

GCSE ENGLISH 2023: Summer Revision Pack

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	MINS
17 th July 2023								
24 th July 2023								
31 st July 2023								
7 th August, 2023								
14 th August, 2023								
21 st August, 2023								

Aim to complete one revision activity (min 5minutes) a day. Small, regular chunks of revision are excellent for your memory and embed neurological pathways in your brain! Use the table above to keep a record of your hard work!

Paper 1, Question 5 – Creative Writing

For the following mini questions you might choose to spend 5 minutes writing a plan, write an opening drop paragraph for multiple pictures, or perhaps use them to practice a whole piece.

Either write a description suggested by this picture:



OR write the opening a story titled 'At the palace'

Either write a description suggested by this picture:



OR write the opening a story about a journey

Either write a description suggested by this picture:



OR write the opening a story beginning 'It was cosy...'

Either write a description suggested by this picture:



OR write the opening a story about a natural disaster

Either write a description suggested by this picture:



OR write the opening a story titled 'Riot'.

Either write a description suggested by this picture:



OR write the opening a story set at night

Paper 1, Question 5 – Creative Writing

Either write a description suggested by this picture:



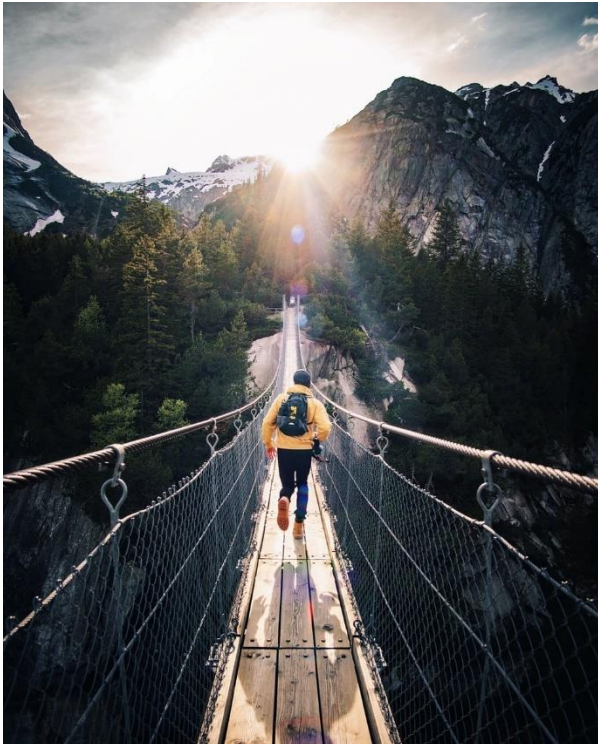
OR write the opening a story titled 'The Escape'

Either write a description suggested by this picture:



OR write the opening a story which includes children

Either write a description suggested by this picture:



OR write the opening a story which begins on a bridge

Either write a description suggested by this picture:



OR write the opening a story set at a public event

Either write a description suggested by this picture:



OR write the opening a story set in an airport

Either write a description suggested by this picture:



OR write the opening of a story set on holiday

Paper 1, Question 1

Practice Questions

Quickly identify four pieces of information from the text

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards--a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with eagerness. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.
From 'The Sniper' by Liam O'Flaherty

List four things you learn about what the sniper does.

A)

B)

C)

D)

The scurrying crowd came at last to the big gate in the wall of the doctor's house. They could hear the splashing water and the singing of caged birds and the sweep of the long brooms on the flagstones. And they could smell the frying of good bacon from the doctor's house. Kino hesitated a moment. This doctor was not of his people. Kino hesitated a moment. This doctor was not of his people. This doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race.
From 'The Pearl' by John Steinbeck

List four things you learn about the doctor.

A)

B)

C)

D)

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat, and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at Head Office were absolutely fantastically brisk all the time. They were amazing.
From 'The Landlady' by Roald Dahl

List four things you learn about Billy

A)

B)

C)

D)

Paper 1, Question 2

Practice Questions

Decide on the two-three quotations you would pick, your terminology and effect.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered mass of his dead enemy. His teeth chattered, he began to gibber to himself, cursing the war, cursing himself, cursing everybody. *From 'The Sniper' by Liam O'Flaherty*

How does the writer use language to describe the sniper's reaction?

Quotation	Terminology	Effect

Green curtains (some sort of velvety material) were hanging down on either side of the window. The flowers looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up asleep with its nose tucked into its belly. The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. *From 'The Landlady' by Roald Dahl*

How does the writer use language to describe the B&B?

Quotation	Terminology	Effect

Paper 1, Question 3

Use this space to draw and label Freytag's pyramid

Practice Question 1

Use the terminology above to identify three key parts of the text and their effect on the reader.

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards--a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with eagerness. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.

Then when the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward as if in a dream. The rifle fell from his grasp, hit the parapet, fell over, bounded off the pole of a barber's shop beneath and then clattered on the pavement.

Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud. Then it lay still.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered mass of his dead enemy. His teeth chattered, he began to gibber to himself, cursing the war, cursing himself, cursing everybody.

He looked at the smoking revolver in his hand, and with an oath he hurled it to the roof at his feet. The revolver went off with a concussion and the bullet whizzed past the sniper's head. He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.

Taking the whiskey flask from his pocket, he emptied it a drought. He felt reckless under the influence of the spirit. He decided to leave the roof now and look for his company commander, to report. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the skylight to the house underneath.

When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the identity of the enemy sniper whom he had killed. He decided that he was a good shot, whoever he was. He wondered did he know him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O'Connell Street. In the upperpart of the street there was heavy firing, but around here all was quiet.

The sniper darted across the street. A machine gun tore up the ground around him with a hail of bullets, but he escaped. He threw himself face downward beside the corpse. The machine gun stopped.

Then the sniper turned over the dead body and looked into his brother's face.

How has the writer structured the text to interest the reader?

What?	What?	What?
Effect	Effect	Effect

Practice Question 2

Use the terminology above to identify three key parts of the text and their effect on the reader.

Silence. A summer-night silence which lay for a thousand miles, which covered the earth like a white and shadowy sea. Faster, faster! She went down the steps. Run! Only a little way, she prayed. One hundred eight, nine, one hundred ten steps! The bottom! Now, run! Across the bridge! She told her legs what to do, her arms, her body, her terror; she advised all parts of herself in this white and terrible moment, over the roaring creek waters, on the hollow, thudding, swaying almost alive, resilient bridge planks she ran, followed by the wild footsteps behind, behind.

He's following. Don't turn, don't look! If you see him, you'll not be able to move, you'll be so frightened. Just run, run! She ran across the bridge. Oh, God, God, please, please let me get up the hill! Now up the path, now between the hills, oh God, it's dark, and everything so far away. If I screamed now it wouldn't help; I can't scream anyway. Here's the top of the path, here's the street, oh, God, please let me be safe, if I get home safe I'll never go out alone; I was a fool, let me admit it, I was a fool, I didn't know what terror was, but if you let me get home from this I'll never go without Helen or Francine again! Here's the street. Across the street! She crossed the street and rushed up the sidewalk. Oh God, the porch! My house!

Oh God, please give me time to get inside and lock the door and I'll be safe! And there—silly thing to notice—why did she notice, instantly, no time, no time—but there it was anyway, flashing by—there on the porch rail, the half-filled glass of lemonade she had abandoned a long time, a year, half an evening ago! The lemonade glass sitting calmly, imperturbably there on the rail . . . and . . .

She heard her clumsy feet on the porch and listened and felt her hands scrabbling and ripping at the lock with the key. She heard her heart. She heard her inner voice screaming. The key fit. Unlock the door, quick, quick! The door opened. Now - inside! Slam it! She slammed the door. "Now lock it, bar it, lock it!" she gasped wretchedly. "Lock it, tight, tight!" The door was locked and bolted tight. She listened to her heart again and the sound

of it diminishing into silence. Home! Oh God, safe at home! Safe, safe and safe at home! She slumped against the door. Safe, safe. Listen. Not a sound. Safe, safe, oh thank God, safe at home. I'll never go out at night again. I'll stay home. I won't go over that ravine again ever. Safe, oh safe, safe home, so good, so good, safe! Safe inside, the door locked. Wait. Look out the window. She looked. Why, there's no one there at all!

Nobody. There was nobody following me at all. Nobody running after me. She got her breath and almost laughed at herself. It stands to reason. If a man had been following me, he'd have caught me! I'm not a fast runner. . . . There's no-one on the porch or in the yard. How silly of me. I wasn't running from anything. That ravine's as safe as anyplace. Just the same, it's nice to be home. Home's the really good warm place, the only place to be.

She put her hand out to the light switch and stopped. "What?" she asked. "What, what?" Behind her in the living room, someone cleared his throat.

How has the writer structured the text to interest the reader?

What?	What?	What?
Effect	Effect	Effect

Paper 1, Question 4

Practice Question 1

Split the statement into three different points then find your analysis and effect for each quotation.

After dithering about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon pub before making up his mind. He turned to go. And now a strange thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, hypnotising him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the door-bell.

He pressed the bell. Far away in a back room he heard it ringing, and then at once – it must have been at once because he hadn't even had time to take his finger from the bell-button – the door swung open and a woman was standing there. Now, normally you ring the door-bell and you have at least a half-minute's wait before the door opens. But this woman was a like a jack-in-a-box. He pressed the bell – and out she popped! It made him jump.

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile. "Please come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion or, more accurately, the desire to follow after her into the house was extraordinarily strong. "I saw the notice in the window," he said, holding himself back.

"Yes, I know."

"I was wondering about a room."

"It's all ready for you, my dear," she said.

A student, having read this section of the text, said, "I like how the writer creates a creepy, strange atmosphere and makes the Landlady an unusual character". To what extent do you agree?

Point/ Evidence			
Term Explain Reader			
Term Explain Reader			

Paper 1, Question 4

Practice Question 2

Split the statement into three different points then find your analysis and effect for each quotation.

She heard her clumsy feet on the porch and listened and felt her hands scrabbling and ripping at the lock with the key. She heard her heart. She heard her inner voice screaming. The key fit. Unlock the door, quick, quick! The door opened. Now - inside! Slam it! She slammed the door. "Now lock it, bar it, lock it!" she gasped wretchedly. "Lock it, tight, tight!" The door was locked and bolted tight. She listened to her heart again and the sound of it diminishing into silence. Home! Oh God, safe at home! Safe, safe and safe at home! She slumped against the door. Safe, safe. Listen. Not a sound. Safe, safe, oh thank God, safe at home. I'll never go out at night again. I'll stay home. I won't go over that ravine again ever. Safe, oh safe, safe home, so good, so good, safe! Safe inside, the door locked. Wait. Look out the window. She looked. Why, there's no one there at all! Nobody. There was nobody following me at all. Nobody running after me. She got her breath and almost laughed at herself. It stands to reason. If a man had been following me, he'd have caught me! I'm not a fast runner. . . . There's no-one on the porch or in the yard. How silly of me. I wasn't running from anything. That ravine's as safe as anyplace. Just the same, it's nice to be home. Home's the really good warm place, the only place to be. She put her hand out to the light switch and stopped. "What?" she asked. "What, what?" Behind her in the living room, someone cleared his throat.

A student, having read this section of the text, said, "This part is where the tension falls but the reader is still nervous and worried for the main character". To what extent do you agree?

Point/ Evidence			
Term Explain Reader			
Term Explain Reader			

Source A: The opening of a short story called 'A Vendetta' by Guy de Maupassant.

1 The widow of Paolo Saverini lived alone with her son in a poor little house on the outskirts
of Bonifacio. The town, built on an outjutting part of the mountain, in places even overhanging
the sea, looks across the straits, full of sandbanks, towards the southernmost coast of
5 Sardinia. Beneath it, on the other side and almost surrounding it, is a cleft in the cliff like an
immense corridor which serves as a harbor, and along it the little Italian and Sardinian fishing
boats come by a circuitous route between precipitous cliffs as far as the first houses, and
every two weeks the old, wheezy steamer which makes the trip to Ajaccio.

10 On the white mountain the houses, massed together, makes an even whiter spot. They
look like the nests of wild birds, clinging to this peak, overlooking this terrible passage, where
vessels rarely venture. The wind, which blows uninterruptedly, has swept bare the forbidding
coast; it drives through the narrow straits and lays waste both sides. The pale streaks of foam,
clinging to the black rocks, whose countless peaks rise up out of the water, look like bits of
rag floating and drifting on the surface of the sea.

15 The house of widow Saverini, clinging to the very edge of the precipice, looks out, through
its three windows, over this wild and desolate picture.

She lived there alone, with her son Antonia and their dog "Semillante," a big, thin beast,
with a long rough coat, of the sheep-dog breed. The young man took her with him when out
hunting.

20 One night, after some kind of a quarrel, Antoine Saverini was treacherously stabbed by
Nicolas Ravolati, who escaped the same evening to Sardinia.

When the old mother received the body of her child, which the neighbors had brought back
to her, she did not cry, but she stayed there for a long time motionless, watching him. Then,
stretching her wrinkled hand over the body, she promised him a vendetta. She did not wish
25 anybody near her, and she shut herself up beside the body with the dog, which howled
continuously, standing at the foot of the bed, her head stretched towards her master and her
tail between her legs. She did not move any more than did the mother, who, now leaning over
the body with a blank stare, was weeping silently and watching it.

30 The young man, lying on his back, dressed in his jacket of coarse cloth, torn at the chest,
seemed to be asleep. But he had blood all over him; on his shirt, which had been torn off in
order to administer the first aid; on his vest, on his trousers, on his face, on his hands. Clots of
blood had hardened in his beard and in his hair.

35 His old mother began to talk to him. At the sound of this voice the dog quieted down.
"Never fear, my boy, my little baby, you shall be avenged. Sleep, sleep; you shall be
avenged. Do you hear? It's your mother's promise! And she always keeps her word, your
mother does, you know she does."

40 Slowly she leaned over him, pressing her cold lips to his dead ones.
Then Semillante began to howl again with a long, monotonous, penetrating, horrible howl.
The two of them, the woman and the dog, remained there until morning.

Antoine Saverini was buried the next day and soon his name ceased to be mentioned in
Bonifacio.

He had neither brothers nor cousins. No man was there to carry on the vendetta. His
mother, the old woman, alone pondered over it.

Paper 1 : Vendetta

Q1 – 4 marks – 5 minutes

Use lines 1-7.

List four things you learn about the location the story is set in.

Q2– 8 marks – 10 minutes

Use lines 8-15.

How does the writer use language to describe the setting?

You could include the writer’s choice of:

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

Q3– 8 marks – 10 minutes

Use the whole source.

How does the writer structure the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes the focus as the source develops
- any other structural features that interest you.

Q4 – 20 marks – 25 minutes

Use lines 16-40.

A student said “The mother is presented as both upset and angry at the death, and the writer creates sympathy for her in this ending”

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

Section B: Using the image provided, write a description suggested by the picture OR

Write the opening of a story where a character is suffering from a loss. [40 marks]



Paper 1: The Cat

Q1 – 4 marks – 5 minutes

Use lines 1-6.

List four things you learn about the cat.

Q2– 8 marks – 10 minutes

Using lines 7-17.

How does the writer use language to describe the cat's actions/behaviour?

You could include the writer's choice of:

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

Q3– 8 marks – 10 minutes

Use the whole source.

How does the writer structure the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes the focus as the source develops
- any other structural features that interest you.

Q4 – 20 marks – 25 minutes

Use lines 16-40.

A student said "The writer makes us admire and respect the cat in these harsh conditions. When the rabbit appears, we want the cat to catch it."

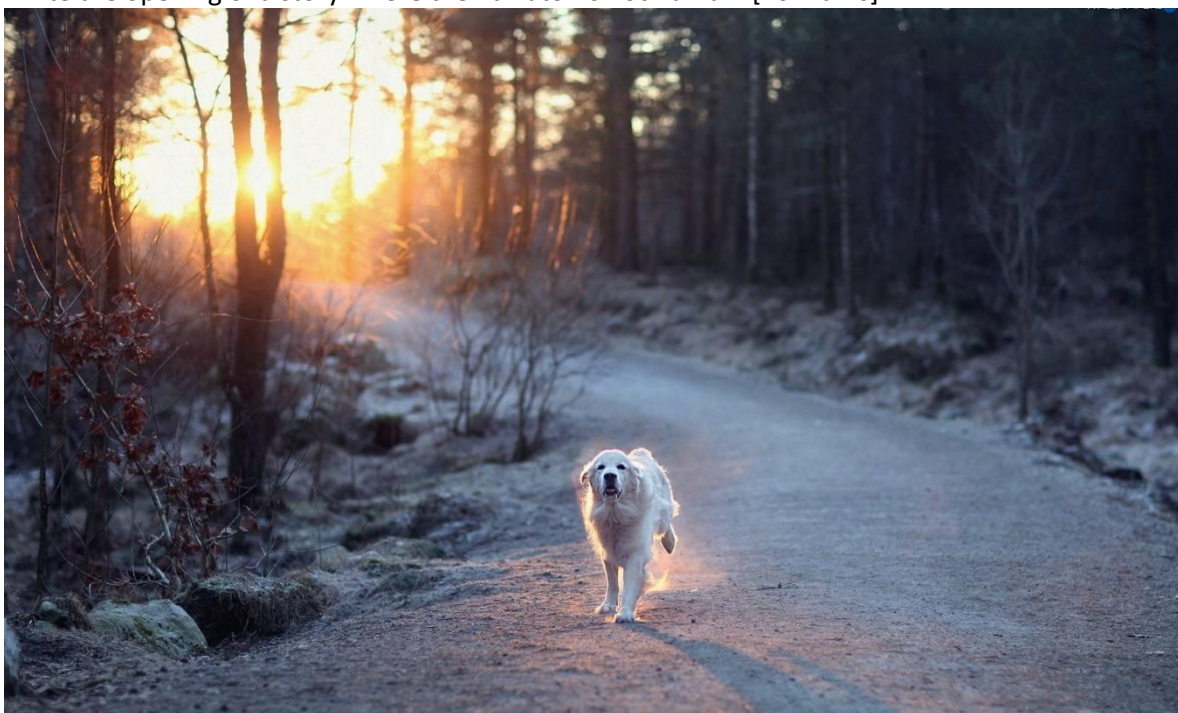
To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

Section B: Using the image provided, write a description suggested by the picture OR

Write the opening of a story where the narrator is not human. [40 marks]



Paper 1 Overview

Q	Marks	Time	Marked on	How to answer the question
1				
2				
3				
4				
5				

