

The Lowry Academy



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English Language Revision

Name _____

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Paper One: Question Four (20 marks)	
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Paper One: Question Four

Revision Task One: The Lost World

This is an extract from *The Lost World* by Sir Arthur Conan Doyle, written in 1912. Professor Challenger has claimed that he discovered dinosaurs in a distant part of South America. He is now on an expedition to prove his story with another scientist, Professor Summerlee. Also on the expedition are Lord John, an explorer, and Malone, a journalist. In this extract, narrated by Malone, the men are about to set off into the remote area where Professor Challenger believes they will find dinosaurs...

"Look at this!" said Lord John. "By George, this must be the trail of the father of all birds!" An enormous three-toed track was imprinted in the soft mud before us. The creature, whatever it was, had crossed

the swamp and had passed on into the forest. We all stopped to examine that monstrous spoor. If it were indeed a bird--and what animal could leave such a mark?-- its foot was so much larger than an ostrich's that its height upon the same scale must be enormous. Lord John looked eagerly round him and slipped two cartridges into his elephant-gun.

"That the track is a fresh one. The creature has not passed ten minutes. Look how the water is still oozing into that deeper print! By Jove! See, here is the mark of a little one!" Sure enou "But what do you make of this?" cried Professor Summerlee, triumphantly, pointing to what looked like the huge print of a five-fingered human hand appearing among the three-toed marks.

"Wealden!" cried Challenger, in an ecstasy. "I've seen them in the Wealden clay. It is a creature walking erect upon three-toed feet, and occasionally putting one of its five-fingered forepaws upon the ground. Not a bird, my dear Roxton--not a bird."

"A beast?"

"No; a reptile--a dinosaur. Nothing else could have left such a track. They puzzled a worthy Sussex doctor some ninety years ago; but who in the world could have hoped--hoped--to have seen a sight like that?"

His words died away into a whisper, and we all stood in motionless wonder. Following the tracks, we passed through a screen of brushwood and trees. Beyond was an open glade, and in this were five of the most extraordinary creatures that I have ever seen. Crouching down among the bushes, we observed them at our leisure.

There were, as I say, five of them, two adults and three young ones. In size they were enormous. Even the babies were as big as elephants, while the two large ones were far beyond all creatures I have ever seen. They had slate-coloured skin, which was scaled

like a lizard's and shimmered where the sun shone upon it. All five were sitting up, balancing themselves upon their broad, powerful tails and their huge three-toed hind feet, while with their small five-fingered front feet they pulled down the branches upon which they browsed. I can only bring their appearance home to you by saying that they looked like gigantic kangaroos with skins like black crocodiles.

I do not know how long we stayed gazing at this marvellous spectacle. From time to time the little ones played round their parents in unwieldy gambols, bounding into the air and falling with dull thuds upon the earth. The strength of the parents seemed to be limitless, for one of them, having some difficulty in reaching a bunch of foliage, put his forelegs round the trunk of the tree and tore it down as if it had been a sapling. Then it slowly lurched off through the wood, followed by its mate and its three enormous infants. We saw the glistening grey gleam of their skins between the tree-trunks, and their heads high above the brushwood. Then they vanished from our sight.

Question 4: Focus this part of your answer on the second part of the source from 'His words died away' until the end of the source.

A student, having read this section of the text said: 'The writer made me understand how significant it was for the characters to see the dinosaurs. They seem to be amazed at what they are seeing.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of their reactions to the dinosaurs
- evaluate how the writer made the characters seem amazed.
- support your opinions with references to the text.

[20 marks]

How to prepare for question four:

- 1) Circle the two parts of the statement you are being asked to evaluate.

A student, having read this section of the text said: 'The writer made me understand how significant it was for the characters to see the dinosaurs. They seem to be amazed at what they are seeing.'

- 2) Decide why you agree with each part of the statement. If there is a reason to disagree with one part of the statement, make a note of it.

Paragraph One: Give your reasons for agreeing with each part of the statement. DO NOT use any evidence. Give your reasons in your own words.

I agree that the writer shows how significant it was for the characters

because

and

I also agree that the characters seem to be amazed because

and

OPTIONAL: *However, perhaps it was not that significant / the characters did not seem to be that amazed (chose one)*

because

and

- 3) Find three pieces of evidence **in total** to support your reasons. Underline the most important word in each piece of evidence. If the writer has used a method, write it next to each piece of evidence.
- 4) For each piece of evidence, write down what the writer has chosen to focus on.
E.g. description of character/ setting / character's thoughts and feelings / dialogue action/ a shift in time/ perspective etc.

Paragraph Two: In this paragraph you will use evidence to support the reasons you gave for agreeing with the first part of the statement.

The writer first establishes the idea that

when he/she chooses to focus on

because

The writer states ‘

The writer has used the method

/ include this phrase because

Paragraph Three: In this paragraph you will use evidence to support the reasons you gave for agreeing with the second part of the statement.

The writer makes it clear that

when he /she chooses to focus on

because

The writer states ‘

The writer has used the method of / include this phrase because

The writer uses the word ‘ which has connotations of

It is relevant in this context because

The word ‘ is usually associated with

It has been included here because

Paragraph Four: In this paragraph you will use evidence to support any of your reasons OR present a reason for disagreeing with one part of the statement.

*The writer makes it clear that **OR** It could be argued, however, that*

This is shown when he/she chooses to focus on

<i>because</i>
<i>The writer states ‘</i> _____ <i>’</i>
<i>The writer has used the method of</i> _____ <i>/ included this phrase because</i>
<i>The writer uses the word ‘</i> _____ <i>’ which has connotations of</i>
<i>It has been used here because</i>
<i>Ultimately the writer successfully conveys the idea that</i>

Paper One: Question Four

Revision Task Two: In the attic

This extract is the opening of a novel. Barney tells of the time he climbed to the top of his house into the attic to find something.

I know exactly where he is.

I stand at the top of the stairs, the darkest, innermost place in the house, with daylight hidden behind bedroom doors, and sunlight trapped in the bathroom, sieved through the frosting of the window, bouncing off chrome, mirrors and glass. I pull the stepladders down from the loft with the long-handled hook. They slide into my hands, cold to the touch, creaking and rickety as I climb.

The blackness is dazzling, as if I’ve stuck my head through the roof into outer space. I reach for the light cord, somewhere to the left. A low-energy bulb brightens softly and slowly like an old valve, and the attic falls into place. Thick cobwebs flutter. My breath steams in front of my face.

I haul myself up, treading carefully. Suitcases are piled on top of wooden crates. I slide between them, past old banana boxes crammed with books and magazines, past bin bags sealed with masking tape or tied with string, then duck beneath the frame of a bike hung from a six-inch nail banged into the main beam. How did we get that in here? Some

of the slates have slipped or cracked. It's hard to believe that the outside is just inches away,, that these thin sheets of stone tacked on to flimsy wood can keep out the sky.

I know exactly where he is. In the far corner I open the two locks of the big trunk and lift its giant lid. My name stares me in the face, neatly stencilled onto the lining, and the long list of my address, beginning with this house and this street, then running all the way into the universe. A smell drifts up from the trunk – the smell of the past. Memory. More books and magazines, a bag of golf balls, a dartboard with stubble sprouting through the wire frame, a pair of goalkeeping gloves, a commemorative wallet for a full set of coins – all prised out of the holder and spent. Rolled-up papers are slotted in a cardboard tube: a cycling-proficiency certificate, exam results, a football programme, second prize in a photography competition, a catalogue. Loads of pencils bundled together, tins of pens and crayons like rounds of ammunition. A modelling knife. Scrapbooks and albums full of drawings and doodles, sheets and sheets of loose paper. Paintings, sketches, tracings, prints, all held in the grip of a bulldog clip. A kid's radio in the shape of an electric shaver. A compass. A fob watch with my grandfather's name etched on the cover. I pile them all to one side.

He's heavier than I remember, but smaller – no bigger than a pepper pot – and he's cold, like a piece of carved, green ice. I can feel the blood bumping in my head, in my ears, and feel blood flooding the engine in my heart, and blood driving the little turbines in my wrists and thumbs, rising to the stop-tap under my throat.

Lying awake some mornings, I hear a click in the airing cupboard under the stairs – the central heating clocking on – and the boiler, calling for gas, drawing gas from under the North Sea. Then the ignition, when the sleeping genie of the pilot light explodes into life – whap! Then the ticking of the junctions and joints as the pipework rouses itself, stiffens with heat. And an airlock gargles and chokes under the floorboards in the spare room. And the radiators swell up, engorged, and the cistern sounds like it could blast into orbit around the Earth. That's how it feels. It feels like this.

I stand the little green man on the flat of my hand, pointy brown boots touching my skin, show him his new freedom, his new life. Shadows fall on his curious face, his blank eyes, eyebrow-less under his tiny hat. Does he approve? I slip him into my pocket, let the lid of the trunk fall, then snap the locks. Descending the ladders, I re-enter the world of windows and walls the world of furniture, natural light, and the warmth of the house.

Question 4: Focus this part of your answer on the first part of the source, from the first line to 'under my throat'.

A student, having read this section of the text said: 'Barney seemed to be very determined to go into the attic. It seemed like an important place to Barney'.

To what extent do you agree?

In your response, you could:

- write about your own impressions of the attic**
- evaluate how the writer made the attic seem like an important place**
- support your opinions with references to the text.**

[20 marks]

Paragraph One: Give your reasons for agreeing with each part of the statement. DO NOT use any evidence. Give your reasons in your own words.

I agree that the writer

because

and

I also agree that

and

OPTIONAL: *However, perhaps*

because

and

How to prepare for question four:

- 1) Circle the two parts of the statement you are being asked to evaluate.

A student, having read this section of the text said: 'Barney seemed to be very determined to go into the attic. It seemed like an important place to Barney'.

- 2) Decide why you agree with each part of the statement. If there is a reason to disagree with one part of the statement, make a note of it.
- 3) Find three pieces of evidence **in total** to support your reasons. Underline the most important word in each piece evidence. If the writer has used a method, write it next to each piece of evidence.
- 4) For each piece of evidence, write down what the writer has chosen to focus on. *E.g. description of character/ setting / character's thoughts and feelings / dialogue action/ a shift in time/ perspective etc.*

Paragraph Two: In this paragraph you will use evidence to support the reasons you gave for agreeing with the first part of the statement.

The writer first establishes the idea that

when he/ she chooses to focus on

The writer states '

Paragraph Three: In this paragraph you will use evidence to support the reasons you gave for agreeing with the second part of the statement.

The writer makes it clear that

when he/she chooses to focus on

because

The writer states ‘ _____ *’*

The writer has used the _____ */ include this phrase because*

The writer uses the word ‘ _____ *’ which has connotations of*

It is relevant in this context because

The writer has used the method of _____ */ include this phrase because*

The word ‘ _____ *’ is usually associated with*

It has been included here because

Paragraph Four: In this paragraph you will use evidence to any of your reasons OR present a reason for disagreeing with one part of the statement.
<i>The writer makes it clear that OR It could be argued, however, that</i>
<i>This is shown when he/she chooses to focus on</i>
<i>because</i>
<i>The writer states ‘</i>
<i>The writer has used the / included this phrase because</i>
<i>The writer uses the word ‘ which has connotations of</i>
<i>It has been used here because</i>
<i>Ultimately the writer successfully conveys the idea that</i>

Paper One: Question Four

Revision Task Three: The Puppy

This extract is from a short story by Doris Lessing. It is about a 14-year-old girl who chooses a puppy against the wishes of her mother.

It was my father who decided we must have a dog, but choosing one turned out to be more difficult than we thought. After my mother had turned down a dozen puppies, we asked ourselves if any dog, anywhere in the world, could possibly be good enough. But, when we found it, this new puppy was to be my dog. I had decided this. And the fact was that I didn't want a good, noble and well-bred dog – the kind that my mother longed for. I didn't know what I did want, but the idea of such a dog bored me.

That summer we went to stay on an isolated farm with my father's friend, Mr Barnes. It was night when we arrived, and an almost full moon floated above the farm. The land around was black and silent, except for the small incessant noise of the crickets. In front of the house stood a large Oak tree – 'centuries old' said Mr Barnes. The house was in the centre of the farm, next to the stables. The car drew up outside the farm and as the

engine stopped there was the sound of a mad, wild yapping. Behold, around the corner of the house came a small black wriggling object that threw itself towards the car, changed course on almost touching it, and dashed off again. 'Take no notice of that puppy,' said Mr Barnes. 'It's been stark staring mad with the moon every night this last week.'

We went into the house and were fed and looked after. I was sent upstairs so that the grown-ups could talk freely. All the time came the mad high yapping. In my tiny bedroom I looked out onto the space between the house and the farm buildings, and there hurtled the puppy, crazy with the joy of life, or moonlight, weaving back and forth, snapping at its own black shadow – like a drunken moth around a candle-flame, or like ... like nothing I've ever seen or heard of since.

That, of course, was my puppy. Mr Barnes came out of the house saying, 'Come now, you lunatic animal... ', almost throwing himself on the crazy creature, which was yapping and flapping around like a fish as he carried it to its kennel. I was already saying, like an anguished mother watching a stranger handle her child: 'Careful now, careful, that's my dog.'

Next day, after breakfast, I went to announce my decision. My mother at once said: 'Oh no, not that puppy. We'll never be able to train him.' Mr Barnes said I could have him with pleasure. My father said he didn't see anything wrong with the dog, if a dog was healthy that was all that mattered: my mother sighed and sat silent. The atmosphere of adults disagreeing with each other was familiar to me. I didn't say a word. I simply knew that things would work themselves out, and the puppy would be mine. Was right on my side? It was. Should anybody but myself choose my dog? No. Very well then, I had chosen. I chose this dog. I chose it. Too late, I had chosen it.

Three days and three nights we spent at the Barnes' place. On the last night of our stay I crept out in the cold moonlight to sit and watch the tiny, black, hurtling puppy. When I finally went to my bed, I fell asleep dreaming of the little dog with brown, buttony, beautiful eyes, and I knew I couldn't leave him behind.

We took him away next morning. It was a long drive home and all the way the puppy yawned and wriggled on my lap, then lay on its fat back, its four paws sprawled every-which-way. My father demanded irritably that the dog should be 'thoroughly trained', and I answered 'yes', only half hearing him. My head ran in circles like the puppy's own wild movements, dizzy with a mixture of joy and alarm. This was my dog. My responsibility.

Question 4: Focus this part of your answer on the second part of the source from 'We went into...' to 'My responsibility'.

A student, having read this section of the text said: 'I can understand why the narrator wanted the puppy so much. The puppy was very special'.

To what extent do you agree?

In your response, you could:

- write about your own impressions of the puppy
- evaluate how the writer made the puppy seem special

□ support your opinions with references to the text.

[20 marks]

How to prepare for question four:

- 1) Circle the two parts of the statement you are being asked to evaluate.
- 2) Decide why you agree with each part of the statement. If there is reason to disagree with one part of the statement, make a note of it.
- 3) Find three pieces of evidence **in total** to support your reasons. Underline the most important word in each piece evidence. If the writer has used a method, write it next to each piece of evidence.
- 4) For each piece of evidence, write down what the writer has chosen to focus on. *E.g. description of character/ setting / character's thoughts and feelings / dialogue action/ a shift in time/ perspective etc.*

Paper One: Question Four

Revision Task Four: Transformed

In this opening of a short story, Gregor, a young man in his early twenties, wakes up to face an extraordinary situation: he has changed into a gigantic beetle.

As Gregor Samsa awoke one morning from uneasy dreams, he found himself transformed, in his bed, into a gigantic insect. He was lying on his armour-plated back, and when he lifted his head a little he could see his dome-like brown belly divided into stiff, arched segments. The bed quilt was about to slide off his rounded belly completely.

His numerous legs, which were pitifully thin, waved helplessly before his eyes. What has happened to me? he thought. It was no dream. His room, an ordinary bedroom, lay quiet between the four familiar walls. Above the table hung the picture which he had recently cut out of a magazine and put into a frame. Gregor's eyes turned next to the window, and the overcast sky made him feel quite melancholy. What about sleeping a little longer and forgetting all this nonsense? he thought. But it could not be done, for he was accustomed to sleep on his right side and in his present condition he could not turn himself over.

However violently he forced himself towards his right side, he always rolled onto his back again. He looked at his alarm clock ticking on the chest. Heavens! he thought. It was after half past six and the hands were quietly moving on. Had the alarm clock gone off? Of course it must have gone off. But usually it was impossible to sleep quietly through that ear-splitting noise...

As this was running through his mind, there came a cautious tap at the door. 'Gregor,' said his mother's voice, 'it's nearly quarter to seven. Haven't you a train to catch?' Gregor really wanted to explain everything, but he just said: 'Yes, yes, I'm nearly ready.' He had a shock as he heard his voice answering hers. It was unmistakably his own voice, but with a persistent, horrible, twittering squeak behind it like an undertone.

He *had* to get out of bed. To get rid of the quilt was quite easy; he only had to inflate himself a little and the quilt fell off by itself. But the next move was difficult, especially because he was so broad. He needed arms and hands to hoist himself up; instead he had only the numerous little legs which never stopped waving in all directions. Gregor thought that he might get out of bed with the lower part of his body first. But this lower part proved too difficult to move. When finally, almost wild with annoyance, he gathered his forces together and thrust out recklessly, he bumped heavily against the end of the bed. So he tried to get the top part of himself out first, but when he got his head over the edge of the bed, he felt too scared to go further. He knew that if he let himself fall in this way he would injure his head. And he must not lose consciousness now. It would be better to stay in bed.

But then, after a repetition of the same efforts, he lay in the same position, sighing deeply and watching all his little legs struggling against each other more wildly than ever. He told

himself it was impossible to stay in bed. He had to risk *everything* for the smallest hope of getting out of it.

So he said to himself: 'Before it strikes a quarter past seven I *must* be out of this bed, *without fail*.' And he set himself to rocking his whole body in a regular rhythm, with the idea of swinging it out of bed. This way, he could keep his head from injury by lifting it when he fell. His back seemed to be hard and was not likely to suffer from a fall on the carpet. His biggest worry was the loud crash he would make, which would probably cause anxiety, if not terror, to his family. Still, he *must* take the risk.

Question 4: Focus this part of your answer on the second part of the source from 'However' to 'take the risk'.

A student, having read this section of the text said: 'I was impressed with hoe resilient Gregor was. However, as the story went on he clearly started to panic'.

To what extent do you agree?

In your response, you could:

- write about your own impressions of Gregor.
- evaluate how the writer conveyed his sense of panic.
- support your opinions with references to the text.

[20 marks]

