) Watership Down – Richard Adams (Pages 35-36)
- 19) The Secret Garden – Frances Hodgson Burnett (Pages 37-38)
- 20) Treasure Island – Robert Louis Stevenson (Pages 39-40)

The BFG was published in 1982. The story concentrates on Sophie, an orphan, who is captured by a giant (The Big Friendly Giant). The BFG captures good dreams at night and gives them to children.

1 The giant took off his black cloak and hung it against the wall. Sophie saw that under the cloak
2 he was wearing a sort of collarless shirt and a dirty old leather waistcoat that didn't seem to have any
3 buttons. His trousers were faded green and were far too short in the legs. On his bare feet he was
4 wearing a pair of ridiculous sandals that for some reason had holes cut along each side, with a large
5 hole at the end where his toes stuck out. Sophie, crouching on the floor of the cave in her nightie,
6 gazed back at him through thick steel-rimmed glasses. She was trembling like a leaf in the wind, and a
7 finger of ice was running up and down the length of her spine.

8 'Ha!' shouted the Giant, walking forward and rubbing his hands together. 'What has us got
9 here?' His booming voice rolled around the walls of the cave like a burst of thunder.

10 The Giant picked up the trembling Sophie with one hand and carried her across the cave and
11 put her on the table.

12 Now he really is going to eat me, Sophie thought.

13 The Giant sat down and stared hard at Sophie. He had truly enormous ears. Each one was as big
14 as the wheel of a truck and he seemed to be able to move them inwards and outwards from his head
15 as he wished.

16 'I is hungry!' the Giant boomed. He grinned, showing massive square teeth. The teeth were very
17 white and very square and they sat in his mouth like huge slices of white bread.

18 'P ... please don't eat me,' Sophie stammered.

19 The Giant led out a bellow of laughter. 'Just because I is a giant, you think I is a man-gobbling
20 cannybull!' he shouted. 'You is about right! Giants is all cannybully and murderful! And they *does*
21 gobble up human beans! We is in Giant Country now! Giants is everywhere around! Out there us has
22 the famous Bonecrunching Giant! Bonecrunching Giant crunches up two wopsey whiffing human
23 beans for supper every night! Noise is earbursting! Noise of crunching bones goes crackety-crack for
24 miles around!'

25 'Owch!' Sophie said.

26 'Bonecrunching Giant only gobbles human beans from Turkey,' the Giant said. 'Every night
27 Bonecrucher is galloping off to Turkey to gobble Turks.'

28 Sophie's sense of patriotism was suddenly so bruised by this remark that she became quite
29 angry. 'Why Turks?' she blurted out. 'What's wrong with the English?'

30 'Bonecruching Giant says Turks is tasting oh ever so much juicier and more
31 scrumdiddlyumptious! Bonecruncher says Turkish human beans has a glamourly flavour. He says
32 Turks from Turkey is tasting of turkey.'

Paper 1 – Section A Style Questions – The BFG**Q1**

Read again the first part of the source, **lines 1 to 5**.

List four things about the Giant from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 6 to 12** of the source:

How does the writer use language here to convey Sophie's anxiety (nervousness)?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

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

A reader said, 'This part of the story, where the Giant is describing what Giants are like, shows that they should be feared.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what the Giants are like
- evaluate how the writer conveys Sophie's reaction to what she hears
- support your response with references to the text.

[20 marks]

The Wonderful Wizard of Oz was published in 1900. Dorothy (young girl) lives with her Aunt, Uncle and dog Toto on a farm in Kansas. Dorothy and Toto get caught in a cyclone that deposits them in a magical land.

1 The cyclone had set the house down very gently - for a cyclone - in the midst of a country of
2 marvellous beauty. There were lovely patches of greensward all about, with stately trees bearing rich
3 and luscious fruits. Banks of gorgeous flowers were on every hand, and birds with rare and brilliant
4 plumage sang and fluttered in the trees and bushes. A little way off was a small brook, rushing and
5 sparkling along between green banks, and murmuring in a voice very grateful to a little girl who had
6 lived so long on the dry, grey prairies.

7 While she stood looking eagerly at the strange and beautiful sights, she noticed coming toward
8 her a group of the queerest people she had ever seen. They were not as big as the grown folk she had
9 always been used to; but neither were they very small. In fact, they seemed about as tall as Dorothy,
10 who was a well-grown child for her age, although they were, so far as looks go, many years older.

11 Three were men and one a woman, and all were oddly dressed. They wore round hats that rose
12 to a small point a foot above their heads, with little bells around the brims that tinkled sweetly as
13 they moved. The hats of the men were blue; the little woman's hat was white, and she wore a white
14 gown that hung in pleats from her shoulders. Over it were sprinkled little stars that glistened in the
15 sun like diamonds. The men were dressed in blue, of the same shade as their hats, and wore well-
16 polished boots with a deep roll of blue at the tops. The men, Dorothy thought, were about as old as
17 Uncle Henry, for two of them had beards. But the little woman was doubtless much older. Her face
18 was covered with wrinkles, her hair was nearly white, and she walked rather stiffly.

19 When these people drew near the house where Dorothy was standing in the doorway, they
20 paused and whispered among themselves, as if afraid to come farther. But the little old woman
21 walked up to Dorothy, made a low bow and said, in a sweet voice:

22 "You are welcome, most noble Sorceress, to the land of the Munchkins. We are so grateful to
23 you for having killed the Wicked Witch of the East, and for setting our people free from bondage."

24 Dorothy listened to this speech with wonder. What could the little woman possibly mean by
25 calling her a sorceress, and saying she had killed the Wicked Witch of the East? Dorothy was an
26 innocent, harmless little girl, who had been carried by a cyclone many miles from home; and she had
27 never killed anything in all her life.

28 But the little woman evidently expected her to answer; so Dorothy said, with hesitation, "You
29 are very kind, but there must be some mistake. I have not killed anything."

30 "Your house did, anyway," replied the little old woman, with a laugh, "and that is the same
31 thing. See!" she continued, pointing to the corner of the house. "There are her two feet, still sticking
32 out from under a block of wood."

Q1

Read again the first part of the source, **lines 1 to 6**.

List four things about the country from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 7 to 18** of the source:

How does the writer use language here to present the group of people?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A reviewer said, 'This part of the story, when Dorothy interacts with the people, demonstrates that she is polite and confused.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Dorothy
- evaluate how the writer shows the people are pleased with what Dorothy has done
- support your response with references to the text.

[20 marks]

Skellig was published in 1998. 12-year-old Michael and his family have recently moved into a house. He and his parents are nervous, as his new baby sister was born earlier than expected and may not live.

1 I found him in the garage on a Sunday afternoon. It was the day after we moved into Falconer
2 Road. The winter was ending. Mum had said we'd be moving just in time for the spring. Nobody else
3 was there. Just me. The others were inside the house with Doctor Death, worrying about the baby.

4 He was lying there in the darkness behind the tea chests, in the dust and dirt. It was as if he's
5 been there forever. He was filthy and pale and dried out and I thought he was dead. I couldn't have
6 been more wrong. I'd soon begin to see the truth about him, that there'd never been another
7 creature like him in the world.

8 We called it the garage because that's what the estate agent, Mr Stone, called it. It was more
9 like a demolition site or a rubbish dump or like one of those ancient warehouses they keep pulling
10 down at the quay. Stone led us down the garden, tugged the door open and shone his little torch into
11 the gloom. We shoved our heads in at the doorway with him.

12 'You have to see it with your mind's eye,' he said. 'See it cleaned, with new doors and the roof
13 repaired. See it as a wonderful two-car garage.'

14 He looked at me with a stupid grin on his face.

15 'Or something for you, lad – a hideaway for you and your mates. What about that, eh?'

16 I looked away. I didn't want anything to do with him. All the way round the house it had been
17 the same. Just see it in your mind's eye. Just imagine what could be done. All the way round I kept
18 thinking of the old man, Ernie Myers, that had lived here on his own for years. He's been dead nearly
19 a week before they found him under the table in the kitchen. That's what I saw when Stone told us
20 about seeing with the mind's eye. He even said it when we got to the dining room and there was an
21 old cracked toilet seat sitting there in the corner behind a plywood screen. I just wanted him to shut
22 up, but he whispered that towards the end Ernie couldn't manage the stairs. His bed was brought in
23 here and a toilet was put in so everything was easy for him. Stone looked at me like he didn't think I
24 should know about such things. I wanted to get out, to get back to our old house again, but Mum and
25 Dad took it all in. They went on like it was going to be some big adventure. They bought the house.
26 They started cleaning and scrubbing it and painting it. Then the baby came too early. And here we
27 were.

Q1

Read again the first part of the source, **lines 1 to 7**.

List four things about the creature from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 8 to 15** of the source:

How does the writer use language here to present the garage?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

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

A reviewer said, 'This part of the story, when we learn about Ernie Myers, creates a sad and chilling tone.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of how the character (Michael) feels
- evaluate how the writer creates a sad and chilling tone
- support your response with references to the text.

[20 marks]

Charlotte’s Web was published in 1952. After her father spares the life of a piglet (runt of the litter) from culling, a little girl named Fern Arable lovingly nurtures the piglet, naming him Wilbur.

1 Where's Papa going with that ax?" said Fern to her mother as they were setting the table for
2 breakfast.

3 "Out to the hoghouse," replied Mrs. Arable. "Some pigs were born last night."

4 "I don't see why he needs an ax," continued Fern, who was only eight.

5 "Well," said her mother, "one of the pigs is a runt. It's very small and weak, and it will never
6 amount to anything. So your father has decided to do away with it."

7 "Do away with it?" shrieked Fern. "You mean kill it? Just because it's smaller than the others?"

8 Mrs. Arable put a pitcher of cream on the table. "Don't yell, Fern!" she said. "Your father is
9 right. The pig would probably die anyway."

10 Fern pushed a chair out of the way and ran outdoors. The grass was wet and the earth smelled
11 of springtime. Fern's sneakers were sopping by the time she caught up with her father.

12 "Please don't kill it!" she sobbed. "It's unfair."

13 Mr. Arable stopped walking.

14 "Fern," he said gently, "you will have to learn to control yourself."

15 "Control myself?" yelled Fern. "This is a matter of life and death, and you talk about controlling
16 myself." Tears ran down her cheeks and she took hold of the ax and tried to pull it out of her father's
17 hand.

18 "Fern," said Mr. Arable, "I know more about raising a litter of pigs than you do. A weakling
19 makes trouble. Now run along!"

20 "But it's unfair," cried Fern. "The pig couldn't help being born small, could it? If I had been very
21 small at birth, would you have killed me?"

22 Mr. Arable smiled. "Certainly not," he said, looking down at his daughter with love. "But this is
23 different. A little girl is one thing, a little runty pig is another."

24 "I see no difference," replied Fern, still hanging on to the ax. "This is the most terrible case of
25 injustice I ever heard of."

26 A queer look came over John Arable's face. He seemed almost ready to cry himself.

27 "All right," he said. "You go back to the house and I will bring the runt when I come in. I'll let you
28 start it on a bottle, like a baby. Then you'll see what trouble a pig can be."

29 When Mr. Arable returned to the house half an hour later, he carried a carton under his arm.
30 Fern was upstairs changing her sneakers. The kitchen table was set for breakfast, and the room
31 smelled of coffee, bacon, damp plaster, and wood smoke from the stove.

Paper 1 – Section A Style Questions – Charlotte’s Web**Q1**

Read again the first part of the source, **lines 1 to 6**.

List four things about the runt from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 7 to 17** of the source:

How does the writer use language here to present Fern’s reaction?

You could include the writer’s choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, ‘This part of the story, when Fern persuades her father, creates an emotional response from the reader.’

To what extent do you agree?

In your response, you could:

- consider your own impressions of the father (John Arable)
- evaluate how the writer creates an emotional response
- support your response with references to the text.

[20 marks]

Source A – Goodnight Mister Tom

Goodnight Mister Tom was published in 1981. Willie Beech, a boy who is physically and emotionally abused by his mother is evacuated during WWII (1939), and goes to live with Tom Oakley, a widower in his sixties.

1 Tom took a second look at the child. The boy was thin and sickly- looking, pale with limp sandy
2 hair and dull grey eyes.

3 'His name's Willie,' said the woman.

4 Willie, who had been staring at the ground, looked up. Round his neck, hanging from a piece of
5 string, was a cardboard label. It read 'William Beech'.

6 Tom was well into his sixties, a healthy, robust, stockily-built man with a head of thick white
7 hair. Although he was of average height, in Willie's eyes he was a towering giant with skin like coarse,
8 wrinkled brown paper and a voice like thunder.

9 He glared at Willie. 'You'd best come in,' he said abruptly.

10 The woman gave a relieved smile. 'Thank you so much,' she said, and she backed quickly away
11 and hurried down the tiny path towards the other children. Willie watched her go.

12 'Come on in,' repeated Tom harshly. 'I ent got all day.'

13 Nervously, Willie followed him into a dark hallway. It took a few seconds for his eyes to adjust
14 from the brilliant sunshine he had left to the comparative darkness of the cottage. He could just make
15 out the shapes of a few coats hanging on some wooden pegs and two pairs of boots standing below.
16 'S'pose you'd best know where to put yer things,' muttered Tom, looking up at the coat rack and then
17 down at Willie. He scratched his head. 'Bit 'igh fer you. I'd best put in a low peg.'

18 He opened a door on his left and walked into the front room, leaving Willie in the hallway still
19 clutching onto his brown carrier bag. Through the half- open door he could see a large black cooking
20 range with a fire in it and an old threadbare armchair near by. He shivered. Presently Tom came out
21 with a pencil.

22 'You can put that ole bag down,' he said gruffly. 'You ent goin' no place else.'

23 Willie did so and Tom handed him the pencil. He stared blankly up at him.

24 'Go on,' said Tom, 'I told you before, I ent got all day. Now make a mark so's I know where to put a
25 peg, see.' Willie made a faint dot on the wall beside the hem of one of the large coats. 'Make a nice
26 big 'un so's I can see it clear, like.' Willie drew a small circle and filled it in. Tom leaned down and
27 peered at it. 'Neat little chap, ent you? Gimme yer mackintosh and I'll put it on top o' mine fer now.'

28 With shaking fingers Willie undid his belt and buttons, peeled off the mackintosh and held it in
29 his arms. Tom took it from him and hung it on top of his great-coat. He walked back into the front
30 room. 'Come on,' he said. Willie followed him in.

Paper 1 – Section A Style Questions – Goodnight Mister Tom**Q1**

Read again the first part of the source, **lines 1 to 5**.

List four things about Willie from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 6 to 12** of the source:

How does the writer use language here to present Tom?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 13 to the end**.

A student said, 'This part of the story, when they enter the cottage, shows Tom is going to be supportive to Willie.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Tom
- evaluate how the writer presents Willie
- support your response with references to the text.

[20 marks]

Harry Potter and the Philosopher's Stone was published in 1997. Harry Potter is summoned from his life as an unwanted child to become a student at Hogwarts – a school for wizards and witches.

1 The storm raged more and more ferociously as the night went on. Harry couldn't sleep. He
2 shivered and turned over, trying to get comfortable, his stomach rumbling with hunger. Dudley's
3 snores were drowned by the low rolls of thunder that started near midnight. The lighted dial of
4 Dudley's watch, which was dangling over the edge of the sofa on his fat wrist, told Harry he'd be
5 eleven in ten minutes' time. He lay and watched his birthday tick nearer, wondering if the Dursleys
6 would remember at all, wondering where the letter writer was now.

7 Five minutes to go. Harry heard something creak outside. He hoped the roof wasn't going to fall
8 in, although he might be warmer if it did. Four minutes to go. Maybe the house in Privet Drive would
9 be so full of letters when they got back that he'd be able to steal one somehow.

10 Three minutes to go. Was that the sea, slapping hard on the rock like that? And (two minutes to
11 go) what was that funny crunching noise? Was the rock crumbling into the sea?

12 One minute to go and he'd be eleven. Thirty seconds... twenty... ten... nine — maybe he'd wake
13 Dudley up, just to annoy him — three... two... one...

14 BOOM.

15 The whole shack shivered and Harry sat bolt upright, staring at the door. Someone was outside,
16 knocking to come in.

17 BOOM. They knocked again. Dudley jerked awake.

18 "Where's the cannon?" he said stupidly.

19 There was a crash behind them and Uncle Vernon came skidding into the room. He was holding
20 a rifle in his hands – now they knew what had been in the long, thin package he had brought with
21 them.

22 "Who's there?" he shouted. "I warn you — I'm armed!"

23 There was a pause. Then —

24 SMASH!

25 The door was hit with such force that it swung clean off its hinges and with a deafening crash
26 landed flat on the floor.

27 A giant of a man was standing in the doorway. His face was almost completely hidden by a long,
28 shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black
29 beetles under all the hair.

30 The giant squeezed his way into the hut, stooping so that his head just brushed the ceiling. He
31 bent down, picked up the door, and fitted it easily back into its frame. The noise of the storm outside
32 dropped a little. He turned to look at them all.

Q1

Read again the first part of the source, **lines 1 to 6**.

List four things about Harry from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 7 to 21** of the source:

How does the writer use language here to present the situation?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 25 to the end**.

A reader said, 'This part of the story, when the giant arrives, creates fear and suspense.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the giant
- evaluate how the writer conveys the giant's arrival
- support your response with references to the text.

[20 marks]

The Jungle Book was published in 1894. It's an adventure story about a young boy (Mowgli) who becomes a member of the Seeonee Wolf Pack. A cruel tiger named Shere Khan plots against him and the pack leader.

1 In the Cold Lairs the Monkey-People were not thinking of Mowgli's friends at all. They had
2 brought the boy to the Lost City, and were very much pleased with themselves for the time. Mowgli
3 had never seen an Indian city before, and though this was almost a heap of ruins it seemed very
4 wonderful and splendid. Some king had built it long ago on a little hill. You could still trace the stone
5 causeways that led up to the ruined gates where the last splinters of wood hung to the worn, rusted
6 hinges. Trees had grown into and out of the walls; the battlements were tumbled down and decayed,
7 and wild creepers hung out of the windows of the towers on the walls in bushy hanging clumps.

8 A great roofless palace crowned the hill, and the marble of the courtyards and the fountains
9 was split, and stained with red and green, and the very cobblestones in the courtyard where the
10 king's elephants used to live had been thrust up and apart by grasses and young trees. From the
11 palace you could see the rows and rows of roofless houses that made up the city looking like empty
12 honeycombs filled with blackness; the shapeless block of stone that had been an idol in the square
13 where four roads met; the pits and dimples at street corners where the public wells once stood, and
14 the shattered domes of temples with wild figs sprouting on their sides. The monkeys called the place
15 their city, and pretended to despise the Jungle-People because they lived in the forest. And yet they
16 never knew what the buildings were made for nor how to use them. They would sit in circles on the
17 hall of the king's council chamber, and scratch for fleas and pretend to be men; or they would run in
18 and out of the roofless houses and collect pieces of plaster and old bricks in a corner, and forget
19 where they had hidden them, and fight and cry in scuffling crowds, and then break off to play up and
20 down the terraces of the king's garden, where they would shake the rose trees and the oranges in
21 sport to see the fruit and flowers fall. They explored all the passages and dark tunnels in the palace
22 and the hundreds of little dark rooms, but they never remembered what they had seen and what
23 they had not; and so drifted about in ones and twos or crowds telling each other that they were doing
24 as men did. They drank at the tanks and made the water all muddy, and then they fought over it, and
25 then they would all rush together in mobs and shout: "There is no one in the jungle so wise and good
26 and clever and strong and gentle as the Bandar-log." Then all would begin again till they grew tired of
27 the city and went back to the tree-tops, hoping the Jungle-People would notice them.

28 Mowgli, who had been trained under the Law of the Jungle, did not like or understand this kind
29 of life. The monkeys dragged him into the Cold Lairs late in the afternoon...they joined hands and
30 danced about and sang their foolish songs.

Paper 1 – Section A Style Questions – The Jungle Book**Q1**

Read again the first part of the source, **lines 1 to 7**.

List four things about the Lost City from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 8 to 14** of the source:

How does the writer use language here to describe the palace and surrounding environment?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 14 to the end**.

A student said, 'This part of the story, when the monkey behaviour is being described, shows they are careless and ignorant.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the monkeys
- evaluate how the writer has created these impressions
- support your response with references to the text.

[20 marks]

Jurassic Park was published in 1990. Science has managed to bring back dinosaurs - its creators construct a zoo called Jurassic Park. But an act of sabotage leaves the visitors at the mercy of the vicious creatures.

1 There was another jolting impact, and pieces of glass fell all around him. Tim felt rain. He looked
2 up and saw that the front windshield had broken out. There was just a jagged rim of glass and,
3 beyond, the big head of the dinosaur.

4 *Looking down at him.*

5 Tim felt a sudden chill and then the head rushed forward toward him, the jaws open. There was
6 the squeal of metal against teeth, and he felt the hot stinking breath of the animal and a thick tongue
7 stuck into the car through the windshield opening. The tongue slapped wetly around inside the car—
8 he felt the hot lather of dinosaur saliva—and the tyrannosaur roared—a deafening sound inside the
9 car—

10 The head pulled away abruptly.

11 Tim scrambled up, avoiding the dent in the roof. There was still room to sit on the front seat by
12 the passenger door. The tyrannosaur stood in the rain near the front fender. It seemed confused by
13 what had happened to it. Blood dripped freely from its jaws.

14 The tyrannosaur looked at Tim, cocking its head to stare with one big eye. The head moved
15 close to the car, sideways, and peered in. Blood splattered on the dented hood of the Land Cruiser,
16 mixing with the rain.

17 It can't get to me, Tim thought. It's too big.

18 Then the head pulled away, and in the flare of lightning he saw the hind leg lift up. And the
19 world tilted crazily as the Land Cruiser slammed over on its side, the windows splatting in the mud.
20 He saw Lex fall helplessly against the side window, and he fell down beside her, banging his head. Tim
21 felt dizzy. Then the tyrannosaur's jaws clamped onto the window frame, and the whole Land Cruiser
22 was lifted up into the air, and shaken.

23 "Timmy!" Lex shrieked, so near to his ear that it hurt. She was suddenly awake, and he grabbed
24 her as the tyrannosaur crashed the car down again. Tim felt a stabbing pain in his side, and his sister
25 fell on top of him. The car went up again, tilting crazily. Lex shouted "*Timmy!*" and he saw the door
26 give way beneath her, and she fell out of the car into the mud, but Tim couldn't answer, because in
27 the next instant everything swung crazily—he saw the trunks of the palm trees sliding downward past
28 him—moving sideways through the air—he glimpsed the ground very far below—the hot roar of the
29 tyrannosaur—the blazing eye—the tops of the palm trees—

30 And then, with a metallic scraping shriek, the car fell from the tyrannosaur's jaws, a sickening
31 fall, and Tim's stomach heaved in the moment before the world became totally black, and silent.

Paper 1 – Section A Style Questions – Jurassic Park**Q1**

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

List four things about what the dinosaur does from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 10 to 17** of the source:

How does the writer use language here to describe the situation?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the middle of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A reviewer said, 'This part of the story, when the tyrannosaurus is attacking the Land Cruiser, creates a tense atmosphere and gives the impression that the children are not going to survive.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the tyrannosaurus
- evaluate how the writer creates a tense atmosphere
- support your response with references to the text.

[20 marks]

Of Mice and Men was published in 1937 and it is set during the Great Depression in California. It is a story about the economic hardship that migrant farm workers had to endure.

1 A tall man stood in the doorway. He held a crushed Stetson hat under his arm while
2 he combed his long, black, damp hair straight back. Like the others he wore blue jeans and a
3 short denim jacket. When he had finished combing his hair he moved into the room,
4 and he moved with a majesty achieved only by royalty and master craftsmen.
5 He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules
6 with a single line to the leaders. He was capable of killing a fly on the wheeler's butt with a bull
7 whip without touching the mule. There was a gravity in his manner and a quiet so profound
8 that all talk stopped when he spoke. His authority was so great that his word was taken on any
9 subject, be it politics or love. This was Slim, the jerkline skinner. His hatchet face was ageless.
10 He might have been thirty-five or fifty. His ear heard more than was said to him, and his slow
11 speech had overtones not of thought, but of understanding beyond thought. His hands, large
12 and lean, were as delicate in their action as those of a temple dancer.

13 He smoothed out his crushed hat, creased it in the middle and put it on. He looked kindly
14 at the two in the bunk house. "It's brighter'n a bitch outside," he said gently. "Can't hardly see
15 nothing in here. You the new guys?"

16 "Just come," said George.

17 "Gonna buck barley?"

18 "That's what the boss says."

19 Slim sat down on a box across the table from George. He studied the solitaire hand that
20 was upside down to him. "Hope you get on my team," he said. His voice was very gentle. "I
21 gotta pair of punks on my team that don't know a barley bag from a blue ball. You guys ever
22 bucked any barley?"

23 "Hell, yes," said George. "I ain't nothing to scream about, but that big bastard there can
24 put up more grain alone than most pairs can."

25 Lennie, who had been following the conversation back and forth with his eyes, smiled
26 complacently at the compliment. Slim looked approvingly at George for having given the
27 compliment. He leaned over the table and snapped the corner of a loose card. "You guys
28 travel around together?" His tone was friendly. It invited confidence without demanding it.

29 "Sure," said George. "We kinda look after each other." He indicated Lennie with his
30 thumb. "He ain't bright. Hell of a good worker, though. Hell of a nice fella, but he ain't bright.
31 I've knew him for a long time."

Q1

Read again the first part of the source, **lines 1 to 4**.

List four things about Slim from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 5 to 12** of the source:

How does the writer use language here to convey what Slim is like?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, 'This part of the story, where Slim is introduced for the first time, shows he is a natural leader and respectful to others.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Slim
- evaluate how the writer presents Slim and how he interacts with George
- support your response with references to the text.

[20 marks]

The Lion, the Witch and the Wardrobe was published in 1950. Four siblings are evacuated during the war to live with a professor. Lucy finds a wardrobe which doubles as a magic portal to a land called Narnia.

1 "This must be a simply enormous wardrobe!" thought Lucy, going still further in and pushing the
2 soft folds of the coats aside to make room for her. Then she noticed that there was something
3 crunching under her feet. "I wonder is that more mothballs?" she thought, stooping down to feel it
4 with her hand. But instead of feeling the hard, smooth wood of the floor of the wardrobe, she felt
5 something soft and powdery and extremely cold. "This is very queer," she said, and went on a step or
6 two further.

7 Next moment she found that what was rubbing against her face and hands was no longer soft
8 fur but something hard and rough and even prickly. "Why, it is just like branches of trees!" exclaimed
9 Lucy. And then she saw that there was a light ahead of her; not a few inches away where the back of
10 the wardrobe ought to have been, but a long way off. Something cold and soft was falling on her. A
11 moment later she found that she was standing in the middle of a wood at night-time with snow under
12 her feet and snowflakes falling through the air.

13 Lucy felt a little frightened, but she felt very inquisitive and excited as well. She looked back
14 over her shoulder and there, between the dark tree trunks; she could still see the open doorway of
15 the wardrobe and even catch a glimpse of the empty room from which she had set out. (She had, of
16 course, left the door open, for she knew that it is a very silly thing to shut oneself into a wardrobe.) It
17 seemed to be still daylight there. "I can always get back if anything goes wrong," thought Lucy. She
18 began to walk forward, crunch-crunch over the snow and through the wood towards the other light.
19 In about ten minutes she reached it and found it was a lamp-post. As she stood looking at it,
20 wondering why there was a lamp-post in the middle of a wood and wondering what to do next, she
21 heard a pitter patter of feet coming towards her. And soon after that a very strange person stepped
22 out from among the trees into the light of the lamp-post.

23 He was only a little taller than Lucy herself and he carried over his head an umbrella, white with
24 snow. From the waist upwards he was like a man, but his legs were shaped like a goat's (the hair on
25 them was glossy black) and instead of feet he had goat's hoofs. He also had a tail, but Lucy did not
26 notice this at first because it was neatly caught up over the arm that held the umbrella so as to keep it
27 from trailing in the snow. He had a red woollen muffler round his neck and his skin was rather reddish
28 too. He had a strange, but pleasant little face, with a short pointed beard and curly hair, and out of
29 the hair there stuck two horns, one on each side of his forehead. One of his hands, as I have said, held
30 the umbrella: in the other arm he carried several brown-paper parcels. What with the parcels and the
31 snow it looked just as if he had been doing his Christmas shopping. He was a Faun. And when he saw
32 Lucy he gave such a start of surprise that he dropped all his parcels.

Paper 1 – Section A Style Questions – The Lion, the Witch and the Wardrobe**Q1**

Read again the first part of the source, **lines 1 to 6**.

List four things about the wardrobe from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 7 to 19** of the source:

How does the writer use language here to describe the setting?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 21 to the end**.

A reader said, 'This part of the story, when Lucy sees the Faun, implies that she has entered a magical world. The Faun doesn't appear to pose a threat.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the Faun
- evaluate how the writer shows he is not threatening
- support your response with references to the text.

[20 marks]

Prince Caspian was published in 1951. *Prince Caspian* is the sequel to *The Lion, the Witch and the Wardrobe*. The four children return to the magical land of Narnia, but it is set about 1300 years later.

1 Prince Caspian lived in a great castle in the centre of Narnia with his uncle, Miraz, the King of
2 Narnia, and his aunt, who had red hair and was called Queen Prunaprismia. His father and mother
3 were dead and the person whom Caspian loved best was his nurse, and though (being a prince) he
4 had wonderful toys which would do almost anything but talk, he liked best the last hour of the day
5 when the toys had all been put back in their cupboards and Nurse would tell him stories.

6 He did not care much for his uncle and aunt, but about twice a week his uncle would send for
7 him and they would walk up and down together for half an hour on the terrace at the south side of
8 the castle. One day, while they were doing this, the King said to him, "Well, boy, we must soon teach
9 you to ride and use a sword. You know that your aunt and I have no children, so it looks as if you
10 might have to be King when I'm gone. How shall you like that, eh?"

11 "I don't know, Uncle," said Caspian.

12 "Don't know, eh?" said Miraz. "Why, I should like to know what more anyone could wish for!"

13 "All the same, I do wish," said Caspian.

14 "What do you wish?" asked the King.

15 "I wish - I wish - I wish I could have lived in the Old Days," said Caspian. (He was only a very little
16 boy at the time.)

17 Up till now King Miraz had been talking in the tiresome way that some grown-ups have, which
18 makes it quite clear that they are not really interested in what you are saying, but now he suddenly
19 gave Caspian a very sharp look.

20 "Eh? What's that?" he said. "What old days do you mean?"

21 "Oh, don't you know, Uncle?" said Caspian. "When everything was quite different. When all the
22 animals could talk, and there were nice people who lived in the streams and the trees. Naiads and
23 Dryads they were called. And there were Dwarfs. And there were lovely little Fauns in all the woods.
24 They had feet like goats. And -"

25 "That's all nonsense, for babies," said the King sternly. "Only fit for babies, do you hear? You're
26 getting too old for that sort of stuff. At your age you ought to be thinking of battles and adventures,
27 not fairy tales."

28 "Oh, but there were battles and adventures in those days," said Caspian. "Wonderful
29 adventures. Once there was a White Witch and she made herself Queen of the whole country. And
30 she made it so that it was always winter. And then two boys and two girls came from somewhere and
31 so they killed the Witch and they were made Kings and Queens of Narnia, and their names were
32 Peter and Susan and Edmund and Lucy. And so they reigned for ever so long and everyone had a
33 lovely time, and it was all because of Aslan -"

Paper 1 – Section A Style Questions – Prince Caspian**Q1**

Read again the first part of the source, **lines 1 to 5**.

List four things about Prince Caspian from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 6 to 16** of the source:

How does the writer use language here to describe the situation?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 17 to the end**.

A student said, 'This part of the story, when Prince Caspian expresses his desires, shows he differs quite a lot from his uncle.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Prince Caspian
- evaluate how the writer presents the uncle, King Miraz
- support your response with references to the text.

[20 marks]

The Hunger Games was published in 2008. The story follows 16-year-old Katniss Everdeen, a girl from District 12, who volunteers for the 74th Hunger Games in place of her younger sister Primrose Everdeen.

1 Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to
2 the morning shift at this hour. Men and women with hunched shoulders, swollen knuckles, many who
3 have long since stopped trying to scrub the coal dust out of their broken nails, the lines of their
4 sunken faces. But today the black cinder streets are empty. Shutters on the squat gray houses are
5 closed. The reaping isn't until two. May as well sleep in. If you can.

6 Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy
7 field called the Meadow. Separating the Meadow from the woods, in fact enclosing all of District 12,
8 is a high chain-link fence topped with barbed-wire loops. In theory, it's supposed to be electrified
9 twenty-four hours a day as a deterrent to the predators that live in the woods — packs of wild dogs,
10 lone cougars, bears — that used to threaten our streets. But since we're lucky to get two or three
11 hours of electricity in the evenings, it's usually safe to touch. Even so, I always take a moment to
12 listen carefully for the hum that means the fence is live. Right now, it's silent as a stone. Concealed by
13 a clump of bushes, I flatten out on my belly and slide under a two-foot stretch that's been loose for
14 years. There are several other weak spots in the fence, but this one is so close to home I almost
15 always enter the woods here.

16 As soon as I'm in the trees, I retrieve a bow and sheath of arrows from a hollow log. Electrified
17 or not, the fence has been successful at keeping the flesh-eaters out of District 12. Inside the woods
18 they roam freely, and there are added concerns like venomous snakes, rabid animals, and no real
19 paths to follow. But there's also food if you know how to find it. My father knew and he taught me
20 some before he was blown to bits in a mine explosion. There was nothing even to bury. I was eleven
21 then. Five years later, I still wake up screaming for him to run.

22 Even though trespassing in the woods is illegal and poaching carries the severest of penalties,
23 more people would risk it if they had weapons. But most are not bold enough to venture out with just
24 a knife. My bow is a rarity, crafted by my father along with a few others that I keep well hidden in the
25 woods, carefully wrapped in waterproof covers. My father could have made good money selling
26 them, but if the officials found out he would have been publicly executed for inciting a rebellion.
27 Most of the Peacekeepers turn a blind eye to the few of us who hunt because they're as hungry for
28 fresh meat as anybody is. In fact, they're among our best customers. But the idea that someone
29 might be arming the Seam would never have been allowed.

30 In the fall, a few brave souls sneak into the woods to harvest apples. But always in sight of the
31 Meadow. Always close enough to run back to the safety of District 12 if trouble arises. "District
32 Twelve. Where you can starve to death in safety," I mutter.

Paper 1 – Section A Style Questions – The Hunger Games**Q1**

Read again the first part of the source, **lines 1 to 5**.

List four things about the Seam from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 6 to 15** of the source:

How does the writer use language here to present the setting?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 22 to the end**.

A student said, 'This part of the story, where the character is trespassing, shows that District 12 is a dangerous and desperate place to live.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of District 12
- evaluate how the writer conveys the main character
- support your response with references to the text.

[20 marks]

The Hobbit was published in 1937. It is a tale of high adventure, undertaken by a company of dwarves, in search of dragon-guarded gold. A reluctant partner in this quest is Bilbo Baggins.

1 Deep down here by the dark water lived old Gollum, a small slimy creature. I don't know where
2 he came from, nor who or what he was. He was Gollum—as dark as darkness, except for two big
3 round pale eyes in his thin face. He had a little boat, and he rowed about quite quietly on the lake; for
4 lake it was, wide and deep and deadly cold. He paddled it with large feet dangling over the side, but
5 never a ripple did he make. Not he. He was looking out of his pale lamp-like eyes for blind fish, which
6 he grabbed with his long fingers as quick as thinking. He liked meat too. Goblin he thought good,
7 when he could get it; but he took care they never found him out. He just throttled them from behind,
8 if they ever came down alone anywhere near the edge of the water, while he was prowling about.
9 They very seldom did, for they had a feeling that something unpleasant was lurking down there,
10 down at the very roots of the mountain. They had come on the lake, when they were tunnelling down
11 long ago, and they found they could go no further; so there their road ended in that direction, and
12 there was no reason to go that way—unless the Great Goblin sent them. Sometimes he took a fancy
13 for fish from the lake, and sometimes neither goblin nor fish came back.

14 Actually Gollum lived on a slimy island of rock in the middle of the lake. He was watching Bilbo
15 now from the distance with his pale eyes like telescopes. Bilbo could not see him, but he was
16 wondering a lot about Bilbo, for he could see that he was no goblin at all.

17 Gollum got into his boat and shot off from the island, while Bilbo was sitting on the brink
18 altogether flummoxed and at the end of his way and his wits. Suddenly up came Gollum and
19 whispered and hissed:

20 “Bless us and splash us, my precioussss! I guess it's a choice feast; at least a tasty morsel it'd
21 make us, gollum!” And when he said gollum he made a horrible swallowing noise in his throat. That is
22 how he got his name, though he always called himself ‘my precious’.

23 The hobbit jumped nearly out of his skin when the hiss came in his ears, and he suddenly saw
24 the pale eyes sticking out at him.

25 “Who are you?” he said, thrusting his dagger in front of him.

26 “What iss he, my precious?” whispered Gollum (who always spoke to himself through never
27 having anyone else to speak to). This is what he had come to find out, for he was not really very
28 hungry at the moment, only curious; otherwise he would have grabbed first and whispered
29 afterwards.

30 “I am Mr. Bilbo Baggins. I have lost the dwarves and I have lost the wizard, and I don't know
31 where I am; and I don't want to know, if only I can get away.”

32 “What's he got in his handses?” said Gollum, looking at the sword, which he did not quite like.

Paper 1 – Section A Style Questions – The Hobbit

Q1

Read again the first part of the source, **lines 1 to 4**.

List four things about Gollum from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 5 to 16** of the source:

How does the writer use language here to describe Gollum's actions and his environment?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the middle of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 17 to the end**.

A reviewer said, 'This part of the story, when Bilbo meets Gollum, shows he is mysterious and potentially dangerous.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Gollum
- evaluate how the writer shows he is both mysterious and dangerous
- support your response with references to the text.

[20 marks]

The Fellowship of the Ring was published in 1954. The future of civilisation rests in what happens to the One Ring. Fate has placed it in the keeping of a Hobbit called Frodo, but powerful forces seek to take it.

1 Suddenly Frodo noticed that a strange-looking weatherbeaten man, sitting in the shadows near
2 the wall, was also listening intently to the hobbit-talk. He had a tall tankard in front of him, and was
3 smoking a long-stemmed pipe curiously carved. His legs were stretched out before him, showing high
4 boots of supple leather that fitted him well, but had seen much wear and were now caked with mud.
5 A travel-stained cloak of heavy dark-green cloth was drawn close about him, and in spite of the heat
6 of the room he wore a hood that overshadowed his face; but the gleam of his eyes could be seen as
7 he watched the hobbits.

8 ‘Who is that?’ Frodo asked, when he got a chance to whisper to Mr. Butterbur. ‘I don’t think you
9 introduced him?’

10 ‘Him?’ said the landlord in an answering whisper, cocking an eye without turning his head. ‘I
11 don’t rightly know. He is one of the wandering folk – Rangers we call them. He seldom talks: not but
12 what he can tell a rare tale when he has the mind. He disappears for a month, or a year, and then he
13 pops up again. He was in and out pretty often last spring; but I haven’t seen him about lately. What
14 his right name is I’ve never heard: but he’s known round here as Strider. Goes about at a great pace
15 on his long shanks; though he don’t tell nobody what cause he has to hurry. But there’s no accounting
16 for East and West, as we say in Bree, meaning the Rangers and the Shire-folk, begging your pardon.
17 Funny you should ask about him.’ But at that moment Mr. Butterbur was called away by a demand
18 for more ale and his last remark remained unexplained.

19 Frodo found that Strider was now looking at him, as if he had heard or guessed all that had been
20 said. Presently, with a wave of his hand and a nod, he invited Frodo to come over and sit by him. As
21 Frodo drew near he threw back his hood, showing a shaggy head of dark hair flecked with grey, and in
22 a pale stern face a pair of keen grey eyes.

23 ‘I am called Strider,’ he said in a low voice. ‘I am very pleased to meet you, Master – Underhill, if
24 old Butterbur got your name right.’

25 ‘He did,’ said Frodo stiffly. He felt far from comfortable under the stare of those keen eyes.

26 ‘Well, Master Underhill,’ said Strider, ‘if I were you, I should stop your young friends from
27 talking too much. Drink, fire, and chance-meeting are pleasant enough, but, well – this isn’t the Shire.
28 There are queer folk about. Though I say it as shouldn’t, you may think,’ he added with a wry smile,
29 seeing Frodo’s glance. ‘And there have been even stranger travellers through Bree lately,’ he went
30 on, watching Frodo’s face.

31 Frodo returned his gaze but said nothing; and Strider made no further sign.

Paper 1 – Section A Style Questions – The Fellowship of the Ring**Q1**

Read again the first part of the source, **lines 1 to 5**.

List four things about the man from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 5 to 18** of the source:

How does the writer use language here to present Strider?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the middle of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A reader said, 'This part of the story, when Frodo interacts with Strider, shows that he is intimidating, yet pleasant.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Strider
- evaluate how the writer shows Strider is both intimidating and pleasant
- support your response with references to the text.

[20 marks]

Lord of the Flies was published in 1954. The book focuses on a group of British boys stranded on an uninhabited island and their disastrous attempt to govern themselves.

1 The boy with fair hair lowered himself down the last few feet of rock and began to pick his way
2 towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his
3 grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar
4 smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and
5 broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this
6 cry was echoed by another.

7 'Hi!' it said, 'wait a minute!'

8 The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

9 'Wait a minute,' the voice said, 'I got caught up.'

10 The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle
11 seem for a moment like the Home Counties.

12 The voice spoke again.

13 'I can't hardly move with all these creeper things.'

14 The owner of the voice came backing out of the under-growth so that twigs scratched on a
15 greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He
16 bent down, removed the thorns carefully, and turned round. He was shorter than the fair boy and
17 very fat. He came forward, searching out safe lodgements for his feet, and then looked up through
18 thick spectacles.

19 'Where's the man with the megaphone?'

20 The fair boy shook his head.

21 'This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't
22 any grown-ups anywhere.' The fat boy looked startled.

23 'There was that pilot. But he wasn't in the passenger tube, he was up in the cabin in front.'

24 The fair boy was peering at the reef through screwed-up eyes. 'All them other kids,' the fat boy
25 went on. 'Some of them must have got out. They must have, mustn't they?'

26 The fair boy began to pick his way as casually as possible towards the water. He tried to be
27 offhand and not too obviously uninterested, but the fat boy hurried after him. 'Aren't there any
28 grown-ups at all?'

29 'I don't think so.'

30 The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the
31 middle of the scar he stood on his head and grinned at the reversed fat boy.

32 'No grown-ups!'

Q1

Read again the first part of the source, **lines 1 to 6**.

List four things about the boy from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 7 to 18** of the source:

How does the writer use language here to present the 'fat' boy?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A reviewer said, 'This part of the story, where two characters are introduced, shows that they are very different.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the two characters
- evaluate how the writer conveys the two characters
- support your response with references to the text.

[20 marks]

Me Before You was published in 2012. Louisa (26) works to help her family make ends meet. She becomes a caregiver for Will Traynor (35), a wealthy young banker left paralysed from an accident two years earlier.

1 I snapped my mobile phone shut, and blew out my cheeks. I went through the laundry basket in
2 the bathroom, managing to raise a paltry quarter load of washing, and spent some minutes checking
3 the instructions to the machine. I didn't want to mis-programme it or do anything which might
4 prompt Will or Mrs Traynor to look at me like I was stupid again. I started the washing machine and
5 stood there, trying to work out what else I could legitimately do. I pulled the vacuum cleaner from the
6 hall cupboard and ran it up and down the corridor and into the two bedrooms, thinking all the while
7 that if my parents could see me they would have insisted on taking a commemorative photograph.
8 The spare bedroom was almost empty, like a hotel room. I suspected Nathan did not stay over often. I
9 thought I probably couldn't blame him.

10 I hesitated outside Will Traynor's bedroom, then reasoned that it needed vacuuming just like
11 anywhere else. There was a built-in shelf unit along one side, upon which sat around twenty framed
12 photographs.

13 As I vacuumed around the bed, I allowed myself a quick peek at them. There was a man bungee
14 jumping from a cliff, his arms outstretched like a statue of Christ. There was a man who might have
15 been Will in what looked like jungle, and him again in the midst of a group of drunken friends. The
16 men wore bow ties and dinner jackets and had their arms around each other's shoulders.
17 There he was on a ski slope, beside a girl with dark glasses and long blonde hair. I stooped, to get a
18 better view of him in his ski goggles. He was clean-shaven in the photograph, and even in the bright
19 light his face had that expensive sheen to it that moneyed people get through going on holiday three
20 times a year. He had broad, muscular shoulders visible even through his ski jacket. I put the
21 photograph carefully back on the table and continued to vacuum around the back of the bed. Finally,
22 I turned the vacuum cleaner off, and began to wind the cord up. As I reached down to unplug it, I
23 caught a movement in the corner of my eye and jumped, letting out a small shriek. Will Traynor was
24 in the doorway, watching me.

25 'Courchevel. Two and a half years ago.'

26 I blushed. 'I'm sorry. I was just –'

27 'You were just looking at my photographs. Wondering how awful it must be to live like that and
28 then turn into a cripple.'

29 'No.' I blushed even more furiously.

30 'The rest of my photographs are in the bottom drawer if you find yourself overcome with
31 curiosity again,' he said.

32 And then with a low hum the wheelchair turned to the right, and he disappeared.

Paper 1 – Section A Style Questions – Me Before You**Q1**

Read again the first part of the source, **lines 1 to 4**.

List four things about what Louisa does from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 10 to 22** of the source:

How does the writer use language here to describe Will Traynor in the photographs?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 22 to the end**.

A reviewer said, 'This part of the story, when Will speaks to Louisa about the photographs, is particularly tense.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Will and Louisa
- evaluate how the writer makes the passage tense
- support your response with references to the text.

[20 marks]

The Railway Children was published in 1906. It about a family who move from London to a house near the railway in Yorkshire, after the imprisonment of the father, falsely accused of spying.

1 Mother was nearly always out. Meals were dull and dirty. The between-maid was sent away,
2 and Aunt Emma came on a visit. Aunt Emma was much older than Mother. She was going abroad to
3 be a governess. She was very busy getting her clothes ready, and they were very ugly, dingy clothes,
4 and she had them always littering about, and the sewing-machine seemed to whirl—on and on all day
5 and most of the night. Aunt Emma believed in keeping children in their proper places. And they more
6 than returned the compliment. Their idea of Aunt Emma's proper place was anywhere where they
7 were not. So they saw very little of her. They preferred the company of the servants, who were more
8 amusing. Cook, if in a good temper, could sing comic songs, and the housemaid, if she happened not
9 to be offended with you, could imitate a hen that has laid an egg, a bottle of champagne being
10 opened, and could mew like two cats fighting. The servants never told the children what the bad
11 news was that the gentlemen had brought to Father. But they kept hinting that they could tell a great
12 deal if they chose—and this was not comfortable.

13 One day when Peter had made a booby trap over the bath-room door, and it had acted
14 beautifully as Ruth passed through, that red-haired parlour-maid caught him and boxed his ears.

15 "You'll come to a bad end," she said furiously, "you nasty little limb, you! If you don't mend your
16 ways, you'll go where your precious Father's gone, so I tell you straight!"

17 Roberta repeated this to her Mother, and next day Ruth was sent away.

18 Then came the time when Mother came home and went to bed and stayed there two days and
19 the Doctor came, and the children crept wretchedly about the house and wondered if the world was
20 coming to an end.

21 Mother came down one morning to breakfast, very pale and with lines on her face that used
22 not to be there. And she smiled, as well as she could, and said:—

23 "Now, my pets, everything is settled. We're going to leave this house, and go and live in the
24 country. Such a ducky dear little white house. I know you'll love it."

25 A whirling week of packing followed—not just packing clothes, like when you go to the seaside,
26 but packing chairs and tables, covering their tops with sacking and their legs with straw.

27 All sorts of things were packed that you don't pack when you go to the seaside. Crockery,
28 blankets, candlesticks, carpets, bedsteads, saucepans, and even fenders and fire-irons.

Paper 1 – Section A Style Questions – The Railway Children

Q1

Read again the first part of the source, **lines 1 to 7**.

List four things about Aunt Emma from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 8 to 17** of the source:

How does the writer use language here to present the servants?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 18 to the end**.

A student said, 'This part of the story, when Mother is being portrayed, shows that she has been affected in many ways by the absence of Father.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Mother
- evaluate how the writer conveys these impressions
- support your response with references to the text.

[20 marks]

Watership Down was published in 1972. The story, which is set in the South of England, is about a group of rabbits seeking a new place to live after escaping the destruction of their warren.

1 The two rabbits went up to the board at a hopping run and crouched in a patch of nettles on the
2 far side, wrinkling their noses at the smell of a dead cigarette end somewhere in the grass. Suddenly
3 Fiver shivered and cowered down.

4 "Oh, Hazel! This is where it comes from! I know now - something very bad! Some terrible thing -
5 coming closer and closer."

6 He began to whimper with fear.

7 "What sort of thing -- what do you mean? I thought you said there was no danger?"

8 "I don't know what it is," answered Fiver wretchedly. "There isn't any danger here, at this
9 moment. But it's coming -- it's coming. Oh, Hazel, look! The field! It's covered with blood!"

10 "Don't be silly, it's only the light of the sunset. Fiver, come on, don't talk like this, you're
11 frightening me!"

12 Fiver sat trembling and crying among the nettles as Hazel tried to reassure him and to find out
13 what it could be that had suddenly driven him beside himself. If he was terrified, why did he not run
14 for safety, as any sensible rabbit would? But Fiver could not explain and only grew more and more
15 distressed. At last Hazel said,

16 "Fiver, you can't sit crying here. Anyway, it's getting dark. We'd better go back to the burrow."

17 "Back to the burrow?" whimpered Fiver. "It'll come there -- don't think it won't! I tell you, the
18 field's full of blood--"

19 "Now stop it," said Hazel firmly. "Just let me look after you for a bit. Whatever the trouble is, it's
20 time we got back."

21 He ran down the field and over the brook to the cattle wade. Here there was a delay, for Fiver –
22 surrounded on all sides by the quiet summer evening – became helpless and almost paralyzed with
23 fear. When at last Hazel had got him back to the ditch, he refused at first to go underground and
24 Hazel had almost to push him down the hole.

25 The sun set behind the opposite slope. The wind turned colder, with a scatter of rain, and in less
26 than an hour it was dark. All colour had faded from the sky, and although the big board by the gate
27 creaked slightly in the night wind (as though to insist that it had not disappeared in the darkness, but
28 was still firmly where it had been put), there was no passer-by to read the sharp, hard letters that cut
29 straight as black knives across its white surface. They said:

30 THIS IDEALLY SITUATED ESTATE, COMPRISING SIX ACRES OF EXCELLENT BUILDING LAND, IS TO
31 BE DEVELOPED WITH HIGH CLASS MODERN RESIDENCES BY SUTCH AND MARTIN, LIMITED, OF
32 NEWBURY, BERKS.

Paper 1 – Section A Style Questions – Watership Down**Q1**

Read again the first part of the source, **lines 1 to 3**.

List four things about the rabbits from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 4 to 16** of the source:

How does the writer use language here to present Fiver's fear?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 17 to the end**.

A reviewer said, 'This part of the story, when Fiver presents his vision, creates a sense of foreboding (a feeling that something bad will happen).'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Fiver's vision and his reaction to it
- evaluate how the writer creates these impressions and whether they are justified
- support your response with references to the text.

[20 marks]

The Secret Garden was published in 1911. Mary is an unwanted, sickly, unloved, spoiled and selfish child. Her parents die from cholera and she is forced to live with a wealthy uncle in his isolated house (Yorkshire).

1 When Mary Lennox was sent to Misselthwaite Manor to live with her uncle everybody said she
2 was the most disagreeable-looking child ever seen. It was true, too. She had a little thin face and a
3 little thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow
4 because she had been born in India and had always been ill in one way or another. Her father had
5 held a position under the English Government and had always been busy and ill himself, and her
6 mother had been a great beauty who cared only to go to parties and amuse herself with gay people.
7 She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an
8 Ayah, who was made to understand that if she wished to please the Mem Sahib she must keep the
9 child out of sight as much as possible. So when she was a sickly, fretful, ugly little baby she was kept
10 out of the way, and when she became a sickly, fretful, toddling thing she was kept out of the way
11 also. She never remembered seeing familiarly anything but the dark faces of her Ayah and the other
12 native servants, and as they always obeyed her and gave her her own way in everything, because the
13 Mem Sahib would be angry if she was disturbed by her crying, by the time she was six years old she
14 was as tyrannical and selfish a little pig as ever lived. The young English governess who came to teach
15 her to read and write disliked her so much that she gave up her place in three months, and when
16 other governesses came to try to fill it they always went away in a shorter time than the first one. So
17 if Mary had not chosen to really want to know how to read books she would never have learned her
18 letters at all.

19 One frightfully hot morning, when she was about nine years old, she awakened feeling very
20 cross, and she became crosser still when she saw that the servant who stood by her bedside was not
21 her Ayah.

22 "Why did you come?" she said to the strange woman.

23 "I will not let you stay. Send my Ayah to me."

24 The woman looked frightened, but she only stammered that the Ayah could not come and when
25 Mary threw herself into a passion and beat and kicked her, she looked only more frightened and
26 repeated that it was not possible for the Ayah to come to Missie Sahib.

27 There was something mysterious in the air that morning. Nothing was done in its regular order
28 and several of the native servants seemed missing, while those whom Mary saw slunk or hurried
29 about with ashy and scared faces. But no one would tell her anything and her Ayah did not come. She
30 was actually left alone as the morning went on, and at last she wandered out into the garden and
31 began to play by herself under a tree near the veranda.

Paper 1 – Section A Style Questions – The Secret Garden

Q1

Read again the first part of the source, **lines 1 to 4**.

List four things about Mary Lennox from this part of the source.

[4 marks]

Q2

Look in detail at this extract, from **lines 4 to 18** of the source:

How does the writer use language here to describe Mary's upbringing?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A reader said, 'This part of the story, when Mary demands to see her Ayah, suggests that she lacks independence and that something bad could have happened.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of Mary
- evaluate how the writer implies something negative has happened
- support your response with references to the text.

[20 marks]

Treasure Island was published in 1883. It is set in the days of sailing ships and pirates and tells of the adventures of Jim Hawkins and his search for the buried treasure of an evil pirate, Captain Flint.

1 It was one January morning, very early - a pinching, frosty morning - the cove all grey with
2 hoar-frost, the ripple lapping softly on the stones, the sun still low and only touching the hilltops and
3 shining far to seaward. The captain had risen earlier than usual and set out down the beach, his
4 cutlass swinging under the broad skirts of the old blue coat, his brass telescope under his arm, his hat
5 tilted back upon his head. I remember his breath hanging like smoke in his wake as he strode off, and
6 the last sound I heard of him as he turned the big rock was a loud snort of indignation, as though his
7 mind was still running upon Dr. Livesey.

8 Well, mother was upstairs with father and I was laying the breakfast-table against the captain's
9 return when the parlour door opened and a man stepped in on whom I had never set my eyes before.
10 He was a pale, tallowy creature, wanting two fingers of the left hand, and though he wore a cutlass,
11 he did not look much like a fighter. I had always my eye open for seafaring men, with one leg or two,
12 and I remember this one puzzled me. He was not sailorly, and yet he had a smack of the sea about
13 him too.

14 I asked him what was for his service, and he said he would take rum; but as I was going out of
15 the room to fetch it, he sat down upon a table and motioned me to draw near. I paused where I was,
16 with my napkin in my hand.

17 'Come here, sonny,' says he. 'Come nearer here.'

18 I took a step nearer.

19 'Is this here table for my mate Bill?' he asked with a kind of leer.

20 I told him I did not know his mate Bill, and this was for a person who stayed in our house whom
21 we called the captain.

22 'Well,' said he, 'my mate Bill would be called the captain, as like as not. He has a cut on one
23 cheek and a mighty pleasant way with him, particularly in drink, has my mate Bill. We'll put it, for
24 argument like, that your captain has a cut on one cheek—and we'll put it, if you like, that that cheek's
25 the right one. Ah, well! I told you. Now, is my mate Bill in this here house?'

26 I told him he was out walking.

27 'Which way, sonny? Which way is he gone?'

28 And when I had pointed out the rock and told him how the captain was likely to return, and how
29 soon, and answered a few other questions, 'Ah,' said he, 'this'll be as good as drink to my mate Bill.'

30 The expression of his face as he said these words was not at all pleasant, and I had my own
31 reasons for thinking that the stranger was mistaken, even supposing he meant what he said. But it
32 was no affair of mine, I thought; and besides, it was difficult to know what to do. The stranger kept
33 hanging about just inside the inn door, peering round the corner like a cat waiting for a mouse.

Paper 1 – Section A Style Questions – Treasure Island**Q1**

Read again the first part of the source, **lines 3 to 7**.

List four things about the captain from this part of the source.

[4 marks]

Q2

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

How does the writer use language here to present the man who enters the inn?

You could include the writer's choice of:

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

[8 marks]

Q3

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

This text is from the beginning of the story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A reader said, 'This part of the story, when the man comes into the inn, shows he is intimidating.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the man
- evaluate how the writer makes him seem intimidating (threatening)
- support your response with references to the text.

[20 marks]