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revise pearson edexcel gcse (9-1) English Language PRACTICE

PAPERS Plus

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These Practice Papers are designed to complement your revision and to help prepare you for the exams. They do not include all the content and skills needed for the complete course and have been written to help you practise what you have learned. They may not be representative of a real exam paper. Remember that the official Pearson specification and associated assessment guidance materials are the only authoritative source of information and should always be referred to for definitive guidance.

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About this book

The practice papers in this book are designed to help you prepare for your Pearson Edexcel English Language examinations.

In the margin of each paper you will find:

- links to relevant pages in the Pearson Revise Edexcel English Language (9–1) Revision Guide
- hints to get you started on tricky questions, or to help you avoid common pitfalls
- help or reminders about important phrases or key terms
- advice on how to get top marks in the higher-level questions.

If you want to tackle a paper under exam conditions, you could cover up the hints in the margin.

There are also model answers to all the questions at the back of the book, together with guidance as to how to write a strong answer, and why the model answers are successful. You could answer the question differently and still gain full marks, but the model answer and accompanying notes will help you see how to tackle the question, and could give you ideas to help you to improve your answer.

About the papers

Look at the time guidance at the top of each paper if you wish to practise under exam conditions. Remember that in the exam:

- You should use a black ink or ball-point pen.
- You should read every question carefully and answer all the questions in the space provided.
- You should try to leave some time to check your answers at the end. See the Revision Guide or Edexcel guidance for more detail.

Good luck!

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Paper 1: Fiction and Imaginative Writing Time allowed: 1 hour 45 minutes There are 24 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–4 on pages 2–4.

In this extract from a short story, the narrator, Dr Watson, draws the attention of his friend – detective Sherlock Holmes – to the strange behaviour of a man in the street outside.

The Adventure of the Beryl Coronet: Arthur Conan Doyle

'Holmes,' said I, as I stood one morning in our bow-window looking down the street, 'here is a madman coming along. It seems rather sad that his relatives should allow him to come out alone.'

My friend rose lazily from his armchair, and stood with his hands in the pockets of his dressing-gown, looking over my shoulder. It was a bright, crisp February morning, and the snow of the day before still lay deep upon the ground, shimmering brightly in the wintry sun. Down the centre of Baker Street it had been ploughed into a brown crumbly band by the traffic, but at either side and on the heaped-up edges of the footpaths it still lay as white as when it fell. The grey pavement had been cleaned and scraped, but was still dangerously slippery, so that there were fewer passengers than usual. Indeed, from the direction of the Metropolitan station no one was coming save the single gentleman whose eccentric conduct had drawn my attention.

He was a man of about fifty, tall, portly¹, and imposing, with a massive, strongly marked face and a commanding figure. He was dressed in a sombre² yet rich style, in black frock-coat, shining hat, neat brown gaiters³, and wellcut pearl-grey trousers. Yet his actions were in absurd contrast to the dignity of his dress and features, for he was running hard, with occasional little springs, such as a weary man gives who is little accustomed to set any tax upon his legs. As he ran he jerked his hands up and down, waggled his head, and writhed his face into the most extraordinary contortions.

'What on earth can be the matter with him?' I asked. 'He is looking up at the numbers of the houses.'

'I believe that he is coming here,' said Holmes, rubbing his hands.

'Here?'

'Yes; I rather think he is coming to consult me professionally. I think that I recognise the symptoms. Ha! did I not tell you?' As he spoke, the man, puffing and blowing, rushed at our door, and pulled at our bell until the whole house resounded with the clanging.

A few moments later he was in our room, still puffing, still gesticulating⁴, but with so fixed a look of grief and despair in his eyes that our smiles were turned in an instant to horror and pity. For a while he could not get his words out, but swayed his body and plucked at his hair like one who has been driven to the extreme limits of his reason. Then, suddenly springing to his feet, he beat his head against the wall with such force that we both rushed upon him, and tore him away to the centre of the room. Sherlock Holmes pushed him down into the easy chair, and, sitting beside him, patted his hand and chatted with him in the easy, soothing tones which he knew so well how to employ.

'You have come to me to tell your story, have you not?' said he. 'You are fatigued with your haste. Pray wait until you have recovered yourself, and then I shall be most happy to look into any little problem which you may submit to me.'

The man sat for a minute or more with a heaving chest, fighting against his emotion. Then he passed his handkerchief over his brow, set his lips tight, and turned his face towards us.

'No doubt you think me mad?' said he.

'I see that you have had some great trouble,' responded Holmes.

'God knows I have! – a trouble which is enough to unseat⁵ my reason, so sudden and so terrible is it. Public disgrace I might have faced, although I am a man whose character has never yet borne a stain. Private affliction also is the lot of every man; but the two coming together, and in so frightful a form, have been enough to shake my very soul. Besides, it is not I alone. The very noblest in the land may suffer, unless some way be found out of this horrible affair.'

¹portly – rather fat ²sombre – gloomy ³gaiters – protective coverings for shoes ⁴gesticulating – using dramatic gestures ⁵unseat – upset

😽 Time

Don't spend too long on these questions. You should spend about **1 hour** on Section A: about **2 minutes** per mark, with **10 minutes to read the text and check** your answers.

Unlocking the question

Underline the key words in the questions so you know exactly **what** to look for and **where** to look.

Revision Guide Pages 5, 7, 10–11

Hint

For both these questions, you don't need to use full sentences. Use **short**, **accurate quotations** or **paraphrase** the text (use your own words). If you paraphrase, make sure you stick to the writer's original meaning.

Revision Guide Pages 10 and 14

Watch out!

Stick to the line numbers given in each question.

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SECTION A – Reading

Read the text provided on page 1 and answer ALL questions. You should spend about 1 hour on this section. Write your answers in the spaces provided.

1 From lines 1–2, identify a phrase which suggests that Dr Watson feels sorry for the man in the street.

(1 mark)

-
- 2 From lines 10–12, give **two** ways in which the writer shows that the visitor cares about his appearance. You may use your own words or quotations from the text.

(2 marks)

3	In lines 20–26, how does the writer use language and structure to show
	the change in the visitor's mood?
	Support your views with reference to the text.

(6 marks)

Time

Spend about **12 minutes** on this question.

Unlocking the question

Read the question carefully before you start. Here the key words are 'change' and 'mood' – you need to find more than one mood and analyse the language and structure used to show the change.

Revision Guide Pages 18, 20, 22, 25–26, 28–29, 31

Hint

Use short, embedded quotations to focus on, and analyse, the effects of individual words and phrases.

Revision Guide Page 14

Hint

Make **inferences** (read between the lines) and consider the **connotations** of the language (the ideas and attitudes behind the words).

Revision Guide Pages 12 and 19

Watch out!

Don't just list every feature you find. Identify features that are **relevant** to the question focus, then **explain their effects**. Do this even if you don't know the name of the technique.

😽 Time

Spend about **30 minutes** on this question. Take a couple of minutes to plan before you start writing.

Unlocking the question

Identify the focus of the question before you start your answer. Here, you are being asked to evaluate how suspense is created throughout the **whole extract**. So stay focussed on settings, ideas, themes and events that are related to the creation of suspense.

Unlocking the question

You must back up your points with detailed reference to the text make it very clear which parts of the extract you are referring to. You don't need to analyse the language for this question so you can paraphrase the text when you write about events and settings. For example, 'When the visitor enters the detective's house he becomes more agitated. This would suggest to the reader that...'.

Revision Guide Page 14

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In this extract, there is an attempt to create suspense. 4 Evaluate how successfully this is achieved. Support your views with detailed reference to the text. (15 marks)

Watch out!

When you evaluate, you are **not** being asked to write about connotations of individual words and phrases. Concentrate on the extract as a whole, not on individual language features. For example, the visitor in this extract is described in detail and the writer calls him a 'commanding figure' - but it is the **idea** of him being well-dressed and dignified that is important, not the specific words that the writer uses to create this idea.

LEARN IT!

To evaluate fiction, think about SITE (Settings, Ideas, Themes, Events). Which aspects help to make the text successful? Before you start writing, identify the basic plot, so you are sure about what happens in the extract.

Revision Guide Pages 42–43

LEARN IT!

Use evaluative phrases like these to structure your answer: 'The reader might think/feel...'

'This is effective because...'

'This would make the reader feel/think/agree...' 'The reader might feel sympathy here because...'

'The writer intends the reader to feel...'.

Hint

You don't have to fill all the writing lines provided – they are just a guide. But if you always need more paper for this question, you may be writing too much. Stay focused on the question and on evaluating – don't just describe what happens. Keep any quotations you include short and specific.

Aim higher

Start your evaluation with an **overview sentence** that uses key words from the question. For example, 'Suspense is created as the idea of madness is hinted at from the start and then built up gradually throughout the extract...'.

Watch out!

Remember that this question is worth 15 marks and is about the <u>whole extract</u>.

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TOTAL FOR SECTION A = 24 MARKS

SECTION B – Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section. Write your answer in the space provided.

EITHER

*5 Write about being frightened.
Your response could be real or imagined.
*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(40 marks)

OR

*6 Look at the images provided.

Write about an unexpected visitor.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(40 marks)

Set A Paper 1

Time

Section B is worth more marks than Section A, so give yourself enough time here. Spend about **45 minutes** on Section B and use the first **10 minutes to plan**. That leaves you about **35 minutes to write and check** your answer.

Unlocking the question

Remember – you only need to answer **either** Question 5 **or** Question 6.

Unlocking the question

You can use your imagination or you can write about something from your own experience. If you find it hard to come up with original ideas in timed conditions, stick to something simple or something from your own experience.

Unlocking the question

The question will not tell you which form to use, but your answer must be in **prose** – so, for example, you could write a narrative (story), a descriptive piece or a monologue, but it must be carefully structured. You must not write a poem or a play.

Revision Guide Page 60

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Watch out!

Pay attention to vocabulary and SPaG!

Your writing for Section B will be marked for the accurate and appropriate use of vocabulary, **S**pelling, **P**unctuation **a**nd **G**rammar. Save five minutes to check your work when you've finished writing and proofread it for mistakes.

Revision Guide Pages 91–94

Watch out!

One of the questions will provide images. You don't have to use these but you **must** still stick to the focus of the question. Here, the focus of Question 6 is an unexpected visitor.

Hint

Make a plan before you start writing – for example, a spider diagram or a list of bullet points. Include ideas for about five or six paragraphs.

Revision Guide Pages 61–62

Watch out!

Don't use too much dialogue: it's better to focus on describing settings, characters and action in paragraphs of prose. If you do use dialogue, make sure you punctuate it correctly.

Revision Guide Page 88

Hint

Don't clutter your writing with too many events or unnecessary characters. Short stories work best when they have just one or two main characters and just one main event.

LEARN IT!

Learn the spellings of common **homophones** (words that sound the same), such as: your/ you're; there/their/they're; to/too/two; allowed/aloud; we're/where/wear/were; of/ off; past/passed; our/are.

Revision Guide Pages 91–93

Watch out!

Remember to use paragraphs to structure your writing. Usually, you should start a new paragraph each time you start a new point – but shorter paragraphs can be used carefully for effect.

Revision Guide Page 70

Hint

Be ambitious with your vocabulary choices. For example, instead of 'walked' you could use a more adventurous synonym, such as strolled, sauntered, ambled or wandered.

Revision Guide Page 73

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LEARN IT!

Use apostrophes correctly in **contractions**. The apostrophe should go in place of the missing letter or letters: cannot = can't, do not = don't, I will = I'll.

Revision Guide Page 88

Hint

Try to show, not tell. Choosing your **verbs** carefully can help with this. For example, instead of 'We all stopped talking as the teacher came into the room looking really angry', you could write 'Silence fell as the teacher marched into the room, folded her arms and glared at us over the top of her glasses'. Here, 'marched' and 'glared' suggest anger without actually saying it.

Watch out!

Be careful how you end your sentences. Avoid comma splices – when you join two sentences with a comma. For example 'The dog barked, he was hungry'. Instead, use a full stop to separate them: 'The dog barked. He was hungry.' or a conjunction 'The dog barked because he was hungry'.

Revision Guide Page 86

Hint

Engage the reader by using the **senses** to help make your writing more vivid. You might choose from sight, sound, touch, taste and smell.

Revision Guide Page 78

Aim higher

Consider using **dashes**. Dashes can be used in pairs to add information mid-sentence. For example: 'All four children – including the baby – were invited or on their own at the end of a sentence, to suggest a pause: 'Even the baby was invited – although I can't imagine why'.

Revision Guide Page 89

Watch out!

Avoid the common mistake of writing 'would of' instead of 'would have'. Make sure you use **would** have, could have and should have – not would of, could of or should of.

Revision Guide Pages 91–93

LEARN IT!

Learn to **spell tricky words correctly** – for example, *privilege*, *argument*, *business*, *necessary*. Practise them using the look–cover– write–check technique.

Revision Guide Page 93

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Hint

Always **check your work** carefully. Look out for: spelling mistakes, missing or incorrect punctuation, and grammatical errors. Read your work through slowly to ensure it makes sense.

Revision Guide Page 94

Hint

Use a range of **punctuation**, but especially **commas**. These can be used to separate clauses in a sentence (for example, 'The house, which dominated the skyline, was still and silent as I approached.') or to separate items in a list (for example, 'I felt empty, cold and alone').

Revision Guide Page 87

Watch out!

Stick to a consistent narrative voice throughout. If you are writing a first person narrative, don't switch to the third person halfway through.

Revision Guide Page 79

Watch out!

Check you use the correct tense throughout. Unless you deliberately change tense by using a flashback, it is probably best to stick to the past tense ('I walked alone along the shore...').

TOTAL FOR SECTION B = 40 MARKS	
TOTAL FOR PAPER = 64 MARKS	

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Paper 2: Non-fiction and Transactional Writing Time allowed: 2 hours and 5 minutes There are 56 marks for Section A and 40 marks for Section B

Read the text below and answer Questions 1–3 on pages 16–17.

TEXT 1

Extract from 'Fabled Shore' by Rose Macaulay (1949).

This is an extract from an account written by Macaulay of her solo travels through Spain in the 1940s. Macaulay is writing about arriving in Torremolinos which, at the time, was a small fishing village in the south of Spain.

I went on in the evening to Torremolinos, about eight miles down the western side of Malaga bay. The mountains had withdrawn a little from the sea; the road ran a mile inland; the sunset burned on my right, over vines and canes¹ and olive gardens. I came into Torremolinos, a pretty country place, with, close on the sea, the little Santa Clara hotel, white and tiled and rambling, with square arches and trellises² and a white walled garden dropping down by stages to the sea. One could bathe either from the beach below, or from the garden, where a steep, cobbled path twisted down the rocks to a little terrace, from which one dropped down into ten feet of green water heaving gently against a rocky wall. A round full moon rose corn-coloured behind a fringe of palms. Swimming out to sea, I saw the whole of the bay, and the Malaga lights twinkling in the middle of it, as if the wedge of cheese were being devoured by a thousand fireflies. Behind the bay the dark mountains reared, with here and there a light. It was an exquisite bathe. After it I dined on a terrace in the garden; near me three young Englishmen were enjoying themselves with two pretty Spanish girls they had picked up in Malaga; they knew no Spanish, the señoritas no English, but this made them all the merrier. They were the first English tourists I had seen since I entered Spain; they grew a little intoxicated, and they were the first drunks I had seen in Spain. They were not very drunk, but one seldom sees Spaniards drunk at all.

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I got up early next morning and went down the garden path again to bathe. There were blue shadows on the white garden walls, and cactuses and aloes³ above them, and golden cucumbers and pumpkins and palms. I dropped into the green water and swam out; Malaga across the bay was golden pale like a pearl; the little playa⁴ of Torremolinos had fishing boats and nets on it and tiny lapping waves. Near me was a boat with fishermen, who were hacking mussels⁵ off the rocks and singing. The incredible beauty of the place and hour, of the smooth opal morning sea, shadowing to deep jade beneath the rocks, of the spread of the great bay, of the climbing, winding garden above with the blue shadows on its white walls, the golden pumpkins, the grey-green spears of the aloes, the arcaded⁶ terrace and rambling jumble of low buildings was like the returning memory of a dream long forgotten.

¹vines and canes – a vine is a type of climbing plant grown on supporting sticks called canes, and is often associated with growing grapes (grapevines)

²trellises – frameworks used to support climbing plants

³aloes – a type of plant often associated with exotic locations

⁴playa – the Spanish word for 'beach' ⁵mussels – small, edible sea creatures that cling to rocks

⁶arcaded – with a row of arches

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Read the text below and answer Questions 4–7 on pages 20–25.

TEXT 2

Extract from 'David Walliams's diary: My epic Thames swim', published in the Telegraph on 10 September 2011. David Walliams is an actor, television presenter and children's author. In 2011 he swam the length of the River Thames – 140 miles, from Lechlade in Gloucestershire to Westminster Bridge in London – to raise money for Sport Relief. This edited extract is taken from a newspaper article he wrote; in it Walliams describes the first few days of his swim.

Monday

So this was it. Months of arduous¹ training had finally led me to the start of my challenge, and the good folk of Lechlade had come out in force to cheer me into the water. After a brief moment with the two women in my life (my mum Kathleen and my wife Lara), I strode into the Thames at 8.22am. It was like walking into a bath of ice. I had naively assumed the Thames might be warm in September after basking in the summer sun.

By 6pm, the sun had gone AWOL², the wind had picked up, and the temperature of the water was plummeting. The cold really got into my bones, and I couldn't keep up the pace. Before I knew it, I was falling behind schedule and the pressure was on.

As the light was fading, I had covered 18 miles and finally made it to Northmoor Lock. It was 2.3 miles short of my planned finish, but I had to call it a day. I felt totally shattered and everything ached. How was I going to do this another seven times? And whose bright idea was this anyway? Oh yeah, that would be me.

Tuesday

Morning number two – well, I say morning; it felt more like the middle of the night. I got back in the river at the crack of dawn to try to make up yesterday's shortfall. The one thing that kept me going was the unflinching support from the public. They came in their droves³, braving wet and windy conditions to spur me on, and news of my steadily rising sponsorship total gave me a massive boost. That and the mug of tea I received at the nice lock-keeper's⁴ cabin.

The evening crept up on me and I swam until it was almost pitch black. After a quick bite to eat I went to bed thinking that, if this wasn't difficult, then it wouldn't be worth doing. But little did I know – it was about to get a whole lot worse.

Wednesday

By the afternoon, I knew I was in the midst of my toughest ever challenge. Covering a couple of miles an hour felt like 20 chipping away at a mountain, and it was almost unbearable to think that, at the end of my third day, I wasn't even halfway through. Talk about relentless.

By about 7pm, I'd covered 53 miles in total and reached Wallingford Bridge – four miles short of the schedule – but it was a miracle I'd got that far. And there were thousands of people lining the riverbank giving me the most fantastic reception. Hearing all the crowds cheer me in, and seeing Lara willing me on, was completely overwhelming. I'm not ashamed to admit that more than a tear was shed as I heaved myself out of the river and on to dry land.

Friday

By the end of another 12-hour stretch, I still had a very long way to go, and I knew that anything could happen to halt my progress. Yet, for the first time, I felt that I might actually finish this side of Christmas.

Saturday morning

The weekend has arrived but there'd be no lie-in for me. At 7am, I dived back in at Marlow, with Lara in the support boat to spur me on and feed me cake. I was also joined by Olympic gold medalist Adrian Moorehouse, and, before I knew it, my pace had picked up to 2.4 miles an hour.

Once again, hordes of people came out to line the river bank. As I approached Cookham Lock, I spotted a Labrador⁵, which had jumped in to greet me but was having real trouble scaling the lock wall to get out. There was nothing for it: 1 35 had to swim over and help him back on to dry land.

When you're swimming for hours on end, you're just alone with your thoughts. But the outpouring of affection from all the people who came to cheer hit me like a wave.

Westminster, here I come.

¹arduous – hard and tiring ²AWOL – missing ³droves – large numbers ⁴lock-keeper – a person who looks after a lock on a river or canal (a lock is a short section of a river or canal with gates at each end which are used to change the water level) ⁵Labrador – a type of dog

Time

Don't spend too long on these questions. You should spend about **1 hour 20 minutes** on Section A, including **reading and checking** time. When you answer the questions, spend about 1 minute per mark. That's about **2 minutes for Question 1** and about **2 minutes for Question 2.**

Unlocking the question

Underline the key words in the questions so you know exactly **what** to look for and **where** to look.

Revision Guide Pages 5, 7, 10–1[°]

Unlocking the question

Both questions ask you to identify things. Just list them – you don't need to explain them. Use **short**, **accurate quotations** or **paraphrase** the text (use your own words). If you paraphrase, make sure you stick to the writer's original meaning.

Revision Guide Pages 10, 14

Watch out!

Stick to the line numbers given in the question.

Watch out!

These questions are only worth 2 marks each, so don't spend too long on your answers.

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SECTION A – Reading Read Text 1. Then answer Questions 1–3. You should spend about 1 hour 20 minutes on the WHOLE of Section A (Questions 1–7). Write your answers in the spaces provided.

1 From lines 3–5, identify **two** pieces of information about the hotel.

(2 marks)

- 1 2
- 2 From lines 10–14, give **two** types of people Macaulay sees while dining. You may use your own words or quotations from the text.

(2 marks)

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3	Analyse how the writer uses language and structure to interest and engage the reader.
	In your answer you should write about:
	language features and techniques
	structural features and techniques
	• the effect on the reader.
	Support your views with detailed reference to the text.
	(15 marks)

Set A Paper 2

Time

Spend about **15–20 minutes** on this question, including reading and checking time.

Unlocking the question

Use the bullet points in this question as a reminder of what to analyse, but remember that you **must** consider the **effects** on a reader of the features and techniques that you find.

Hint

Language features and techniques include devices such as similes, metaphors and emotive language. Remember to consider the effects created by individual words and phrases.

Revision Guide Pages 18–20

Hint

Structural features and techniques include repetition, sentence types and lengths, and contrasts between ideas. A good place to start is by looking at the opening and the ending of a text to see if the tone has changed.

Revision Guide Pages 18, 25–26, 28–29

Hint

Use the information provided just before the start of the text to help you understand the **form** and **purpose** of the writing – this will give you some ideas about the style of writing to expect. For example, Text 1 is from a travel book, so the language is likely to be descriptive.

Aim higher

Look at the way structure and language work **overall** in the extract (for example, in this extract the language overall is descriptive). Then select good examples as evidence and explain the effect of each one.

Hint

Look at the **relevant punctuation**. Here, for example, semi-colons are used to add detail to the description.

Revision Guide Pages 86–89

LEARN IT!

Often, the text before and after an unfamiliar word or phrase (the context) can help you to infer the meaning.

Revision Guide Page 13

Watch out!

Don't just list every feature you find. Identify features – such as language techniques and sentence types – that you feel interest and engage the reader, then **explain their possible effect on the reader**. Do this even if you don't know the name of the technique.

Hint

Use carefully chosen, short and embedded quotations to focus on specific language points, then analyse the effects of individual words and phrases.

Revision Guide Page 14

Watch out!

Remember that you don't need to use quotations when writing about structure, especially when you are analysing the effect of sentences. Just make it clear which section of the text you are referring to – for example, by giving the line numbers.

Hint

Make **inferences** (read between the lines) and consider the **connotations** of the language (the ideas and attitudes behind the words).

Revision Guide Pages 12 and 19

Time

These short questions are only worth one mark each – only spend about one minute on each question.

Unlocking the question

You can answer both of these questions with a **short quotation or paraphrase**. It might only need one word, so don't waste time by writing too much.

Hint

Pay attention if **line numbers** are given in these questions. You need to look **only at this section** of the text to find the answer.

Unlocking the question

If a question asks for '**the** phrase', there will only be one possible answer. If it asks for '**a** phrase', there might be more than one option. Read the question carefully before looking for your answer.

Read Text 2. Then answer Questions 4–7. Write your answers in the spaces provided.

4 From lines 6–11, identify how many miles Walliams covered on his first day.

(1 mark)

5 In lines 31–33, identify the phrase which shows how fast Walliams was swimming.

(1 mark)

.....

6 In this extract, the writer tries to engage the reader through a day-by-day description of his swim.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

Time

(15 marks)

Spend about **15–20 minutes** on this question, including reading, planning and checking time.

Unlocking the question

Before you start your answer, **identify the question focus** by underlining the key words. Here, the focus is the day-by-day description of his swim.

Revision Guide Page 44

Unlocking the question

Back up your points with detailed reference to the text, making it very clear which parts of the extract you are referring to. You don't need to analyse the language for this question so you can paraphrase the text when you write about events and settings. For example, 'Walliams writes about the shock of the cold water when he first enters the river.

Revision Guide Page 14

Hint

Take a couple of minutes to **plan** your answer before you start writing.

Hint

Stay focused on the question and make sure you maintain your **critical judgement** throughout your answer. It helps to use phrases like 'This is effective because...' and 'Readers would empathise with this because...'.