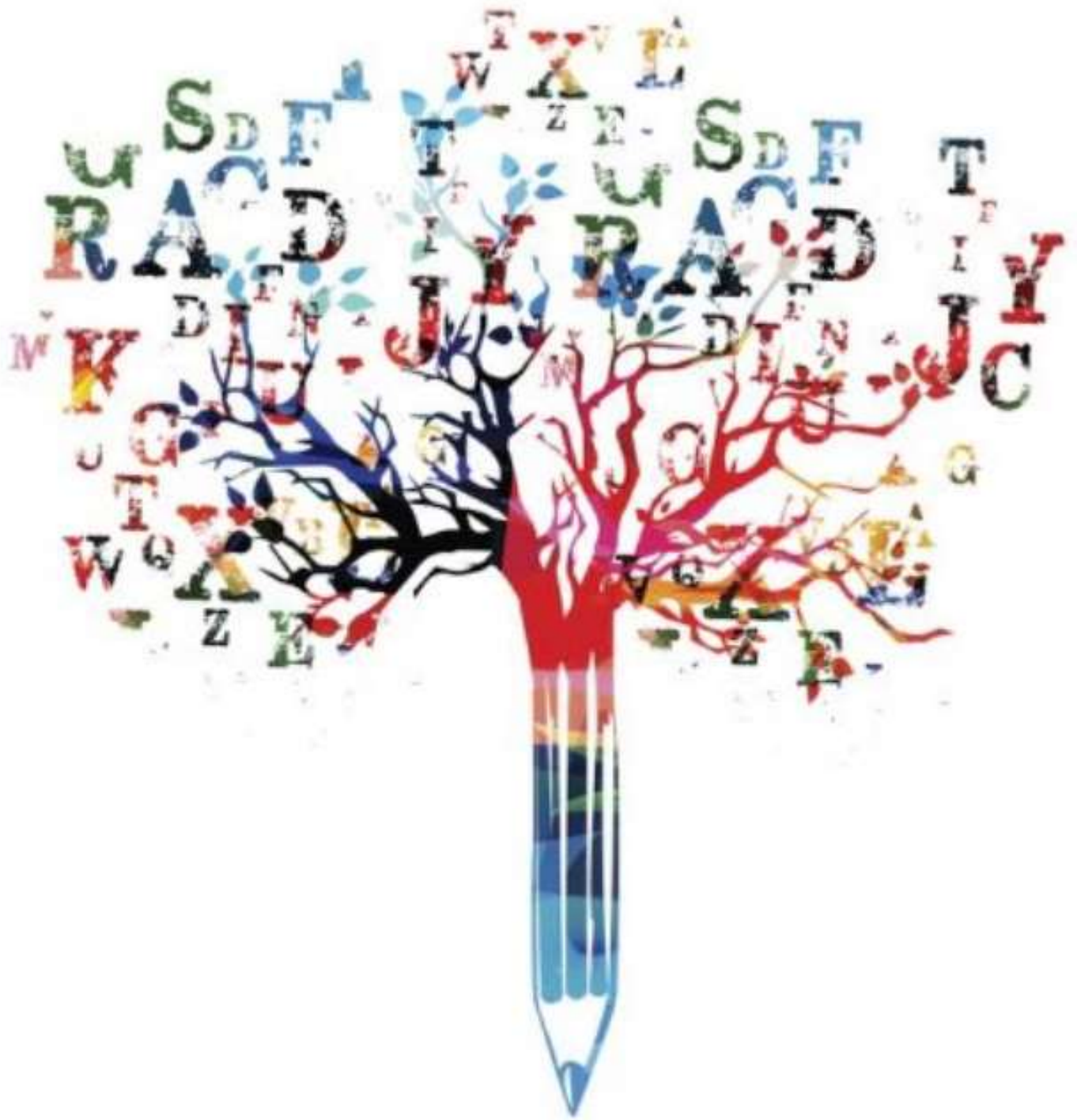


# GSCE VOCABULARY



Name: \_\_\_\_\_

**Language Paper 1**



# Sophisticated Writing

Embedded Clause	The father's concern for his son, <b><u>away from home for the first time</u></b> , is clear throughout his letter.	
Preposition opener (over, under, by, near, beneath, above...)	<b><u>Beneath the poem's simple language</u></b> , lie complex and challenging ideas.	
Although,	<b><u>Although the letter celebrates victory</u></b> , it hints at the horrors of war.	
List of abstract nouns	Macbeth is a play about <b><u>greed, ambition and corruption</u></b> .	
At first glance... however	<b><u>At first glance</u></b> , the line seems to be about growth. <b><u>However</u></b> , the word "branch" could also suggest division.	
Adverbs for nuance	Inference	Useful phrases
Potentially Arguably Feasibly Seemingly Perhaps Rationally Predominantly Undeniably Conceivably Possibly	Amplifies emphasises Constructs presents Conveys Demonstrates evidences Evokes Exhibits Foreshadows Highlights Identifies Illustrates indicates Insinuates implies Portrays Projects Proposes Puts forward Reflects mirrors parallels Reiterates Represents Reveals Signifies Symbolises	<ul style="list-style-type: none"> <li>• The description implies...and portrays...</li> <li>• The images conveys...whilst it also reveals...</li> <li>• This information signifies...and in turn mirrors...</li> <li>• This figurative language foreshadows... which highlights...</li> </ul>

## Filling in the vocabulary grid

Around the keyword you need to write synonyms that will help you to explore and remember the word.

Dictionary definition

<p><i>Sadness</i></p> <p><b>Melancholy</b></p> <p><i>Sorrow</i></p> <p><i>Desolate</i></p>	<p>A feeling of pensive sadness, typically with no obvious cause.</p>
	<p>An air of melancholy surrounded him.</p>
<p>Melancholy: A person can be seen as melancholy A setting/ environment can be viewed as melancholy</p>	

Think about where else within English we could use this word or where else could we see it in wider context.

Use the key word and write it into a sentence.

## Vocabulary to match tone

Ominous	Giving the impression something bad will happen
Sinister	Giving the impression something harmful or evil will happen
Hostile	Showing a feeling or dislike and being unfriendly
Jovial	Cheerful and friendly

Tranquil	Calm
Serene	Calm and peaceful
Harmonious	Free from disagreement

Ardent	Enthusiastic and passionate
Cynical	Distrusting of others
Benevolent	Well-meaning and kind
Desolate	Hopeless

Empathetic	Showing an ability to understand and share another's feelings.
Virtuous	Having high moral standards
Vindictive	Having a strong desire for revenge

Tragic	Extreme distress or sorrow
Unorthodox	Unusual in nature; out of the ordinary
Solemn	Deep sincerity
Sentimental	Feelings of tenderness, sadness and nostalgia

Satirical	The use of humour
Macabre	Disturbing; concerned with death
Nostalgic	A longing for the past

## Vocabulary for effect

Bewildered	To be confused
Pensive	Deep and serious thought
Sceptical	Not easily convinced, having doubts or reservations
Unsettled	Feeling worried and uneasy
Sympathetic	To feel pity and sorrow for someone else
Apprehension	A sense of anxiety that something unpleasant will happen
Compassion	Concern for others suffering

Ecstatic	Overwhelming happiness
Perplexed	Confused
Pity	The feeling of sorrow and compassion caused by the sufferings and misfortunes of others.
Lulled	Make someone feel deceptively secure
Mortification	Great embarrassment or shame



# Application of Vocabulary: Language Paper 1

## Question 2: Extract from *Birdsong* by Sebastian Faulks

*Set in the trenches of the First World War, this passage describes how a group of British soldiers and miners take advantage of a break in the action to venture into no man's land and bring back the bodies of their colleagues who have been killed.*

They tracked out towards a shellhole, the sun bright, a lark above them. Blue sky, unseen by eyes trained on turned mud. They moved low towards a mine crater where bodies had lain for weeks uncollected. 'Try to lift him.' No sound of machine guns or snipers, though their ears were braced for noise. 'Take his arms.' The incomprehensible order through the gas mouthpiece. The arms came away softly. 'Not like that, not take his arms away'. On Weir's collar a large rat, trailing something red down his back. A crow disturbed, lifting its black body up suddenly, battering the air with its big wings. Coker, Barlow shaking their heads under the assault of risen flies coming up, transforming black skin of corpses into green by their absence. The roaring of Goddard's vomit made them laugh, snorting private mirth inside their masks. Goddard, releasing his mask, breathed in worse air than he had expelled. Weir's hands in double sandbags stretched out tentatively to a sapper's uniform, undressing the chest in search of a disc which he removed, bringing skin with it into his tunic pocket. Jack's recoil; even through coarse material, to the sponge of flesh. Bright and sleek on liver, a rat emerged from the abdomen; it levered and flopped fatly over the ribs, glutted with pleasure. Bit by bit on to stretchers, what flesh fell left in mud. Not men, but flies and flesh, thought Stephen. Brennan anxiously stripping a torso with no head. He clasped it with both hands, dragged legless up from the crater, his fingers vanishing into buttered green flesh. It was his brother.

When they got back to the safety of the trench Jack was angry that he and Fielding had been made to go, but Weir pointed out that there were three men from their company unburied. Goddard could not stop vomiting, though his stomach was long since empty. When he was not retching, he sat on the firestep, weeping uncontrollably. He was nineteen.

Michael Weir had a rigid smile. He told Fielding and Jack they were excused fatigues for a week, then went to Stephen's dugout in the hope of whisky.

**How does the writer use language to describe the atmosphere in no man's land?**

**You could include the writer's choice of:**

- **Words and phrases**
- **Language features and techniques**
- **Sentence forms** (8 marks)

**What vocabulary best fits this extract and exam question? Use this vocabulary to write the first layer of your answer using the sophisticated vocabulary.**

- 
- 
-

**Your first layer needs to present your opinion**

<b>Who?</b> The writer...	<b>...says (or does)...</b> presents    highlights    explores    incites creates        reveals illustrates    incites        evokes alludes to    echoes        introduces	<b>...something...</b> Belief Idea Notion Theme	<b>When?</b> ...from the beginning when... ... initially when... ... as ... happens... ... towards the end when...
------------------------------	--	---	--

---

---

---

---

---

---

---

**Question 3: The woman in Black by Susan Hill.**

*This extract is from the beginning of 'The Woman in Black' by Susan Hill. It is the early 1900s and Arthur Kipps is starting a journey from London to go to Eel Marsh House and attend the funeral of Mrs Drablow.*

**Question: How has the extract been structured to interest you as a reader and build tension?**

**Look at the extract below. Annotate each paragraph with appropriate vocabulary. Use this vocabulary to write a sentence about the atmosphere create d in this paragraph.**

It was a Monday afternoon in November and already growing dark, not because of the lateness of the hour - it was barely three o'clock - but because of the fog, the thickest of London pea-soupers, which had hemmed us in on all sides since dawn – if, indeed, there had been a dawn, for the fog had scarcely allowed any daylight to penetrate the foul gloom of the atmosphere.

Fog was outdoors, hanging over the river, creeping in and out of alleyways and passages, swirling thickly between the bare trees of all the parks and gardens of the city, and indoors, too, seething through cracks and crannies like sour breath, gaining a sly entrance at every opening of a door. It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands, stumbling along the pavements, they clutched at railings and at one another, for guidance.

Sounds were deadened, shapes blurred. It was a fog that had come three days before, and did not seem inclined to go away and it had, I suppose, the quality of all such fogs – it was menacing and sinister, disguising the familiar world and confusing the people in it, as they were confused by having their eyes covered and being turned about, in a game of Blind Man's Buff.

It was, in all, miserable weather and lowering to the spirits in the dearest month of the year.

•

---

---

---

---

---

•

---

---

---

---

---

•

---

---

---

---

---

#### **Question 4: Extract from Jaws by Peter Benchley**

A hundred yards offshore, the fish sensed a change in the sea's rhythm. It did not see the woman, nor yet did it smell her. Running within the length of its body were a series of thin canals, filled with mucus and dotted with nerve endings, and these nerves detected vibrations and signalled the brain. The fish turned towards shore.

The woman continued to swim away from the beach, stopping now and then to check her position by the lights shining from the house. The tide was slack, so she had not moved up or down the beach. But she was tiring, so she rested for a moment, treading water, and then started for shore.

The vibrations were stronger now, and the fish recognized prey. The sweeps of its tail quickened, thrusting the giant body forward with a speed that agitated the tiny phosphorescent animals in the water and caused them to glow, casting a mantle of sparks over the fish.

The fish closed on the woman and hurtled past, a dozen feet to the side and six feet below the surface. The woman felt only a wave of pressure that seemed to lift her up in the water and ease her down again. She stopped swimming and held her breath. Feeling nothing further, she resumed her lurching stroke.

The fish smelled her now, and the vibrations — erratic and sharp — signalled distress. The fish began to circle close to the surface. Its dorsal fin broke water, and its tail, thrashing back and forth, cut the glassy surface with a hiss. A series of tremors shook its body.

For the first time, the woman felt fear, though she did not know why. Adrenaline shot through her trunk and her limbs, generating a tingling heat and urging her to swim faster. She guessed that she was fifty yards from shore. She could see the line of white foam where the waves broke on the beach. She saw the lights in the house, and for a comforting moment she thought she saw someone pass by one of the windows.

The fish was about forty feet from the woman, off to the side, when it turned suddenly to the left, dropped entirely below the surface, and, with two quick thrusts of its tail, was upon her.

**A student, reading this part of the text from: A hundred yards offshore, the fish sensed a change in the sea's rhythm, said: 'Although you might think that the shark is the villain in the book, the writer shows you what an impressive and beautiful animal it is. You have to admire it.' To what extent do you agree?**

**In your response you should:**

- **Write about your own impressions of the shark as described in the passage**
- **Evaluate how the writer has created these impressions**
- **Support your opinions with quotations from the text**

**Read through the extract above and annotate it with the appropriate vocabulary from the glossary.**

## Question 5

Look at the pictures below and use the vocabulary given to write a short description

Ominous	Giving the worrying impression something bad will happen.
Billowing	To fill with air and swell outwards or move/flow with an undulating motion.
Enshrouded	Envelop completely/hide from view

1. **Ominous** black clouds belched flames and roared.
2. His **ominous** farewell silenced her

1. The skies were covered in **billowing** clouds that pulsed with power.
2. It burst into flames, sending out great **billowing** clouds of smoke.
3. The smoke **billowed** furiously into the sky.

1. The lake was **enshrouded** in mist.
2. Rain and snow are copious, and dense fogs **enshroud** the coast in summer.
3. **Enshrouding** the forest below, the fog hovered over the tree tops.



Dense **billowing** mist smothered the forest and **enshrouded** the tree tops, choking them of any life. **Ominous** black clouds lurked over the trees; a storm was brewing.

Try and apply the same vocabulary to this picture:



---

---

---

---

---

Sublime	Something of excellent beauty
Infinite	Limitless and without end
Abyss	Deep and seemingly never ending



---

---

---

---

---

---

---

Crevice	A narrow opening
Exuberant	Full of energy, excitement and cheerfulness
Impassioned	Filled with great emotion



---

---

---

---

---

---