

John Port Spencer Academy



GCSE ENGLISH LANGUAGE

ENGLISH

PAPER 1 & 2 REVISION GUIDE

Exam Dates:

Paper 1: Tuesday 2nd June 2020

Paper 2: Friday 5th June 2020

English Language: assessment objective symmetry

	Q1	Q2	Q3	Q4	Q5: Writing
Paper 1	<p>AO1 List 4 things... Identify explicit information Identify explicit ideas 4 marks</p>	<p>AO2 How does the writer's use of language... Explain, comment on, analyse 8 marks</p>	<p>AO2 How does the writer structure... Explain, comment on, analyse 8 marks</p>	<p>AO4 To what extent do you agree? Evaluate texts critically 20 marks</p>	<p>AO5/AO6 Descriptive or narrative writing <ul style="list-style-type: none"> Communicate clearly Organise information Use a range of vocab and sentences Accurate spelling and punctuation 40 marks</p>
Paper 2	<p>AO1 True/false statements... Identify and interpret explicit and implicit information and ideas 4 marks</p>	<p>AO1 Write a summary... Synthesis of explicit and implicit ideas and information 8 marks</p>	<p>AO2 How does the writer's use of language... Explain, comment on, analyse 12 marks</p>	<p>AO3 How the writers present... Compare writers' ideas and perspectives, and how they are conveyed 16 marks</p>	<p>AO5/AO6 Students write about their own views As above 40 marks</p>
Assessment journey: Two equal demand papers which balance progression through the papers.	Reading AO1: P1 Q1 begins with explicit retrieval. This is mirrored in P2 Q1 through true/false statements and culminates in a summary task of both implicit and explicit reference as a pointer to P2 Q4.	Reading AO2: P1 Q2 provides a specific example for analysis. P2 Q3 requires students to select examples of their own.	Reading AO4/3: Evaluation of a section of text on P1 Q4 leads to comparison of two whole texts in P2 Q4.	Writing AO5/6: P1 reading source acts as stimulus for descriptive, and or narrative writing. P2 reading sources support students to write their own views.	

Explorations in Creative Reading and Writing		
Paper 1 1 hour 45 mins 50% of your GCSE Date of Exam:	Section A: Reading Reading Extract from a Literature Text 25%	Section B: Writing Writing Narrative or Description based on a picture and linked to the reading theme in Section A 25%
	4 Questions to answer: 1 x 4 marks (short) Find 4 things 2 x 8 marks (longer) Language & Structure 1 x 20 marks (extended) Agree/Disagree Total Marks: 40	1 Question to write about: Extended Writing Based on a suggestion or photograph 24 marks for Content 16 marks for accuracy Total Marks: 40

Writer's viewpoints and Perspectives		
Paper 2 1 hour 45 mins 50% of your GCSE Date of Exam:	Section A: Reading Reading two extracts – one non-fiction and one literary non-fiction texts. 25%	Section B: Writing Writing Non-Fiction to present a viewpoint linked to the theme of the texts in Section A 25%
	4 Questions to answer: 1 x 4 marks (short) True/False 1 x 8 marks (longer) Summary 1 x 12 (longer) Language 1 x 16 marks (extended) Comparison Total Marks: 40	1 Question to write about: Extended Writing Eg. Argue/Explain 24 marks for Content 16 marks for accuracy Total Marks: 40

**You will have two English Language exams.
Here's a summary of what you have to do in each paper.**

**Language Paper I
Explorations in Creative Reading and Writing**

Section A: Reading

Q1: List four things (5 mins)

- ⇒ These 'things' may be explicit (obvious) or implicit (hidden, hinted at)

Q2: How does the writer's use of language... (10 mins)

- ⇒ Focus on a given section within the extract.
- ⇒ Comment on the writer's methods, explaining how they want to make the reader **Feel**, **Imagine** or **Think** (F.I.T.)

Q3: How does the writer use structure (15 mins)

- ⇒ Focus on the whole source.
- ⇒ Look at character, setting and atmosphere. How do they change from the beginning, to the middle, to the end?
- ⇒ What is the writer trying to achieve through these changes?

Q4: To what extent do you agree? (20 mins)

- ⇒ Focus on the given section of the extract.
- ⇒ Prove / explain / demonstrate why someone would say this about the extract (**Remember!** The question begins with a comment by someone who has read the extract).
- ⇒ You could think about how the writer has used language / structure / tone / implicit and explicit meaning.

Section B: Writing

Q5: Descriptive / narrative writing (50 mins: 5 mins planning + 40 mins writing + 5 mins checking)

- ⇒ Write a description / narrative using the picture as your stimulus.

Language Paper 2
Writers' Viewpoints and Perspectives

Section A: Reading

Q1: True / False statements (5 mins)

- ⇒ Shade in the four correct statements

Q2: Write a summary... (10 mins)

- ⇒ Compare the sources, summarising the explicit and implicit ideas

Q3: How does the writer use language (15 mins)

- ⇒ Focus on one source.
- ⇒ Comment on the writer's methods, explaining how they want to make the reader **Feel**, **Imagine** or **Think** (F.I.T.)

Q4: Compare different perspectives / viewpoints (20 mins)

- ⇒ How do their viewpoints / perspectives compare / contrast? Why?
- ⇒ What methods do the writers use to convey their viewpoint / perspective?
- ⇒ What implicit viewpoints / perspectives are there?

Section B: Writing

Q5: Write about your own views (50 mins: 5 mins planning + 40mins writing + 5 mins checking)

- ⇒ You will be asked to write your own views on a given subject.
- ⇒ You will have to express your views in the form of a newspaper article, a speech, a letter, or another genre.

Be sure that you...

- know the difference between the two papers
- know the timings for each question

Language Paper I

Q1: List four things (5 mins)

How to respond

- ⇒ You are given a section from the text. **Read it.**
- ⇒ The 'things' you are looking for may be **explicit** (obvious) or **implicit** (hidden, hinted at)
- ⇒ You have to **list four things** you learn about it based on a given subject.
- ⇒ You should write your response in **very short sentences.**

01

Read again the first part of the Source from lines 1 to 7.

List four things from this part of the text about the weather in Cornwall.

[4 marks]

- 1 *It was cold and grey*
- 2 *It was windy*
- 3 *The weather had changed overnight*
- 4 *The air was clammy and cold*

Question 1
looks like this

Top Tips

- ⇒ No need to look at writers' methods
- ⇒ No need for complicated answers
- ⇒ Keep your answers short and to the point
- ⇒ Do not spend more than five minutes on this question

Paper 1 Question 1

List four things from a specific part of a source.

Look at the following extract, list four things from this source about Megalo Velisarios.

Megalo Velisarios, famous all over the islands of Ionia, garbed as a pantomime Turk in pantaloons and curlicued slippers, self-proclaimed as the strongest man who had ever lived, his hair as prodigiously long as that of a Nazarene or Samson himself, was hopping on one leg in time to the clapping of hands. His arms outstretched, he bore, seated upon each stupendous bicep, a full-grown man. One of them clung tightly to his body, and the other, more studied in the virile arts, smoked a cigarette with every semblance of calm. On Velisarios' head, for good measure, sat an anxious little girl of about six years who was complicating his manoeuvres by clamping her hands firmly across his eyes.

1. _____
2. _____
3. _____
4. _____

- Responses must be drawn from the source
- Responses must be true statements from the extract
- Responses must relate to Megalo Velisarios
- You may quote or paraphrase - each is acceptable

Language Paper I

Q2: How does the writer's use of language... (10 mins)

How to respond

- = Focus on the question and the **given section of text**
- = Identify **words** and **phrases** relevant to the question then ask:
 - what **techniques** has the writer used?
 - **what is the writer trying to get the reader to** Feel, Imagine or Think (F.I.T.) and why?

Look in detail at this extract from lines 8 to 18 of the Source:

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

How does the writer use language here to describe the effects of the weather?

You could include the writer's choice of:

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

[8 marks]

One way in which the writer uses language to describe the effects of the weather is through the simile

"the coach trembled and swayed...like a drunken man." The simile suggests to the weather is making the coach difficult to control. Indeed, the simile also hints at a level of unpredictability which could imply that the weather is dangerous.

Question 2 looks like this

Top Tips

- = Follow the question guidance. Do as it says.
- = Begin all paragraphs with *'The writer...'*
- = You must use **quotes** from the extract
- = Identify the **specific literary techniques**, where possible
- = **Write a lot about a little.** Focus on four good uses of language / techniques and write about them in-depth
- = In your analysis, talk about *'the reader'*

Helpful ways of planning and approaching the question:

- You must be able to analyse the quote at multiple levels.
- You must be able to identify subject terminology and explain the effect.
- Become familiar with having to explain the impact / effect of language features and techniques.
- Select relevant evidence and write about the evidence effectively.
- Make three comprehensive points about the text with a focus on the question – look for linking points. For example, lots of the higher answers linked the points about Velisarios, the use of the verb “roar”, with the simile “graceful movement of a swan” to demonstrate the complexity of his character which the writer wants to show.

Useful sentence starters:

- “The writer uses (terminology) to show (link to question) shown by (evidence from the text).
- This suggests / implies etc. (link to meaning) creating the effect of / makes the reader / suggests the writer etc. ...”

SAMPLE PARAGRAPH:

The writer uses the verb ‘roar’ to show the character of Megalo Velisarios. This suggests that he is a fierce animal that is not to be meddled with. However, when the writer contrasts this verb with the simile ‘with one graceful movement like that of a swan’ the reader begins to imagine a different side to this apparent beast. The graceful nature of his movement demonstrates the complexity of his character, and therefore the reader begins to doubt how beast like he actually is.

Paper 1 Question 2: YOU SHOULD SPEND 10 MINUTES ON THIS QUESTION

02

Look in detail at this extract, **lines 9 to 17** of the source.

‘Lemoni!’ he roared. ‘Take your hands from my eyes and hold onto my hair, or I’ll have to stop.’

Lemoni was too overwhelmed to move her hands, and Megalo Velisarios stopped. With one graceful movement like that of a swan when it comes in to land, he tossed both men to their feet, and then he lifted Lemoni from his head, flung her high into the air, caught her under her arms, kissed her dramatically upon the tip of her nose, and set her down. Lemoni rolled her eyes with relief and determinedly held out her hand; it was customary that Velisarios should reward his little victims with sweets. Lemoni ate her prize in front of the whole crowd, intelligently prescient of the fact that her brother would take it from her if she tried to save it. The huge man patted her fondly upon the head, stroked her shining black hair, kissed her again, and then raised himself to his full height.

How does the writer use language here to describe the character of Megalo Velisarios?

You could include the writer’s choice of:

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

[8 marks]

Language Features Toolkit

Language features	Purpose and/or Effect
adjectives/adverbs (vivid language)	Builds up a very full picture of the object/animal/person or the activity so that it becomes very clear in the reader's mind – the reader feels s/he can picture it or see it happening very precisely. <ul style="list-style-type: none"> Adjectives describe the noun e.g. the <i>tall</i> man Adverbs describe the verb e.g. he walked <i>quickly</i> away
alliteration	Makes the text catchy – quick to read – grabs attention.
direct speech	Makes the character come alive. We can “hear” the way s/he speaks – the actual vocabulary, grammar and tones.
emotive language	The attitude and emotions of the author are transferred or made clear to the reader.
first person pronoun	1 st person singular = <i>I, me, my, mine</i> , plural = <i>We, us, our, ours</i> . Gives immediacy to the text – the author or character makes a direct connection with the reader/audience. “We” in a speech involves the audience with the speaker (“We all know that violence is wrong”).
hyperbole	Hyperbole is the use of exaggeration for emphasis or effect. For example, it can act as an intensifier, such as saying ‘the bag weighed a ton’, or even be used to mock characters.
imagery – similes, metaphors	All imagery gives the person/animal/thing being described the characteristics of something else. It, therefore, enlivens descriptions by helping us to see these people/animals/things in a new light – in a way we may have never seen them or thought about them before. <ul style="list-style-type: none"> Similes compare two things using ‘like’ or ‘as’ Metaphors are more compact and tighter in their comparative description than similes – they describe it as if it is something else
nouns	Common nouns identify any of a class of people, places, or things. Proper nouns identify a specific individual person, place, or organisation, and are have a capital letter
onomatopoeia	This helps us hear the actual sound being named and therefore we understand it properly or it transports us to the place of the sound.
pathetic fallacy	Pathetic fallacy attributes human emotions and traits to nature or inanimate objects. It is often linked with the weather or the landscape and add atmosphere or mood to a narrative/description: smiling skies, sombre clouds, angry storm, or bitter winter

personification	When an inanimate object is given human characteristics. Personification can connect readers with the object that is personified.
repetition	Repeating the same or nearly the same words for effect. This is used to emphasise whatever is being said or written.
rhetorical questions	To get the readers/audience's attention and make them think about the answer before giving it.
rule of three	Provides rhythm as well as closure or finality along with that sense of balance.
second person pronoun	2 nd person singular and plural = <i>You, your, yours</i> . Often used in speeches and adverts, this direct address to the listeners/viewers involves them and may challenge them to respond, even if only mentally. In narrative, the use of second person pronouns shows interaction between characters.
sentences	Varied sentence length and type (simple, compound, complex) adds interest and fluency to a text as well as creating particular effects. <ul style="list-style-type: none"> • Simple sentences are often used as topic sentences to introduce an idea or point. • Compound sentences link two main ideas. • Complex sentences expand ideas or add information. • Short sentences add tension or drive home a point.
verbs	Verbs are words used to describe an action, state, or occurrence. Verb choices can have an impact on the tone and atmosphere of a piece of writing, for example, imperative verbs are used to give commands. They may be written in different tenses and forms including past/past present/past progressive/present/future.



Language Paper I

Q3: How does the writer structure the text... (15 mins)

How to respond

- ⇒ **Read the whole source**
- ⇒ Look for **key moments of change** in the text
- ⇒ Look at character, setting and atmosphere. **How do they change from the beginning, to the middle, to the end?**
- ⇒ What **impact is the writer trying to achieve** through these changes?

You now need to think about the **whole** of the Source.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

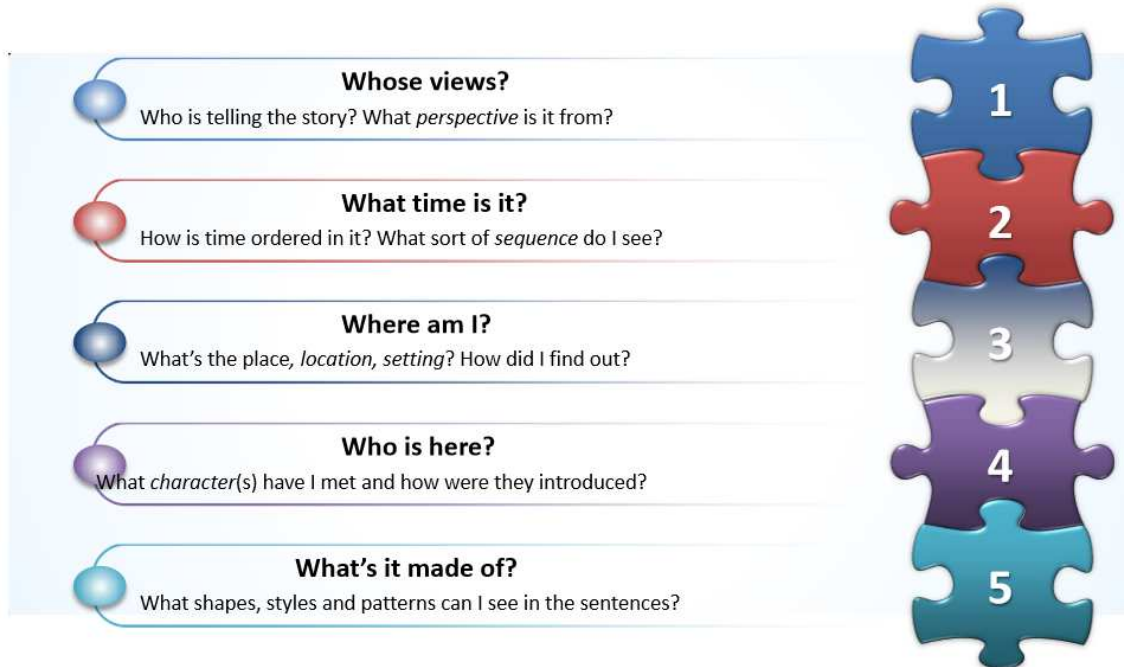
The writer begins by focusing the reader's attention on the 'cold grey... granite sky' and 'mizzling rain'. The writer is creating a gloomy atmosphere from the start of the novel. This could create tension as poor weather in novels often suggests that bad things are going to happen. The bad weather continues throughout the extract and is used to explore the characters' reactions to it. However, it reinforces the sense of foreboding for the reader so as to gain their interest.

Question 3
looks like
this

Top Tips

- ⇒ You do not need to study language - instead you look at how the text is organised.
- ⇒ At the very least, look at the sequence of events, changes in narrative perspective and shifts in focus.
- ⇒ You may also look for patterns, contrasts, repetition and motifs.

What can the structure of a text reveal?



Possible areas for students to develop understanding in could include:

Sequence through a passage: How are we guided through the passage? It will probably start with something worth mentioning – perhaps a description or some other action. That is intentional and you should be able to discuss how that adds to the overall structure. Also, when the focus changes, you will be able to discuss the structural effect. It is almost certain you'll be able to talk about the first thing that happens in the extract!

Movement from big to small: ideas or perspectives Imagine that a camera is zooming in and out to the different descriptions within the text. You need to consider how and why this is effective and why the author has decided to employ this structural technique. Is it to allow different perspectives? Does the change help to convey how serious one particular thing is? Or is it something else? Every text is different!

Taking an outside to inward perspective, or vice versa: If you remember the “Jamaica Inn” text, it changed perspective from the outside to the inside of the carriage which helped to highlight the discomfort of the passengers and convey how chaotic the inside of the carriage was. It may also be discussing the perspective of the narrative. Does it suddenly give you the perspective of one of the characters after an omniscient narration? What is the effect?

Introductions and developments: Consider why one thing is introduced or developed. Why is it significant? How does it offer a narrative hook or build suspense?

Reiterations, Repetitions, threads, patterns or motifs: Do we keep revisiting one character? Does it show development in their mood or has the repetition or reiteration been employed for a different effect?

Shifts of focus: You are almost certain to get a shift of focus. It might help to convey other perspectives, show action developing elsewhere or something else.

Narrative perspective: Is it first person? Omniscient narrator? Does it change? Why is that significant?

03

You now need to think about the **whole** of the **source**.

This text is from chapter 3 of *Captain Corelli's Mandolin*.

How has the writer structured the text to interest you as a reader?

You could write about:

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

[8 marks]

SOURCE A

'Captain Corelli's Mandolin' is set on the Greek island of Kefalonia during World War II. In this extract the villagers, as yet untroubled by war, gather to watch the entertainment provided by Megalo Velisarios – the strongman.

CAPTAIN CORELLI'S MANDOLIN

Megalo Velisarios, famous all over the islands of Ionia, garbed¹ as a pantomime Turk in pantaloons and curlicued slippers, self-proclaimed as the strongest man who had ever lived, his hair as prodigiously² long as that of a Nazarene³ or Samson⁴ himself, was hopping on one leg in time to the clapping of hands. His arms outstretched, he bore, seated upon each stupendous bicep, a full-grown man. One of them clung tightly to his body, and the other, more studied in the virile arts, smoked a cigarette with every semblance of calm. On Velisarios' head, for good measure, sat an anxious little girl of about six years who was complicating his manoeuvres by clamping her hands firmly across his eyes.

'Lemoni!' he roared. 'Take your hands from my eyes and hold onto my hair, or I'll have to stop.'

Lemoni was too overwhelmed to move her hands, and Megalo Velisarios stopped. With one graceful movement like that of a swan when it comes in to land, he tossed both men to their feet, and then he lifted Lemoni from his head, flung her high into the air, caught her under her arms, kissed her dramatically upon the tip of her nose, and set her down. Lemoni rolled her eyes with relief and determinedly held out her hand; it was customary that Velisarios should reward his little victims with sweets. Lemoni ate her prize in front of the whole crowd, intelligently prescient⁵ of the fact that her brother would take it from her if she tried to save it. The huge man patted her fondly upon the head, stroked her shining black hair, kissed her again, and then raised himself to his full height. 'I will lift anything that it takes three men to lift,' he cried, and the villagers joined in with those words that they had heard so many times before, a chorus well-rehearsed. Velisarios may have been strong, but he never varied his patter.

'Lift the trough.'

Velisarios inspected the trough; it was carved out of one solid mass of rock and was at least two and a half metres long. 'It's too long,' he said, 'I won't be able to get a grip on it.'

Some in the crowd made sceptical noises and the strongman advanced upon them glowering, shaking his fists and posturing, mocking himself by this caricature of a giant's rage. People laughed, knowing that Velisarios was a gentle man who had never even become involved in a fight. With one sudden movement he thrust his arms beneath the belly of a mule, spread his legs, and lifted it up to his chest. The startled animal, its eyes popping with consternation⁶, submitted to this unwonted treatment, but upon being set lightly down threw back its head, brayed with indignation, and cantered away down the street with its owner in close pursuit.

¹ Garbed - dressed in distinctive clothes

² Prodigiously - impressively or remarkably

³ Nazarene - a native or inhabitant of Nazareth

⁴ Samson - a biblical figure who tells Delilah, his wife, that he will lose his strength with the loss of his hair.

⁵ Prescient - having or showing knowledge of events before they take place

⁶ Consternation - feeling anxiety or dismay, typically at something unexpected

Language Paper I

Q4: To what extent do you agree? (20 mins)

How to respond

- ⇒ Focus on **given section of the extract**.
- ⇒ **Read** the quote given in the question—**prove / explain / demonstrate why someone would say this about the extract**.
- ⇒ You could think about how the writer has used **language / structure / tone / implicit and explicit** meaning.

Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text said: "The writer brings the very different characters to life for the reader. It is as if you are inside the coach with them."

To what extent do you agree?

In your response, you could:

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

[20 marks]

I agree with the quotation. The writer brings the different characters to life by showing how they contrast. The 'old man's reactions to the journey are sharply at odds with the 'jovial red-faced woman' and her 'sympathy'. Containing these opposing characters in a confined space heightens tension, but convincingly portrays how varied people are in their attitudes, which adds a sense of realism. Perhaps this is method used to make the reader feel like they are there.

Question 4
looks like
this

Top Tips

- ⇒ Agree with the quote in the question—do not disagree.
- ⇒ Use the question guidance to help you.
- ⇒ You use the same skills in this question as you did in questions 1 to 3. So consider how the writer uses explicit/implicit meaning, language and structure.
- ⇒ Think about the writer's intention—what are they try to get the writer to **Feel, Imagine or Think (F.I.T.)** and how? Are they effective?

Strategies to Tackle Q4

1. Read the question carefully and highlight/underline the key elements of this question.
2. As you read the section of the Source again, ask yourself the questions:
Are the characters realistic i.e. brought to life? If so, how? If not, why not?
3. Then re-read the section underlining all the words/phrases that you think support your viewpoint. Or, if you are thinking of having a more balanced answer, highlight in different colours i.e. for and against.
4. From this you can (not necessary) create a brief plan/list/bullet points. Ideally you want the best point from each paragraph (including a quotation) – there will always be more in the text than you could possibly manage in the time allowed so there will be plenty to write about.
5. Aim for 4-6 good paragraphs (depending on ability).
6. You need to start your answer with an 'umbrella statement' – one sentence that summarises your line of argument e.g. 'I agree with the writer ...'; 'Overall, I agree ...'; 'The overall impression is of completely unrealistic ...'
7. Make sure that you write about each point in detail – don't just whizz through it - and ensure you consider the effect on the reader.
8. Use connectives/conjunctions to link your ideas and build your argument e.g. consequently, etc.
9. Round up with some sort of conclusion/summary which refer back to the original question – this shows that you are in control of the answer.



Connectives

Adding

and
also
as well as
moreover
too

Cause and Effect

because
so
therefore
thus
consequently

Sequencing

next
then
finally
first,
second.

Qualifying

however
although
unless
except

Emphasising

in particular
especially
significantly
indeed
notably

Illustrating

for example
such as
for instance
as revealed by
in the case of

Comparing

equally
similarly
in the same way
likewise
like

Contrasting

whereas
alternatively
instead of
otherwise
unlike
on the other hand

Paper 1 Question 4

Helpful ways of planning and approaching the question:

You could consider using a brainstorm approach:

- Identify relevant textual detail
- Identify the method
- Annotate the effect of the textual detail in relation to the statement

Useful sentence starters:

- I agree with the statement because...
- The reader feels...
- The writer uses...
- For example...

REMEMBER TO INCLUDE YOUR OWN OPINION

SAMPLE PARAGRAPH:

I agree with the statement that 'the writer really brings the scene to life for the reader' because of the relationship between the characters within the source. Lemoni and Velisarios have a caring relationship, as illustrated by the use of the adverb in 'The huge man patted her fondly on the head'. The reader can see that there is a clear bond between these characters which is further enhanced by the contrasting use of 'huge man' and 'patted', illustrating the softness shown toward his partner and the intention to display that fondness as a comforting gesture.

YOU SHOULD SPEND 7 MINUTES READING / PLANNING AND 20 MINUTES ANSWERING THE QUESTION

04

Focus this part of your answer on the second part of the source, **from line 16 to 30**.

A student, having read this section of the text, said: 'The villagers are clearly entertained by the event. The writer really brings the scene to life for the reader.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the villagers
- evaluate how the writer brings the scene to life
- support your opinions with quotations from the text

[20 marks]

Language Paper I

Q5: Write a description / narrative

50 mins: 5 mins planning + 40 mins writing + 5 mins checking

How to respond

- ⇒ **Choose** which question you wish respond to. **Do not do both.**
- ⇒ **Read** the instructions carefully for your chosen question.
- ⇒ Spend 5 minutes **planning** how you will respond. Write this in your answer booklet as a list, spider diagram or whatever you choose.
- ⇒ Spend 40 minutes **writing carefully in paragraphs**
- ⇒ Spend 5 minutes **checking** spelling, punctuation and grammar and that your work makes sense.

A magazine has asked for contributions for their creative writing page.

Either:

Write a description of a stormy sea as suggested by this picture:

Question 4
looks like
this

The options for
this question can
vary. It might not
always be descrip-
tion or narrative.



Top Tips

- ⇒ You are rewarded for engaging and careful work. So write in an exciting manner and with accurate SPaG.
- ⇒ Use a range of literary techniques for effect.
- ⇒ Planning will ensure your work makes sense; checking will ensure you don't make mistakes. So use your time well.

Or:

Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'

(24 marks for content and organisation

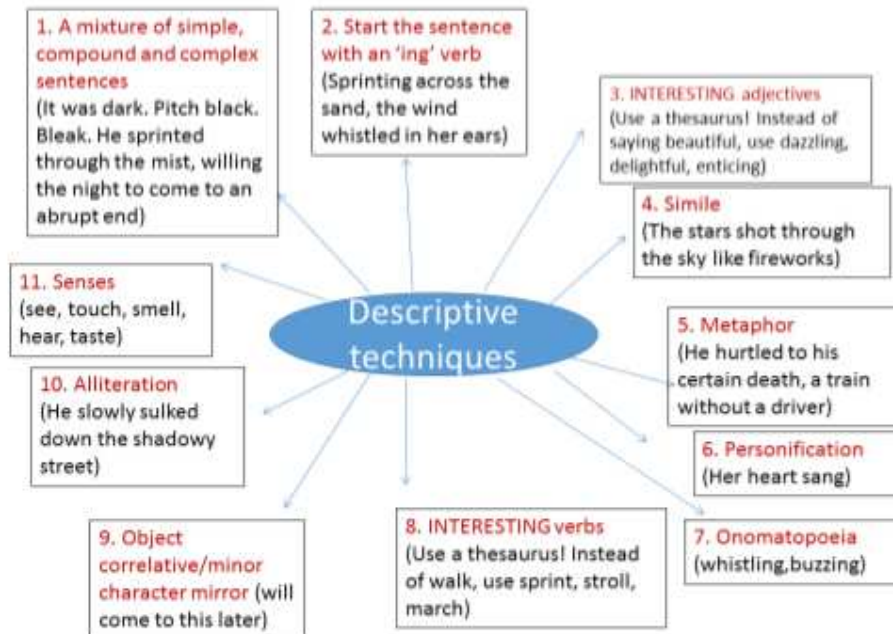
16 marks for technical accuracy)

[40 marks]

Remember, there is a clear difference between narrative and description and your class teacher should have made this difference incredibly clear.

Things to consider:

- Make sure that once you select your tense, you keep it the same throughout
- If you start with an omniscient narrator, don't switch to first person and vice versa. Keep it uniform throughout
- Zoom in on elements of detail
- Follow the place, person, person, place, person rule for description



Imaginative Writing Self-Assessment Checklist



Content

1. Is my writing clear to the reader throughout the piece?
2. Is my writing interesting?
3. Do the style, tone and register match the task?
4. Is the content matched to the purpose throughout?
5. Are they used consistently throughout the piece?
6. Have I used an interesting and varied vocabulary/phrasing?
7. Have I used linguistic devices to engage the reader?

Organisation

1. Have I used structural features and grammatical effectively to make meaning clear?
2. Have I used paragraphs throughout my writing to mark shifts in topic, time, place, etc.?
3. Have I engaged my reader with clearly connected and well developed ideas within and paragraphs?

Technical Accuracy

1. Have I written in Standard English throughout (except in direct speech)?
2. Have I used tenses accurately and consistently throughout my writing?
3. Have I used correctly punctuated my sentences?
4. Have I used a range of punctuation? (. , ; ! ? () - ...)
5. Have I used a range of varied and interesting sentence types and sentence starters?
6. Is my spelling generally correct even if I am not sure about trickier words?



Section B

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

05

You are going to enter a creative writing competition run by a well-known radio station.

EITHER: Write a description suggested by this picture:



OR: Write a story about a group of friends experiencing a shared event. Focus on their different reactions to the experience and how they express their feelings.

(24 marks for content and organisation,
16 marks for technical accuracy)

[40 marks]

Punctuation Skills

Punctuation	What is its job?	Examples
Full stops .	◊ To separate sentences.	1. Helen thought long and hard. She was uneasy and wasn't sure what to do next.
Comma ,	◊ Used to separate a list. ◊ To separate a clause that adds extra information or detail in a complex sentence.	1. He planned to pack a wash bag, his clothes, boots and his guitar. 2. After waving goodbye to his parents, he set off on his adventure.
Apostrophe '	◊ To show that something belongs to something else (possession). or ◊ To indicate that there are letters missing in a word (contraction).	1. You're = You are or That's = That is 2. Greg's shoes or Alice's feelings
Exclamation mark !	◊ Used at the end of the sentence to show strong feeling. ◊ Be careful not to overuse them!!!	1. That is absolutely ridiculous! 2. Help! 3. Crash!
Question mark ?	◊ Used at the end of a sentence to show that it is a direct question. ◊ Remember to use them for rhetorical questions too.	1. How are you? 2. Is this the train for London?
Speech marks " "	◊ Used to show when somebody is talking. ◊ Start a new line when someone new speaks. ◊ Punctuation at the end of speech is placed before the final speech mark.	1. "What are you doing?" Joe asked. 2. He replied, "Just hanging out."
Semi colon ;	◊ Used to join two separate sentences that are closely related. ◊ Can be used instead of a subordinating conjunction, particularly 'and'.	1. I walked my dog; we went to the park. 2. I have won the lottery; the drinks are on me.
Ellipsis ...	◊ Used when you are deliberately miss out information. ◊ It creates the idea that a situation will continue forever or to allow the reader to decide what might fill the space	1. I slowly opened the door and suddenly ... 2. It seem like this nightmare will last forever... 3. Or will they'
Colon :	◊ Used to show that a list is going to follow. ◊ Or to join a main clause with a subordinate clause in a similar way to a semi colon. Instead of replacing a word such as 'and', it replaces a word such as 'because' or 'therefore'. ◊ There must be a complex sentence before the clause.	1. We found lots of old junk in the garage: an old pram, several broken boxes and some old paintings. 2. Jim was jealous: Bob got all the gifts.
Brackets ()	◊ Used to add detail to the information given, but because the information isn't that important it could be removed without damaging the overall meaning. ◊ They may also be used to interrupt a sentence with an aside comment.	1. Joe (rather rudely) barged into the room. 2. I love eggs in the morning (poached, fried, scrambled).

Know Your Sentence Types

Sentence Type	Definition/Explanation	Examples	Effect/Reasons for using
Simple sentence	<ul style="list-style-type: none"> subject + verb = simple sentence it communicates one piece of information. it is a complete thought. it contains no conjunctions. 	<ol style="list-style-type: none"> The tall, muscly man walked a tiny, yapping poodle. The car roared around the race track. 	<ul style="list-style-type: none"> Makes a piece of information clear. If well placed, a simple sentence can really stand out and highlight a point.
Compound sentence	<p>main clause + conjunction + main clause = compound sentence</p> <ul style="list-style-type: none"> Co-ordinating conjunctions include: For And Nor But Or Yet So 	<ol style="list-style-type: none"> The little girl screamed and the boy held his ears. Joe was excited so he threw open the door. Grandma laughed loudly yet she did not understand the joke. 	<ul style="list-style-type: none"> To link multiple pieces of information together. It is a good way to get across factual information. N.B. Your writing will sound boring and repetitive if used too often.
Complex sentence	<p>main clause + subordinate clause = complex sentence</p> <ul style="list-style-type: none"> The subordinate clause is separated from the main clause using a comma(s). The subordinate clause may move position with the sentence: beginning, embedded or end. Possible subordinating conjunctions: after/although/as/as soon as/as long as because/before even if/even though if/in order that since/though unless/until when/whenever/where/wherever/while 	<ol style="list-style-type: none"> He ate a Snickers without his parents knowing, <u>although he was allergic to peanuts.</u> Although he was allergic to peanuts, he ate a Snickers without his parents knowing. He ate a Snickers <u>even though he was allergic to peanuts,</u> without his parents knowing. 	<ul style="list-style-type: none"> As a way of linking ideas and also showing a relationship between them. To make your writing flow. As the position of the subordinate clause may be moved around within a sentence, it allows more variation in your writing and makes it more interesting and engaging.
Minor sentence	<p>Not a complete sentence – a word or a fragment</p> <ul style="list-style-type: none"> A single word or a short phrase that can still be understood even though it is not a complete sentence. 	<ol style="list-style-type: none"> Crash! Coffee? What? Help! No pain, no gain. So far so good. Better safe than sorry. 	<ul style="list-style-type: none"> It can make a thought or feeling really stand out. They can create a sense of drama and have a strong impact on the reader. N.B. Do not use these too often - the more you used them the less effective they become.

Building Word Power

“The limits of my language are the limits of my world” (Ludwig Wittgenstein, philosopher)

100 words to sharpen your expression

Which of these words are in your (a) active vocabulary, (b) passive vocabulary, or (c) are not familiar to you?

Go to the website below for the meanings of the words you do not know:

- | | | |
|-----------------|-----------------|------------------|
| 1. aberration | 35. enmity | 69. morose |
| 2. abhor | 36. erudite | 70. myriad |
| 3. acquiesce | 37. extol | 71. nadir |
| 4. alacrity | 38. fabricate | 72. nominal |
| 5. amiable | 39. feral | 73. novice |
| 6. appease | 40. forsake | 74. nuance |
| 7. arcane | 41. fractious | 75. oblivious |
| 8. avarice | 42. furtive | 76. obsequious |
| 9. brazen | 43. gluttony | 77. obtuse |
| 10. brusque | 44. gratuitous | 78. panacea |
| 11. cajole | 45. haughty | 79. parody |
| 12. callous | 46. hypocrisy | 80. penchant |
| 13. candour | 47. impeccable | 81. perusal |
| 14. chide | 48. impertinent | 82. plethora |
| 15. circumspect | 49. implacable | 83. predilection |
| 16. clandestine | 50. implicit | 84. quaint |
| 17. coerce | 51. impudent | 85. rash |
| 18. coherent | 52. incisive | 86. refurbish |
| 19. complacency | 53. indolent | 87. repudiate |
| 20. confidant | 54. inept | 88. rife |
| 21. connive | 55. infamy | 89. salient |
| 22. cumulative | 56. inhibit | 90. serendipity |
| 23. cynical | 57. innate | 91. staid |
| 24. debase | 58. insatiable | 92. superfluous |
| 25. decry | 59. insular | 93. sycophant |
| 26. deferential | 60. intrepid | 94. taciturn |
| 27. demure | 61. inveterate | 95. truculent |
| 28. deride | 62. jubilant | 96. umbrage |
| 29. despot | 63. lithe | 97. venerable |
| 30. diligent | 64. lurid | 98. vociferous |
| 31. elated | 65. maverick | 99. wanton |
| 32. eloquent | 66. maxim | 100. zenith |
| 33. embezzle | 67. meticulous | |
| 34. empathy | 68. modicum | |

http://geoffbarton.co.uk/files/student-resources/GCSE-A*/GB-Top-level-vocab.pdf

The Dirty Thirty: Commonly Misspelled Words

The Dirty Thirty

Many people struggle with spelling these thirty words, and because they are so often spelt wrong, it is likely that examiners will be watching out for them while marking papers. After each word there are tips and tricks to help you remember how to spell them.

- | | |
|------------------|-------------------|
| 1. accommodation | 16. immediately |
| 2. beautiful | 17. minute |
| 3. because | 18. necessary |
| 4. beginning | 19. neighbor |
| 5. believe | 20. nervous |
| 6. business | 21. opportunity |
| 7. ceiling | 22. persuade |
| 8. character | 23. queue/queuing |
| 9. decide | 24. quiet |
| 10. definitely | 25. quite |
| 11. disappear | 26. receive |
| 12. disappoint | 27. separate |
| 13. embarrass | 28. sincerely |
| 14. extremely | 29. surprise |
| 15. friend | 30. until |

Spelling is
~~diffecolt~~
challengeng
hard.

Spelling Strategies

- ◆ Break it into sounds (*u-n-i-o-n*)
- ◆ Break it into syllables (*con-tin-ent*)
- ◆ Break it into affixes (*dis + satisfy*)
- ◆ Use a mnemonic (*Never Eat Chips Eat Salad Sandwiches And Remain Young!*)
- ◆ Refer to a word in the same family (*chemical, chemist, chemistry*)
- ◆ Over-articulate it (*Wed-nes-day*)
- ◆ Words within words (*GUM in argument*)
- ◆ Refer to word history (*bi = two, cycle = wheels*)
- ◆ Use analogy (*through, rough, enough*)
- ◆ Use a key word (*I'm – to remember a apostrophe can replace a missing letter*)
- ◆ Apply spelling rules (*hopping = short vowel sound, hoping = long vowel*)
- ◆ Learn by sight (*look-say-cover-write check*)
- ◆ Visual memory (*recall images, colour, font*)



Level Up Ways to improve Your Work



Sentence Structure



How?

- ★ Vary your sentence starters
- ★ Vary sentence types and lengths for effect e.g. short sentences for dramatic impact.
- ★ Start a sentence with verb+ing, verb +ed, verb +ly

Use of Language



How?

- ★ Avoid weak words such as nice, bad, good.
- ★ Avoid starting sentences with so and then.
- ★ Try to use 'powerful' words.
- ★ Don't overload your sentences with adjectives, make sure you use the best verbs and nouns too.
- ★ Appeal to the senses – sight, sound, touch, taste, smell.
- ★ Use linguistic devices such as alliteration, onomatopoeia, metaphor, etc.

Paragraphs and structure



How?

- ★ Know how to start a new one:
 - Time, Place, Topic, Person, Point
 - ★ Make sure paragraphs flow in a logical and clear order.
- Consider the overall structure of your writing – beginning, middle and end (even when it isn't a narrative task)

I'm the King of the Castle by Susan Hill (Chapter 3)

Sweat was running down his forehead and into his eyes. He looked up. The crow kept on coming. He ran.

But it wasn't easy to run down this field, either, because of the tractor ruts. He began to leap wildly from side to side of them, his legs stretched as wide as they could go, and for a short time, it seemed that he did go faster. The crow dived again, and, as it rose, Kingshaw felt the tip of its black wing, beating against his face. He gave a sudden, dry sob. Then, his left foot caught in one of the ruts and he keeled over, going down straight forwards.

He lay with his face in the coarse grass, panting and sobbing by turns, with the sound of his own blood pumping through his ears. He felt the sun on the back of his neck, and his ankle was wrenched. But he would be able to get up. He raised his head, and wiped two fingers across his face. A streak of blood came off, from where a thistle had scratched him. He got unsteadily to his feet, taking in deep, desperate breaths of the close air. He could not see the crow.

But when he began to walk forwards again, it rose up from the grass a little way off, and began to circle and swoop. Kingshaw broke into a run, sobbing and wiping the damp mess of tears and sweat off his face with one hand. There was a blister on his ankle, rubbed raw by the sandal strap. The crow was still quite high, soaring easily, to keep pace with him. Now, he had scrambled over the third gate, and he was in the field next to the one that belonged to Warings. He could see the back of the house. He began to run much faster.

This time, he fell and lay completely winded. Through the runnels of sweat and the sticky tufts of his own hair, he could see a figure, looking down at him from one of the top windows of the house.

Then, there was a single screech, and the terrible beating of wings, and the crow swooped down and landed in the middle of his back.

Kingshaw thought that, in the end, it must have been his screaming that frightened it off, for he dared not move. He lay and closed his eyes and felt the claws of the bird, digging into his skin, through the thin shirt, and began to scream in a queer, gasping sort of way. After a moment or two, the bird rose. He had expected it to begin pecking at him with his beak, remembering terrible stories about vultures that went for living people's eyes. He could not believe in his own escape.

He scrambled up, and ran on, and this time, the crow only hovered above, though not very high up, and still following him, but silently, and no longer attempting to swoop down. Kingshaw felt his legs go weak beneath him, as he climbed the last fence, and stood in the place from which he had started out on his walk, by the edge of the copse. He looked back fearfully. The crow circled a few times, and then dived into the thick foliage of the beech trees.

Kingshaw wiped his face with the back of his hand again. He wanted to go to his mother. He was trembling all over. But he never did go to her, he made himself cope alone, he would not go because of a stupid bird. Then his eye caught a quick movement. He looked up. Hooper stood in the window of his bedroom. He watched and watched.

Section A: Reading Questions

1. Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about Kingsaw.

[4 marks]

2. Look in detail at this extract from **lines 8 to 20** of the Source:

He lay with his face in the coarse grass, panting and sobbing by turns, with the sound of his own blood pumping through his ears. He felt the sun on the back of his neck, and his ankle was wrenched. But he would be able to get up. He raised his head, and wiped two fingers across his face. A streak of blood came off, from where a thistle had scratched him. He got unsteadily to his feet, taking in deep, desperate breaths of the close air. He could not see the crow.

But when he began to walk forwards again, it rose up from the grass a little way off, and began to circle and swoop. Kingsaw broke into a run, sobbing and wiping the damp mess of tears and sweat off his face with one hand. There was a blister on his ankle, rubbed raw by the sandal strap. The crow was still quite high, soaring easily, to keep pace with him. Now, he had scrambled over the third gate, and he was in the field next to the one that belonged to Warings. He could see the back of the house. He began to run much faster.

How does the writer use language here to describe how Kingsaw is feeling?

You could include the writer's choice of:

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

[8 marks]

3. You now need to think about the **whole** of the Source.

This text is from the opening of a novel.

How has the writer structured the text to create tension?

You could write about:

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

[8 marks]

4. Focus this part of your answer on the second part of the Source from line 14 to the end.

A student, having read this section of the text said: "The writer makes Kingshaw seem weak and easily scared by the crow."

To what extent do you agree?

In your response, you could:

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

[20 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Describe a time when you felt lonely and scared.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

English Language Paper 2 – 1 Hour 45 Mins 80 marks

The aim of this paper is to develop your insights into how writers have particular **viewpoints and perspectives** on issues or themes that are important to the way we think and live our lives. It will encourage you to demonstrate your skills by:

In section A, **reading two linked sources from different time periods** and genres in order to consider how each presents a perspective or viewpoint to influence the reader – the choice of genre for the sources will be non-fiction and literary non-fiction such as high quality journalism, articles, reports, essays, travel writing, accounts, sketches, letters, diaries, reports, autobiography and biographical passages or other appropriate non-fiction and literary non-fiction forms

In section B, you will have to **produce a written text to a specified audience, purpose and form** in which you give your own perspective on the theme that has been introduced in section A.

Paper 2 Question 1

You are being tested on your ability to:

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts

Sample question:

Read again the first part of Source A from lines 1 to 14.

Choose four statements below which are TRUE.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

A Anton is standing in water, covered in mud.

B Anton is being carried away by the current.

C Glastonbury is a scene of near-total devastation.

D The moorings of the tents are floating down the hillside.

E The writer is shivering and caught in a thunderstorm.

F Half-naked people are running after their tents.

G At first, the writer was not pleased to be sent to Glastonbury.

H The writer was not surprised to find it was wet and muddy.

[4 marks]

Source A - 21st Century non-fiction Elizabeth Day has been sent to report on the 2005 Glastonbury Festival 1 for a Sunday newspaper.

Are we having fun yet? Anton is standing knee-deep in tea-coloured water. He is covered in a slippery layer of dark brown mud, like a gleaming otter emerging from a river-bed. The occasional empty bottle of Somerset cider wafts past his legs, carried away by the current. "I mean," he says, with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you find all this?" He sweeps his arm in a grandiose arc, encompassing a scene of near total devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave. But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site was - like Anton - to resign oneself to getting very dirty indeed.

Everything else might have been damp, but the crowd remained impressively good humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms² and making polite chit-chat. The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubrioness to the proceedings by performing in tuxedo³ jackets and glitter.

But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig⁴ is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily. Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.

Mark-scheme and model answer

- A Anton is standing in water, covered in mud. **(T)**
B Anton is being carried away by the current. (F)
C Glastonbury is a scene of near-total devastation. **(T)**
D The moorings of the tents are floating down the hillside. (F)
E The writer is shivering and caught in a thunderstorm. (F)
F Half-naked people are running after their tents. **(T)**
G At first, the writer was not pleased to be sent to Glastonbury. **(T)**
H The writer was not surprised to find it was wet and muddy. (F)

The correct answers are selected.

Question 1 TOP TIPS:

- Spend 5 minutes on this question
- Don't take it for granted. This should be an easy question, but if you rush it and do not read the text or statements properly you might end up losing marks
- If you select the wrong box, put a line through it to unselect it.

Source B – 19th Century non-fiction Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he enjoyed.

The road to Greenwich during the whole of Easter Monday is in a state of perpetual bustle and noise. Cabs, hackney-coaches¹, 'shay' carts², coal-waggons, stages, omnibuses³, donkey-chaises² - all crammed with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants, who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.

The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory⁴, and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring⁵,' and 'Threading my Grandmother's Needle⁵,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal⁶ table, on which are exposed pennyworths of pickled salmon (fennel⁷ included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos⁸, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three murders and a ghost), a pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.

Paper 2 Question 2

This eight mark question will require you to look at two sources. The question might ask you to look for either similarities or differences. You need to be very careful because it will tell you whether you are looking for similarities, differences or both (I think it's unlikely to be both). The important thing to remember for this question is that you show an understanding of both sources so you'll need to include your discourse markers.

Remember, you are **simply pulling content out of two texts and showing similarities or differences**. You are not discussing anything to do with language at this point. If you accidentally talk about language, you will not be awarded the marks you require **because this question is not about language techniques!**

READ THE QUESTION CAREFULLY:

This question asks you to summarise the differences between the texts – it will have a focus!

Useful sentence starters:

You should use a range of sentence starters to make clear inferences in your response.

For example:

- We can infer that....
- This leads me to believe....
- This makes me think/imagine....

You should also make sure you are explicitly writing about differences.

For example:

On the other hand/In contrast/This is different to the place described in text A/B because.... /Whereas

You should do the following in each paragraph:

- State a DIFFERENCE
- Provide EVIDENCE
- Show INFERENCE

TOP TIPS:

- Spend around 10 minutes on this question
- Read both texts carefully and think about what they have in common and how they differ
- Use brief quotations and discuss both texts in each paragraph you write
- Sometimes it might be difficult to find a quotation, but you can still refer to something in the text
- Use terms such as “whereas” and “on the other hand” to link interpretations of the two texts
- Make inferences. For example, it does not tell you that Glastonbury is “civilised” or that Greenwich was a “brawl” but the student has inferred this from what they have read
- Find 3 or 4 points of comparison
- Some connectives to use for comparison:

But...	instead of...	alternatively...	in contrast...
Whereas...	on the other hand...		unlike...
Otherwise...	likewise...	similarly...	equally...
	as with...	in the same way...	like...

Question 2**You are being tested on: your ability to:**

- Identify and interpret explicit and implicit information and ideas
- Select and combine evidence from different texts

Sample question:

You need to refer to Source A and Source B for this question:

The things you see and do at Glastonbury Festival and Greenwich Fair are different.

Use details from BOTH sources to write a summary of the differences.
[8 marks]

Mark-scheme:

- Show detailed understanding of differences between the information
- Offer perceptive interpretation of both texts
- Combine information from different sources
- Use evidence well from both texts

Paper 2 Question 3

This question will focus your attention **back to one source**. You should look at the Paper 1 advice on language for this question.

An example of a question you might be asked is as follows:

How does Henry use language to try to influence his father? [12 marks]

As you will no doubt be able to see, your knowledge of language techniques and their effect are absolutely crucial to show understanding in these questions.

You must focus on what the writer is doing and what words, phrases, techniques and devices they are using within the given extract. For this, you must use subject terminology and exemplify each aspect of language you choose to write about.

You must consider the **'HOW'**: **what is the author trying to do and what is its impact on the reader?**

Use the source material. You must choose at **least three aspects of language**.

Useful sentence starters:

- Using the wording of the question to begin each answer helps to ensure you are focused on the question.
- The writer uses.... , for example... to create an image of... making the reader imagine... (x3 aspects)
- De Botton makes use of (verbs, adverbs, adjectives) such as... which creates a sense of... inviting the reader to picture...

SAMPLE PARAGRAPH:

Shelley uses a metaphor to convey her enjoyment of the scene, 'drinking in the beauty of the scene', which shows that she is taking care to appreciate the image set out before her. The use of the verb 'drinking' would suggest that it is something to be enjoyed, and that she can almost taste the atmosphere. The reader can see here how Shelly cleverly uses the senses to bring the description alive, and allows them to taste the atmosphere along with her.

YOU SHOULD SPEND 5 MINUTES READING / PLANNING AND 12 MINUTES ANSWERING THE QUESTION

TOP TIPS:

- Spend around 15 minutes on this question
- Use quotations
- You can write about :
 - Words (nouns, adjectives, verbs, adverbs etc)
 - Language features (simile, metaphor, onomatopoeia etc)
 - Sentence types (simple, compound, complex, minor, declarative, interrogative etc)
- Use language terms correctly
- Discuss the effect of this use of language on the reader

Question 3

You are being tested on: your ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers using relevant supporting terminology

Sample question:

3. You now need to refer **only** to **source B**, Dickens' description of the fair itself (**from line 19 to the end**).

How does Dickens use language to make you, the reader, feel part of the fair?

[12 marks]

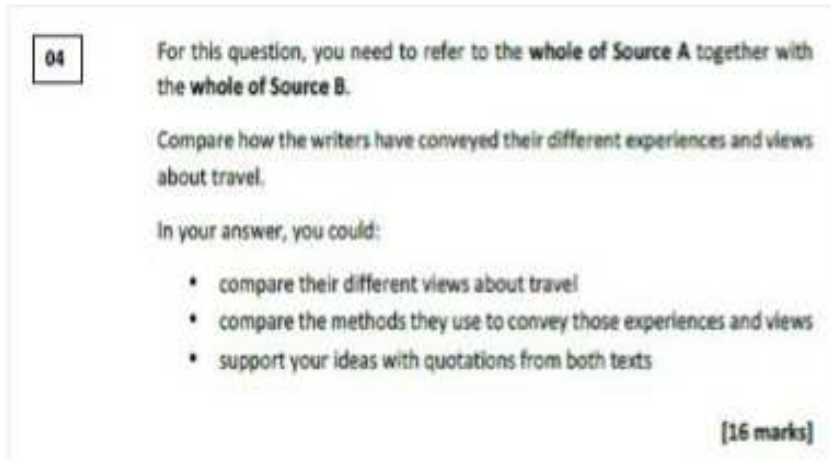
Mark-scheme:

- Shows detailed and perceptive understanding of language
- Analyses the effects of the writer's choices of language
- Selects a judicious range of quotations
- Uses a range of subject terminology appropriately

Paper 2 Question 4

Like the last question in Paper 1, this question will ask you more of an opinion about how writers convey their attitudes or perspectives on a given topic. As with all the questions, you should use the bullet points as a guide to scaffold your response.

An example of a typical question is as follows:



04 For this question, you need to refer to the **whole of Source A** together with the **whole of Source B**.

Compare how the writers have conveyed their different experiences and views about travel.

In your answer, you could:

- compare their different views about travel
- compare the methods they use to convey those experiences and views
- support your ideas with quotations from both texts

[16 marks]

Advice for answering the question:

- Planning is hugely important here – it is a 16-mark question!
- This is a combination of AO1 skills AO2 skills but juggling/comparing/contrasting two texts.
- Understand what ‘methods’ means.
- You must have confidence in comparing texts.

Helpful ways of planning and approaching the question:

You don’t need to write about every aspect of the text.

Keep to a crisp, clear comparison of, say, three central ideas/views + support + methods to hit all of the mark scheme descriptors.

Plan the 3 ideas first and write up in 15 mins.

Paper 2 Question 4 TOP TIPS:

- This question is worth the most marks in Section A, so get on to this question!
- Spend 20 minutes on this question
- Show understanding of the different viewpoints in each text
- Explain the similarities and differences in the texts' viewpoints
- Use quotes
- Identify language methods used and use the correct terminology
- Explain how these methods have an effect on the reader – how do they get across these viewpoints to us?

Linking words and phrases to indicate differences	Linking words and phrases to indicate similarities
Whereas	Similar to/similarly
Unlike	Like
But	As with the
However	Both
On the other hand	This compares to
This contrasts with/in contrast to	In common with

Sample Paragraph:

Alain De Botton feels that it is hard to leave your normal life behind when travelling: 'a worry at having not informed a colleague that I would be away'. His use of the verb 'worry' demonstrates to the reader his concern about work and shows that he is not entirely committed to his trip. Whereas, Shelley feels that travelling is a joy to behold through her use of metaphor in this quote, 'till my soul became full to the brim with sense of delight'. This suggests to the reader that she could not be any happier as her soul is 'full', clearly inferring that she has enjoyed her trip immensely.

Question 4

You are being tested on: your ability to compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.

Sample question:

For this question, you need to refer to the **whole of source A** together with the **whole of source B**.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with references to both texts.

[16 marks]

Mark-scheme:

- Shows a detailed understanding of the similarities and differences between the ideas and viewpoints
- Compares ideas and viewpoints in a perceptive way
- Analyses how methods are used to convey ideas and viewpoints
- Selects well-judged quotations from both texts

PAPER 2 QUESTION 5 – WRITING TO ESTABLISH A VIEWPOINT

As with Paper 1, Question 5, the reading sources act as potential support for students to write about their own viewpoint. There are two components to the task: a provocative statement followed by a requirement to write in a form, for an audience, and with a purpose. The nature of this form, audience and purpose will differ from that set on Paper 1 in order that students can show ability to write to a range of provided contexts. The important thing here is that you demonstrate you fully understand the purpose, audience and format!

Example: 'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement. (24 marks for content and organisation, 16 marks for technical accuracy)

This is where you need to show your ability to write for purpose and audience and, within the provided form.

As well as, using language for impact when:

- writing to explain
- writing to instruct/advise
- writing to argue
- writing to persuade

Allowing (where relevant) opportunities to:

- give and respond to information
- select, organise and emphasise facts, ideas and key points
- cite evidence and quotation
- include rhetorical devices.

TOP TIPS:

- Plan! (even if you hate planning!)
 - Meet your audience and purpose
 - Check your spelling, grammar and punctuation
 - Include a range of sentence and paragraph lengths
 - Use a range of appropriate and effective vocabulary
 - Use a range of effective language techniques
 - Organise your writing effectively
 - spend about 45 minutes on this section.
- You should leave enough time to check your work at the end.

Checklist of things to include	
Plan your argument– know what points you want to make	<input type="checkbox"/>
Make reference to the other point of view (before opposing it)	<input type="checkbox"/>
<i>Use appropriate techniques to convince the reader</i>	
Anecdotes – stories which illustrate your arguments	<input type="checkbox"/>
Facts – use them to support your argument (can invent)	<input type="checkbox"/>
Opinions – make yours clear with strong and creative language	<input type="checkbox"/>
Rhetorical questions – to make the reader think	<input type="checkbox"/>
Emotive language – appeal to the reader’s emotions	<input type="checkbox"/>
Statistics – surveys show that... (can invent)	<input type="checkbox"/>
Triples – listing in groups of three	<input type="checkbox"/>
<i>Structure your writing</i>	
An introductory paragraph which presents the topic, and suggests your attitude towards it	<input type="checkbox"/>
An argument which develops logically and progressively	<input type="checkbox"/>
A conclusion to sum up your opinion	<input type="checkbox"/>

The features of forms that you are expected to be able to use:

Letter

As a **minimum**, you should include:

- an indication that someone is sending the letter to someone
- paragraphs.
- the use of addresses
- a date
- a formal mode of address if required e.g. Dear Sir/Madam or a named recipient
- effectively/fluently sequenced paragraphs
- an appropriate mode of signing off: Yours sincerely/faithfully.

More detailed/developed indicators of form could include:

Leaflet

As a **minimum**, you should include:

- the use of a simple title
- paragraphs or sections.
- a clear/apt/original title
- organisational devices such as inventive subheadings or boxes
- bullet points
- effectively/fluently sequenced paragraphs.

More detailed/developed indicators of form could include:

Speech

As a **minimum**, you should include:

- a simple address to an audience
- sections
- a final address to an audience.
- a clear address to an audience
- effective/fluently linked sections to indicate sequence
- rhetorical indicators that an audience is being addressed throughout
- a clear sign off e.g. 'Thank you for listening'.

More detailed/developed indicators of form could include:

Essay

As a **minimum**, you should include:

- a simple introduction and conclusion
- paragraphs.
- an effective introduction and convincing conclusion
- effectively/fluently linked paragraphs to sequence a range of ideas.

More detailed/developed indicators of form could include:

Article

As a **minimum**, you should include:

- More detailed/developed indicators of form could include:
- the use of a simple title
- paragraphs.
- a clear/apt/original title
- a strapline
- subheadings
- an introductory (overview) paragraph
- effectively/fluently sequenced paragraphs.

An example of a typical question:

Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

[40 marks]
(24 marks for content and organisation)
16 marks for technical accuracy)

You should spend **45 mins** on this task:

10 mins planning

30 mins writing

5 mins checking/ editing

Section B

Question 5

You are being tested on: your ability to

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Sample Question:

You are advised to spend about 45 minutes on this section. Write in full sentences. You are reminded of the need to plan your answer. You should leave enough time to check your work at the end.

'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'

Write a letter to your local newspaper in which you argue for or against this statement. (24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Mark-scheme:**Content**

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

Organisation

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

Questions for Set 1: Travels to Africa

1. Read again the first part of Source 1A, lines 1 to 18.

Choose four statements below which are TRUE.

- Shade the boxes of the ones that you think are true
- Choose a maximum of four statements.

A	The writer sees John Travolta when she arrives in South Africa.	<input type="checkbox"/>
B	The first Safari Trip takes place very quickly after arrival.	<input type="checkbox"/>
C	The Game Reserve is very popular and fashionable.	<input type="checkbox"/>
D	The staff at the Game Reserve enjoy their jobs.	<input type="checkbox"/>
E	The writer is travelling alone.	<input type="checkbox"/>
F	The group are only interested in seeing big animals like lions.	<input type="checkbox"/>
G	The Reserve contains a variety of different plants and animals.	<input type="checkbox"/>
H	The tourists must take precautions against the Malaria virus.	<input type="checkbox"/>

[4 marks]

2. You need to refer to **source 1A** and **source 1B** for this question:

The experiences of the writers' in Africa are very different.

Use details from **both** sources to write a summary of the differences.

[8 marks]

3. You now need to refer **only** to **source 1B**, Henry Morton Stanley's description of the approaching Africans and the ensuing battle (**from line 22 to the end**).

How does Stanley use language to convey a sense of threat and intimidation?

[12 marks]

4. For this question, you need to refer to the **whole of source 1A** together with the **whole of source 1B**.

Compare how the writers have conveyed their different views about Africa and the experiences they have.

In your answer, you could:

- compare their different views and experiences
- compare the methods used to convey those views and experiences
- support your ideas with quotations from both texts.

[16 marks]

Source 1A: 21st Century Non-Fiction

Janette Smith describes her experience of a safari at a famous South African Safari Park in 2010.

On safari in South Africa

Janette Smith

Friday 5 October 2012

"Keep an eye out for John Travolta!" laughs our driver, as we peer out of the taxi window, hoping to spot a warthog or two in the African bush. We are on our way to the swish Shamwari Game Reserve in South Africa's Eastern Cape, one of the world's leading luxury safari destinations, and occasional retreat for various species of celebrity.

- 5 My boyfriend Tony and I arrive at Shamwari with only 10 minutes until our first game drive. Our ranger, Ryan, gives a passionate introduction to the reserve, explaining the rich and diverse ecosystem (which contains five out of the seven South African "biomes") within a 25,000-hectare malaria-free plot. He asks our newly formed group of six what we'd like to see most and on the face of it seems enthused by our almost collective response – lions.



- 20 Ryan's genuine enthusiasm for what he does is matched by the speed at which he drives. We skid down valleys, bounce out of our seatbelts and streak through mud in pursuit of a dot on the horizon. The land is thick with pine bushes, like huge oversized brittle dandelions, positioned against the dense green vegetation and scorched red soil. The bush is vast and stark, and there is a simple pleasure in feeling lost and small within it.

- 25 Shamwari's well-managed system, whereby rangers radio each other with key sightings, means that after a couple of drives we've been about a metre away from most of the big five. Highlights included: seeing the elephant calf feeding from its mother (a reminder that there really is milk and flesh inside these massive clay units); the agility of the baby rhino (so swift and light of foot I felt I could blow her one-tonne weight over in one breath); and feeling trapped by a leopard's fixed glare as we intruded on her mating territory (which quickly turned the usual zoo dynamic of "the viewer" and "the viewed" on its head).

- 35 The natural excitement of being outdoors and on the game drive is amplified by brilliant stage management by the Shamwari staff, the rangers are the stars of the show. Ryan's genuine love of the environment shines through any manufactured feel. His admiration for the whole ecosystem ensures that this is not just a whistlestop tour around the Big Five. We chew spekboom – a succulent known as elephant bush – and understand from its sweet taste why elephants like it so much, we taste aloe², hold dung from black and

40 white rhino in our hands to learn how to spot evidence of the black rhino's hooked upper lip and "browser" diet. Ryan's skilled at teaching us to slow down, appreciate whatever comes our way and challenge our own preconceptions of what we will enjoy most.

When we go on a trail walk, the dramatic belly of the bush comes to life and for a couple of hours we become part of the landscape. There is a huge variety of birdlife at Shamwari and the trail walk lets us experience the flame-licked wings of the Knysna
45 touraco³, the guttural⁴ blare of the heron and the orange belly of the Malachite kingfisher.

Towards the end of the week the drives become more relaxed. We spend half an hour listening to the melancholy call of the African fish eagle; we opt for watching springbok leaping into the air (pronking) over a rumoured leopard sighting; we track a lion by
50 following her footprints and trying to analyse the behaviour of the antelope that are spread out around her. When we eventually find her we follow her until it gets dark.

In our taxi to the airport the driver asks if we saw Prince William or Oprah Winfrey. Despite experiencing all the luxuries that Shamwari has to offer, it's the first time all week that I'm reminded of my earlier concerns about a sanitised⁵ safari experience.

¹ Biomes: A large community of plants and animals.

² Aloe: A large plant.

³ Knysna touraco: A bird found in South Africa.

⁴ Guttural: A harsh-sound noise.

⁵ Sanitised: Something with the unacceptable or less welcoming elements removed.