GCSE English Language skills booster.

Name:

Date:

Language Paper 1, question 2, level 4.

Task Date completed

- Attend booster session
- Redraft mock exam answer, using the skills I have been taught.
- Complete new exam question.
- Return for marking.
- Practice on GCSE POD.
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The source that follows is:

Source A: 21st Century prose-fiction

*Jigs and Reels* by Joanne Harris

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald’s Grammar School for Boys.

1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take home on the bus.

5 It had been a disappointing term at St Oswald’s. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he’d tried to engage their interest. But books just didn’t seem to kindle the same enthusiasm as they had in the old days.

9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.

20 There didn’t seem to be a single story left in the world that they hadn’t heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.

25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.

Mr Fisher took a deep breath and looked down at Tibbet’s exercise book, trying not to think of the snow outside and the five o’clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.

But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.
Question 2 on Language paper 1 assesses the same skills as Question 3 on Language paper 2. But to students they may appear to be different because

- On paper 1 you are given 3 bullet points in the question, to suggest what you might include in your answer.
- Paper 1 Q2 will ask you how the writer uses language for effect in a fiction text, whereas Paper 2 Q3 will ask you how the writer uses language for effect in a non-fiction text.
- Paper 1 Q2 is worth 8 marks whereas Paper 2 Q3 is worth 12 marks. The secret is: this is just so that the marks balance out when they’re added up! So you have to do exactly the same thing for both questions, and write the same amount. As always, it is quality, not quantity here.

Your target grade is a grade 9.

Last year, students who achieved a grade 9 were consistently working at level 3 and 4. To confidently secure a grade 9, we need to make sure you can consistently produce a level 4 answer,

Let’s look at the mark scheme:

<table>
<thead>
<tr>
<th>Level 4</th>
<th>Shows detailed and perceptive understanding of language: - analyses the effects of the writer’s choices of language - selects a judicious range of textual detail - makes sophisticated and accurate use of subject terminology</th>
<th>At the top of the level, a student’s response will meet all of the skills descriptors. At the bottom of the level, a student will have level 3 and at least 1 of the skills descriptors.</th>
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+ The question requires depth of analysis. Analysing one quotation in detail is better than quoting several quotations and not getting the depth of analysis.

+ You will do well in this question if you can analyse in detail the effect of the writer’s choices of language. The mark is driven by analysis of effect. The effect bullet point overrides the others in the mark scheme. This means that if your analysis of effect is extremely detailed but you only have one quotation, for example, you can get into level 4.

+ You can access L3 and 4 using just one language term IF your analysis of effect is perceptive.

+ With regards to subject terminology, no term is better than another. So you could talk about adjectives or you could talk about anaphora: you would get the same mark if you analyse the effect.
Language Methods and techniques

Fill in the table with their definitions. If you want a higher mark, you need to also know what simple, minor, compound and complex sentences are, and further word class other than the ones listed here.

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<th>Subject Terminology</th>
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<tr>
<td>Adjectives</td>
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You may have used **ST SPAM** as a checklist to remember descriptive methods. It might help you to remember some examples.

ST SPAM

S = senses, sentences
T = telescoping, time connectives
S = similes, sound effects, sentence variety
P = personification, paragraphing
A = adjectives, adverbs, alliteration
M = metaphors
Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language here to convey Mr Fisher’s views on books and stories of the past?

You could include the writer’s choice of:

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

[8 marks]

To achieve level 3:

- You must explain how does the language used works in this sentence / text; why is this method in this quotation used in this way in this piece?
- You MUST zoom in. eg: within a simile, zoom in on the effect of the different words and types of words in it, and identify the methods used within the simile.
Here are snippets of 4 different level 3 responses. Part of each paragraph demonstrates clear understanding of language using a different quotation. Be careful: there are some mistakes too. **But if a student can** display a skill **once** they are in that level: you can never lose marks.

For each one, highlight the part that is level 3. Why do you think the lines you have highlighted are level 3 rather than level 2?

**Example 1:**
We can see Mr Fisher’s strong views of books of the past as he saw ‘whole classes swept away’. The personification of books to have the ability to sweep away a whole class conveys them to be powerful. The writer describes the books to sweep the class away ‘like a fever’. Fever is something that consumes the body, so the writer is emphasising the power of books to overwhelm a person’s thoughts.

**Example 2:**
The writer uses adjectives such as ‘golden’ to describe old books. They are used as ‘golden’ has very clear connotations of positivity and also wealth. Wealth relates to Mr Fisher’s views on books of the past because it suggests that these stories are almost like lost or forgotten treasures.

**Example 3:**
The second simile says stories ‘pounced like tigers’. This shows that the stories truly gripped their readers, not letting them go, capturing both their attention and their imaginations. The use of ‘tiger’ shows how captivating these stories were and their power over humans and their minds.

**Example 4:**
The writer implies that Mr Fisher enjoyed reading books and felt they were filled with joy. ‘When imaginations soared’ suggests that Mr Fisher’s imagination had no limits when reading a book. The word ‘soared’ implies that Mr Fisher’s imagination metaphorically had wings and was free to do anything.

**TOP TIPS**

 ✓ Every one of these examples shows “zoomed in” analysis. What do you understand by that?
Response A:

The writer uses **metaphors** Mr Fisher says ‘books were golden’, and ‘golden’ shows that they were valuable and precious and they contained something unique and special, that real life couldn’t compare to it. Books from the past may have had a huge affect on Mr Fisher hence why he remembers them and cherishes them. He is unable to forget the stories within them as they were so fantastic, like treasure.

The writer uses a variety of **positive imagery** to convey Mr Fisher’s views on books and stories of the past. The writer uses **similes** like ‘pounced like tigers’ to show that once the stories used to have a dramatic affect on the reader as ‘pounced’ could imply that the stories engaged the reader so much that they didn’t want to put the book down.

Mr Fisher also describes stories that ‘ran like gazelles…’. This suggests Mr Fisher believed books in the past were more thrilling and exciting, this also supported by the **verbs** ‘ran’, ‘pounced’ and ‘exploded’ which gives connotations of energy and fast-paced action to the reader. Overall, the reader can see Mr Fisher views books in the past being more entertaining and appealing.

This is a **level 3** response:

<table>
<thead>
<tr>
<th>Level 3</th>
<th>Shows clear understanding of language:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- explains clearly the effects of the writer’s choices of language.</td>
</tr>
<tr>
<td></td>
<td>- selects a range of relevant textual detail.</td>
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<tr>
<td></td>
<td>- makes clear and accurate use of subject terminology.</td>
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</tr>
<tr>
<td></td>
<td>At the bottom of the level, a student will have level 2 and at least 1 skills descriptor.</td>
</tr>
</tbody>
</table>

- The student has identified **language method** that the writer has used. They have also zoomed in: so not only have they talked about a **simile**, they have talked about the **verbs** in the simile.
- They have given **examples of how the methods are used**.
- They have zoomed in on their examples to analyse the effect of the language on the reader. To do this, they have thought about the **connotations and associations** of the words. So if golden = precious, valuable, special, then if books are “golden”, they must be precious, valuable and special too.

- Your analysis has got to make sense! Some responses say things like “gazelles are elegant, so Mr Fisher thinks books are elegant.” This is not a good analysis because books can’t be elegant.
- In the same way, saying things like “in the quote ‘illuminating minds and hearts’ the word ‘illuminating’ suggest a glow in the child” – you may think this is analysis of effect but it is not. You need to go further: books can’t make a child literally “glow” so what is he actually saying? Maybe that they are lit up with new knowledge, or that their faces have lit up with happiness – this makes sense. Saying “books make children glow” without explaining what that means is **not** analysis of effect.
A useful structure for a level 3 response to this question could be

→ Identify the language method or technique (POINT)
→ Give examples (EVIDENCE)
→ Zoom in on key words and analyse the effect (ANALYSIS).

So how do we access level 4?

Let’s look at a range of level 4 responses to this question:

Look in detail at this extract, from lines 9 to 15 of the source:

Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language here to convey Mr Fisher’s views on books and stories of the past?

You could include the writer’s choice of:

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

[8 marks]

Remember: ignore this bullet point! CROSS IT OUT.
Response B

This is an interesting example because one of the paragraphs is level 2, one of the paragraphs is level 3, and part of the answer is level 4. Can you identify which is the weakest and where is becomes a level 4 response?

The writer uses words such as ‘golden’ and ‘illuminating’ to convey Mr Fishers views on books and stories of the past which connote a sense brightness and happiness. This makes the reader associate their own subjective feelings of brightness and happiness with Mr Fishers views; Creating a more vivid image of happiness to associate with Mr Fishers character.

The writer uses similes such as ‘ran like gazelles’ which elicits an inference of freedom through the graceful associations of a gazelle. This allows the reader to interpret the sense of fluidity that Mr Fisher feels when thinking of books and stories of the past creating a nostalgic atmosphere. The writer uses a long complex sentence form with repeated use of the comma to mimic Mr Fishers train of thought ‘books were golden… imaginations soared, … exploded like rockets, …’. This increases the pace of the text and informs the reader on the sense of freedom and joy that Mr Fisher associates with books and stories of the past.

This is also achieved through the use of metaphors such as ‘whole classes swept away in the fever’. By reffering to this sense of freedom children felt as a fever which has connotations of something burning, the reader interpreter this as the burning passion that past generations once felt for books and how Mr Fisher is sad to see their passion fade – ‘Surely – not long ago’.
The response improves throughout. The first paragraph is Level 2, and then moves into Level 3 in the second paragraph with two clear explanations of the effects of the writer’s choices of language.

The final paragraph is the best, with a perceptive comment on the effect of the ‘fever’ metaphor. This results in a mark just into Level 4 by the end.

And here are the examiner’s annotations:

The writer uses words such as ‘golden’ and ‘illuminating’ to convey Mr Fishers views on books and stories of the past which connote a sense brightness and happiness. This makes the reader associate their own subjective feelings of brightness and happiness with Mr Fishers views; Creating a more vivid image of happiness to associate with Mr Fishers character.

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- The student has identified language methods that the writer has used in paragraphs 2 and 3.
- They have given examples of how the methods are used.
- Look at paragraph 2: this is an example of best practice: they have breadcrumbed the evidence, using ellipsis, to only use the bit that they need.
- The analysis of effect is detailed and moves to level 4 in paragraph 4. This is because in paragraph 3 the student zooms in on the connotations of the word “fever” and then applied this to reading, coming to a conclusion about Mr Fisher’s opinion.
- As a point of note, the exam board advises that you do not attempt to analyse sentence forms. This student does it well, but it is very difficult to do well and nearly impossible to access level 4 with comments on sentence structure.
Now let’s look at two full mark answers to this question.

Response C

One way the writer presents Mr Fisher’s viewpoint is through the use of powerful imagery. The writer states that Mr Fisher remembers a time “when books were golden” and when they “illuminated minds and hearts”. This strong and consistent imagery brings to mind the motif of light. To say that the books were “golden” creates an idea that they were highly precious – as gold is – something to be treasured and looked upon with care. Indeed, the idea that these books were “illuminating minds and hearts” not only reinforces the notion that they were special, but it also gives a reason for it. The verb “illuminating” conjures up a clear image of light shining to and through everything in its path; and the idea that these books illuminated “minds and hearts” helps to put across the idea that books were ‘enlightening’. These ‘golden’ books brought a new sense of clarity to people, that they made the readers feel and think in a different way; and this is why Mr Fisher regards them as ‘golden’.

Another way the writer expresses Mr Fisher’s viewpoint is through the use of highly romantic language. Mr Fisher’s thoughts seem to romanticise old books a great deal. For example, the constant reference to “in those days” allows the reader to glean that “those days” are perceived by Mr Fisher as better literary times, and so he wishes to return there. This is a common theme to which most people can relate; the ideal of wishing to return to ‘those days’. What’s more, the phrase ‘we dreamed in colour, though films were in black and white’ romanticises the old books even further. It contrasts the ‘black and white’ films with the ‘colour’ of the books; inferring that the old books made for a vibrant life, that they were the escapism from the ‘black and white’ of everything else. Consequently, Mr Fisher now wants to return to the ‘colourful’ times – as it was a time when he was most happy.

- The student has identified language methods
- They have given examples of how the methods are used.
- The analysis of effect is detailed (look at the amount of pink text!) This is evident in the zoomed in analysis: the student has picked words out of their chosen quotations and analysed their effect and the job that they are doing in the quotation, in detail.
- The real key here is that the student has given more than one interpretation for the quotations they have chosen. This is perceptive. It also illustrates the key skill: you must choose quotations because you can talk about the effect it has on the reader in detail. This is far more important than being able to “label” it with a language term.

What really stands out in this response is the eloquence of the answer. The style is fluent and the vocabulary is outstanding. Whilst you don’t get marks for this, this student’s vocabulary clearly enables them to analyse the text in a more perceptive way.

What’s the best way to improve your expression and vocabulary?

Response D

The writer uses a list of similes to express Mr Fisher’s views on books of the past. The stories which ‘exploded like rockets’ are described in this way to replicate the imagination they spark in those who read them. The various similes create an image of awe and amazement when reading books of the past and within the similes there are contrasting nouns ‘gazelles’ and ‘rockets’. These differ to show that the messages in books are diverse and can be enjoyed by anyone anywhere, as gazelles are delicate and on earth whereas the rocket is forceful and in space. Furthermore, the verb ‘exploded’ implies that Mr Fisher feels that the books will have enough power to ignite a spark in young minds, setting them on the right path.

The metaphor ‘books were golden’ was used in the past tense to imply that books have now become dull and lost their shine. The metaphor itself indicates how strong Mr Fisher’s positive feelings towards old books are as he suggests that they physically were golden, implying that they are a very valuable and powerful creation.

- This does everything that the other level 4 examples do. You can clearly see the structure of the response: method – example – analysis – zoomed in analysis.
- Something else to note is that this is the shortest example level 4 response, and yet it is a full mark answer.
- What you should notice particularly here is the amount of analysis that this candidate writes just about similes. This first paragraph is actually a level 4 paragraph on its own – and it only analyses the similes. The trick is – as we have looked at before – to pick the quotation apart. So this candidate has identified a simile, and analysed it. Then they have analysed the noun in the simile – ‘rocket’ – then they have analysed the verb in the simile – ‘exploded’. This is the key to a level 4 response: get a lot of analysis from a little textual detail.
- The colour coding will clearly help you to see where that the analysis is the bulk of this answer. At this point, then, we should reiterate: the analysis of effect drives the mark and the level.
Reflect:
Redraft your answer to Q2 of your December PPE.
Show me with red pen where you have analysed the effect of the writer’s language choices.

Extend:
Using the paper *Language Paper 1, June 2017*, complete question 2.
Take no more than 10 minutes and ensure you do this in exam conditions.

Consolidate:
- complete the November 2018 Q2 in exam conditions.
- revise and practice using [GCEpod](https://www.gcepod.com)
Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language here to convey Mr Fisher’s views on books and stories of the past?

You could include the writer’s choice of:

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

[8 marks]
The source that follows is:

Source A: 20th Century prose-fiction

_The Tiredness of Rosabel_ by Katherine Mansfield

An extract from a short story written in 1908.

Please turn the page over to see the source.

This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.
Rosabel turned to the mirror and placed it on her brown hair, then faced them.

‘Oh, Harry, isn't it adorable,’ the girl cried, ‘I must have that!’ She smiled again at Rosabel. ‘It suits you, beautifully.’

A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

‘It's exquisitely finished off inside, Madam,’ she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

END OF SOURCE
Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

How does the writer use language here to describe Rosabel's bus journey home?

You could include the writer's choice of:

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

[8 marks]
GCSE
ENGLISH LANGUAGE

Paper 1  Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

* A Sound of Thunder by Ray Bradbury

An extract from the middle of a short story, published in 1952.

Please turn the page over to see the source
Using a time machine, an organisation called Time Safari transports clients into the past to take part in hunting expeditions. A group that includes Mr Eckels, together with their guide, Travis, is visiting a prehistoric jungle in order to shoot a Tyrannosaurus Rex.

1 The jungle was high and the jungle was broad. Sounds like music and flying tents filled the sky, and those were pterodactyls soaring with huge grey wings.

'I've hunted tiger, wild boar, buffalo, elephant, but now, this is it,' said Eckels. 'I'm shaking like a kid.'

5 'Ah,' said Travis.

Everyone stopped.

Travis raised his hand. 'Ahead,' he whispered, 'in the mist. There he is. There's his Royal Majesty now.'

9 The jungle was wide and full of twitterings, rustlings, murmurs, and sighs.

10 Suddenly it all ceased, as if someone had shut a door.

Silence.

A sound of thunder.

Out of the mist, one hundred yards away, came Tyrannosaurus Rex.

'It,' whispered Eckels, 'it.......

15 'Ssh!'

16 It came on great oiled, resilient, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the armour of a terrible warior. Each thigh was a ton of meat, ivory, and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaping, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight.

20 It ran with a gliding ballet step, far too poised and balanced for its ten tons. It moved into a sunlit area warily, its beautifully reptilian hands feeling the air.

'Why, why....,' Eckels twitched his mouth, 'it could reach up and grab the moon.'

30 'Ssh!' Travis jerked angrily. 'He hasn't seen us yet.'
'It can't be killed.' Eckels pronounced this verdict quietly, as if there could be no argument. He had weighed the evidence and this was his considered opinion. The rifle in his hands seemed like a toy gun. 'We were fools to come. This is impossible.'

'Shut up!' hissed Travis.

'Nightmare.'

'Turn around,' commanded Travis. 'Walk quietly to the Machine. We'll remit half your fee.'

'I didn't realize it would be this big,' said Eckels. 'I miscalculated, that's all. And now I want out.'

'It sees us!'

'There's the red paint on its chest.'

The Tyrant Lizard raised itself. Its armoured flesh glittered like a thousand green coins. The coins, crusted with slime, steamed. In the slime, tiny insects wriggled, so that the entire body seemed to twitch and undulate, even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness.

'Get me out of here,' said Eckels. 'It was never like this before. I was always sure I'd come through alive. I had good guides, good safaris, and safety. This time, I figured wrong. I've met my match and admit it. This is too much for me to get hold of.'

'Don't run,' said Lesperance. 'Turn around. Hide in the Machine.'

'Yes.' Eckels seemed to be numb. He looked at his feet as if trying to make them move. He gave a grunt of helplessness.

'Eckels!'

He took a few steps, blinking, shuffling.

'Not that way!'

The Monster, at the first motion, lunged forward with a terrible scream. It covered one hundred yards in six seconds. The rifles jerked up and blazed fire. A windstorm from the beast's mouth engulfed them in the stench of slime and old blood. The Monster roared, teeth glittering with sun.

The rifles cracked again, but their sound was lost in shriek and lizard thunder. The great level of the reptile's tail swung up, lashed sideways. Trees exploded in clouds of leaf and branch. The Monster twitched its jeweller's hands down to fondle at the men, to twist them in half, to crush them like berries, to cram them into its teeth and its screaming throat. Its boulder-stone eyes levelled with the men. They saw themselves mirrored. They fired at the metallic eyelids and the blazing black iris.

Like a stone idol, like a mountain avalanche, Tyrannosaurus fell.

END OF SOURCE
Look in detail at this extract, from lines 16 to 26 of the source:

It came on great oiled, resilient, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the armour of a terrible warrior. Each thigh was a ton of meat, ivory, and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaped, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight.

How does the writer use language here to describe the Tyrannosaurus Rex?

You could include the writer's choice of:

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

[8 marks]