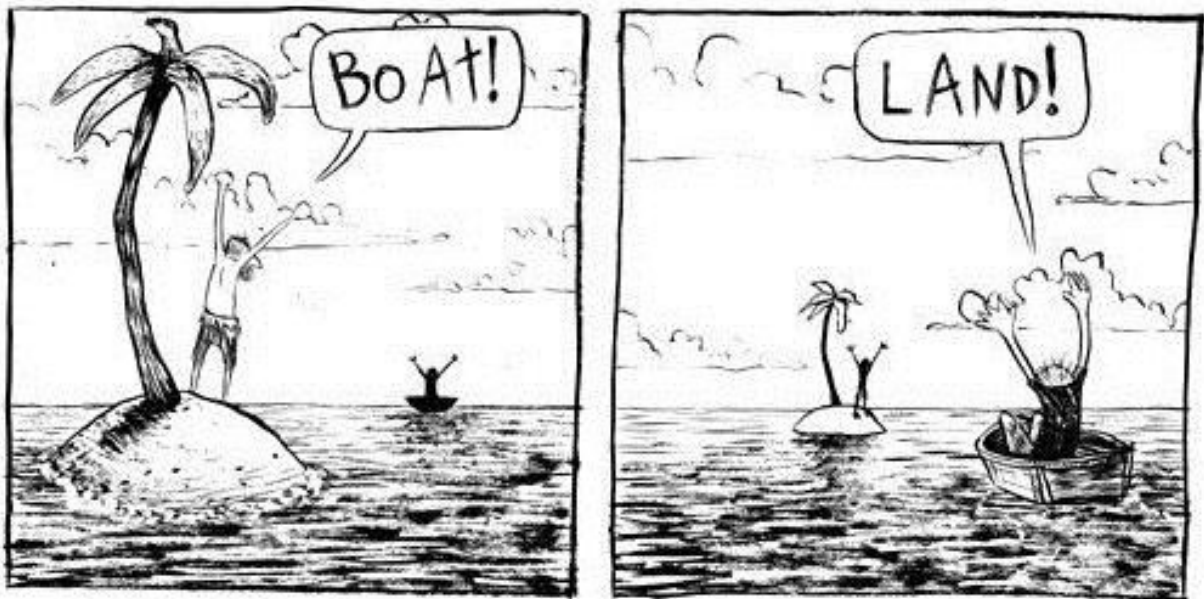


GCSE English Language

Paper 2

Writers' viewpoints and perspectives



| Section A: Writers' viewpoints and perspectives - reading | | | |
|---|--|-------|---------|
| Q | What type of question is it? | Marks | Time |
| Q1 | True or False | 4 | 6 mins |
| | From a list of statements about <u>the beginning</u> of <u>Source A</u> , choose which four are true . (Some of the statements will be about things the texts suggests rather than things it tells you explicitly). | | |
| Q2 | Summarise, synthesise and infer | 8 | 12 mins |
| | Focusing on <u>both sources</u> , explain the main ideas about a particular topic (named in the question) from each text. Support your ideas with short, relevant, embedded quotations . Infer what the similarities/differences between the texts suggest. | | |
| Q3 | Language analysis | 12 | 18 mins |
| | Focusing on <u>the named source</u> , identify language features which help the writer present something (named in the question). Support your ideas with short, relevant, embedded quotations . Analyse the effects of chosen examples and how they are created. Try to refer to language features using the correct subject terms . | | |
| Q4 | Compare views and methods | 15 | 24 mins |
| | Focusing on <u>both sources</u> , identify and compare the writers' main ideas and views about the topic named in the question. Identify and compare the methods which help each writer present this topic. Support your ideas with quotations or references to both sources. | | |
| Total | | 40 | 1 hour |

| Section B: Writers' viewpoints and perspectives – writing | | | |
|---|---|-------|--|
| Q | What type of question is it? | Marks | Time |
| Q5 | Narrative and/or descriptive writing | | |
| | <u>Content</u> Content Write about the topic in the question, making sure you choose the right form. Create tone, mood and level of formality appropriate to context, purpose, and audience. Use different types of language (techniques and vocabulary) effectively. Write about a range of relevant ideas in detail. | 24 | 45 mins (5 -plan 35 – write 5 - check |
| | <u>Organisation</u> Structure your ideas effectively, using a range of structural devices. Link your paragraphs fluently using a variety of connectives. | | |
| | <u>Technical Accuracy</u> Use a variety of sentences structures to add meaning to your writing. Punctuate your sentences accurately, using a range of punctuation. Use standard English accurately, including making sure your sentences are grammatically accurate. Spell accurately. Make ambitious and accurate vocabulary choices. | 16 | |
| Total | | 40 | 45 mins |

Please write clearly in block capitals.

Centre number

Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

GCSE ENGLISH LANGUAGE (8700)

Paper 2 Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

| Results | |
|----------|-----|
| Q1 | /4 |
| Q2 | /8 |
| Q3 | /12 |
| Q4 | /16 |
| Total | /40 |
| Q5 (AO5) | /24 |
| Q5 (AO6) | /16 |
| Total | /40 |
| Total | /80 |

Materials

For this paper you must have:

- **Source A** and **Source B** – which are provided as a separate insert

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark of this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

Source A: 20th century prose non-fiction

An extract from the autobiography *'Into Thin Air: A Personal Account of the Everest Disaster'* (1997) by Jon Krakauer

This is the opening passage of the book. It describes the true story of a 24-hour period on Everest when members of three separate expeditions were caught in a storm that resulted in the deaths of several of the climbers.

Straddling the top of the world, one foot in China and the other in Nepal, I cleared the ice from my oxygen mask, hunched a shoulder against the wind, and stared absently down at the vastness of Tibet. I understood on some dim, detached level that the sweep of earth beneath my feet was a spectacular sight. I'd been fantasising about this moment, and the release of emotion that would accompany it, for months. But now that I was finally here, actually standing on the summit of Mount Everest, I just couldn't summon the energy to care.

5

It was early in the afternoon of May 10, 1996. I hadn't slept in fifty-seven hours. The only food I'd been able to force down over the preceding three days was a bowl of ramen soup and a handful of peanut M&Ms. Weeks of violent coughing had left me with two separated ribs that made ordinary breathing an excruciating trial. At 29,028 feet up in the troposphere, so little oxygen was reaching my brain that my mental capacity was that of a slow child. Under the circumstances, I was incapable of feeling much of anything except cold and tired.

10

I'd arrived on the summit a few minutes after Anatoli Boukreev, a Russian climbing guide working for an American commercial expedition, and just ahead of Andy Harris, a guide on the New Zealand based team to which I belonged. Although I was only slightly acquainted with Boukreev, I'd come to know and like Harris well during the preceding six weeks. I snapped four quick photos of Harris and Boukreev striking summit poses, then turned and headed down. My watch read 1:17 p.m. All told, I'd spent less than five minutes on the roof of the world.

15

A moment later, I paused to take another photo, this one looking down the Southeast Ridge, the route we had ascended. Training my lens on a pair of climbers approaching the summit, I noticed something that until that moment had escaped my attention. To the south, where the sky had been perfectly clear just an hour earlier, a blanket of clouds now hid Pumori, Ama Dablam, and the other lesser peaks surrounding Everest.

20

Later – after six bodies had been located, after a search for two others had been abandoned, after surgeons had amputated the gangrenous right hand of my teammate Beck Weathers – people would ask why, if the weather had begun to deteriorate, had climbers on the upper mountain not heeded the signs? Why did veteran Himalayan guides keep moving upward, ushering a gaggle of relatively inexperienced amateurs – each of whom had paid as much as \$65,000 to be taken safely up Everest – into an apparent death trap?

25

Source B: 19th century prose non-fiction

An extract from the autobiographical account ‘*Ascent of Long’s Peak*’ (1873) by Isabella Bird.

Isabella Bird’s first-person account of an 1873 ascent of Long’s Peak in the Rocky Mountains is unusual because so few women climbed mountains at that time. This is an abridged version of a longer description of her climb.

Slipping, faltering, gasping from the exhausting toil in the rarefied air, with throbbing hearts and panting lungs, we reached the top of the gorge and squeezed ourselves between two gigantic fragments of rock by a passage called the ‘Dog’s Lift’, when I climbed on the shoulders of one man and then was hauled up. This introduced us by an abrupt turn round the south-west angle of the Peak to a narrow shelf of considerable length, rugged, uneven, and so overhung by the cliff in some places that it is necessary to crouch to pass at all. Above, the Peak looks nearly vertical for 400 feet; and below, the most tremendous precipice I have ever seen descends in one unbroken fall. This is usually considered the most dangerous part of the ascent, but it does not seem so to me, for such foothold as there is is secure, and one fancies that it is possible to hold on with the hands. But there, and on the final, and, to my thinking, the worst part of the climb, one slip, and a breathing, thinking, human being would lie 3,000 feet below, a shapeless, bloody heap!

From thence the view is more magnificent even than that from the Notch. Snowy ranges, one behind the other, extended to the distant horizon, folding in their wintry embrace the beauties of Middle Park. Pike’s Peak, more than one hundred miles off, lifted that vast but shapeless summit which is the landmark of southern Colorado. There were snow patches, snow slashes, snow abysses, snow forlorn and soiled looking, snow pure and dazzling, snow glistening above the purple robe of pine worn by all the mountains; while away to the east, in limitless breadth, stretched the green-grey of the endless Plains. Giants everywhere reared their splintered crests.

From thence, with a single sweep, the eye takes in a distance of 300 miles—that distance to the west, north, and south being made up of mountains ten, eleven, twelve, and thirteen thousand feet in height, dominated by Long’s Peak, Gray’s Peak, and Pike’s Peak, all nearly the height of Mont Blanc! On the Plains we traced the rivers by their fringe of cottonwoods to the distant Platte, and between us and them lay glories of mountain, canyon, and lake, sleeping in depths of blue and purple most ravishing to the eye.

As we crept from the ledge round a horn of rock I beheld what made me perfectly sick and dizzy to look at—the terminal Peak itself—a smooth, cracked face or wall of pink granite, as nearly perpendicular as anything could well be up which it was possible to climb, well deserving the name of the ‘American Matterhorn’. Scaling, not climbing, is the correct term for this last ascent. It took one hour to accomplish 500 feet, pausing for breath every minute or two. The only foothold was in narrow cracks or on minute projections on the granite. To get a toe in these cracks, or here and there on a scarcely obvious projection, while crawling on hands and knees, all the while tortured with thirst and gasping and struggling for breath, this was the climb; but at last the Peak was won. A grand, well-defined mountain top it is, a nearly level acre of boulders, with precipitous sides all round, the one we came up being the only accessible one. From the summit were seen in unrivalled combination all the views which had rejoiced our eyes during the ascent. It was something at last to stand upon the storm-rent crown of this lonely sentinel of the Rocky Range, on one of the mightiest of the vertebrae of the backbone of the North American continent, and to see the waters start for both oceans.

Section A: Reading

Answer **all** questions in this section

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

0 1

Read again the first part of Source A, lines 1 to 12.

Choose four statements below which are TRUE.

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

[4 marks]

A Jon Krakauer has successfully reached the top of Mount Everest.

☐

B He is really excited about making it to the top.

☐

C He can see three countries from the top of Mount Everest.

☐

D He has hardly slept or eaten in the past three days.

☐

E He is in good health.

☐

F Lack of oxygen is affecting his brain function.

☐

G Getting to the top of Mount Everest is relatively straightforward.

☐

0 2

You need to refer to source A and source B for this question.

Use details from both sources to write a summary of the challenges both climbers have faced.

[8 marks]

0 3

You now need to refer only to source B, the autobiography, *'Ascent of Long's Peak'*.

How does the writer use language to present the view as she climbs the mountain?

[12 marks]

0 4

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

Compare how the two writers present their perspectives on their climbing experiences.

In your answer, you could:

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

[16 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.

| | |
|---|---|
| 0 | 5 |
|---|---|

“The experience was life-changing – I don’t think I’ll ever see things in the same way again.”

Write the text for a speech for Year 11 leavers, encouraging them to try new experiences and take a few risks in life in order to achieve their dreams.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

Q1: Model answer

0 1

Read again the first part of Source A, lines 1 to 16.

Choose four statements below which are TRUE.

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

[4 marks]

- | | | |
|---|--|-------------------------------------|
| A | Jon Krakauer has successfully reached the top of Mount Everest. | <input checked="" type="checkbox"/> |
| B | He is really excited about making it to the top. | <input type="checkbox"/> |
| C | He can see three countries from the top of Mount Everest. | <input checked="" type="checkbox"/> |
| D | He has hardly slept or eaten in the past three days. | <input checked="" type="checkbox"/> |
| E | He is in good health. | <input type="checkbox"/> |
| F | Lack of oxygen is affecting his brain function. | <input type="checkbox"/> |
| G | Getting to the top of Mount Everest is relatively straightforward. | <input checked="" type="checkbox"/> |

Q2: Model answer

In source A, Jon Krakauer talks about the physical challenges of his climb. He says that he felt “cold and tired”, that he hasn’t slept for “fifty-seven hours” and had only eaten soup and sweets in the last three days. He says that he had “two separated ribs” from coughing and that his “mental capacity was that of a slow child”. Equally, Isabella Bird in Source B also mentions physical challenges. She talks about climbing being “exhausting” and says she was “slipping, faltering, gasping”. Later she describes “being tortured with thirst and gasping and struggling for breath.” This suggests that for both climbers, the physical challenges are very tough, although Krakauer’s challenges seem more long term. This reflects the fact that he was climbing Everest, the tallest mountain in the world.

Krakauer also talks about the mental challenges. He had expected to feel amazing at the top, had “been fantasising about this moment, and the release of emotion that would accompany it, for months.” However, when he gets to the top he can’t “summon the energy to care”. This suggests that the physical challenge was so hard that it ruined any joy he had in his great achievement. However, Bird talks more about the dangers of climbing – she says “one slip, and a breathing, thinking, human being would lie 3,000 feet below, a shapeless, bloody heap!” “She also talks about feeling “sick and dizzy” when she sees the peak she has to climb. This suggests that overcoming her fear was a challenge for her.

Q3: Model answer

Isabella Bird uses lots of **description** to show the reader how impressive the views as she climbs the mountain are. She mentions the size and scale of the scenery several times, using **adjectives** such as “magnificent”, “vast”, and “limitless” showing she wants to show the reader how large and impressive the scene is. The mountains “extended to the distant horizon” and the plains are “endless”, suggesting that she can see nothing else. The size and scale of view is also presented through the use of **statistics** – she can see for “300 miles”, and the mountains are “ten, eleven, twelve, and thirteen thousand feet in height”. This tells the reader that the mountains are factually very tall as well as in the writer’s opinion, strengthening her presentation of them.

She also emphasises the height of the mountains; they are “giants” that “reared their splintered crests”. This use of **personification** creates an image of the mountains literally pushing up out of the ground, their rocks shattering, standing over the writer in an almost threatening way which emphasises their power and size. However they are dwarfed by the top of Long’s Peak itself which she describes as “one of the mightiest of the vertebrae of the backbone of the North American continent”. This **metaphor** conveys a sense of the mountains as the spine of America, emphasising their importance as an important feature of the country’s geography and exaggerating their size, with Long’s Peak the “mightiest” of all.

Other examples of **personification** include the mountains “wearing purple robes of pine” and “mountains, canyon and lake” lying “sleeping”. These create an impression of the mountains as majestic – purple robes are associated with royalty – and also unaffected by human activity. Whilst the writer struggles to climb them, they lie undisturbed.

She also uses **description** to show the variety of the landscape even while it is covered in snow. She repeats the **adjective** ‘snow’ whilst changing the **nouns** which is unusual – it’s usually the adjectives that change. She names snow “patches”, “slashes” and “abysses”, then changes to **contrasts** – “snow forlorn and soiled looking” then “snow pure and dazzling” to make the view seem interesting and diverse. Overall, Bird creates an impression of an amazing scene whose size and distance make it worth her struggles to get to the top of the mountain.

Q4: Model answer

In Source A, Jon Krakauer is feeling very negative about his climbing experience. Despite making it to the top of Mount Everest, he hasn’t really enjoyed the experience at all, and he is angry that other climbers died on the mountain. In contrast, in Source B, Isabella Bird feels positive. She found the climb really hard, but the views at the top were so amazing that it was worth the effort.

Both writers use the **first person** to help the reader understand their experiences. In Source A, Krakauer shows the reader how he is feeling using a variety of **negative words** to describe his physical state. He “hadn’t slept” and had to “force down” food. Breathing is “excruciating” due to the pain in his ribs. He is “cold and tired” and has the mental capacity of a “slow child”. This **vocabulary** shows how physically challenging he found the climb. In Source B, Bird uses **vocabulary** to similar effect. She uses a range of **descriptive verbs**, “Slipping, faltering, gasping”, “hailed” and “squeezed” to show how hard it was for her to climb to the top of the mountain.

Both writers also show that the difficulties of the climb affected them mentally. Bird explains her fears as she climbs; the ascent is “dangerous” and she uses a **vivid image** of the “shapeless, bloody heap” that a body would be reduced to if it fell from the mountain. However Krakauer doesn’t seem to feel much – he is so exhausted by his experience that it is as if his brain has switched off. He feels “dim and detached” from his experience and **describes** himself as absent. He can’t even “summon the energy to care” that he has achieved his dream of climbing Everest. This helps the reader understand how hard it is to climb Everest, it can defeat you mentally, even if you physically get to the top.

By **the end** of each extract, the writers’ views about the experiences are very different. Krakauer is angry about the number of climbers who died that day. The **statistic** “\$65,000” suggests that he feels that if people have paid that much money, the least the climbing companies and guides could have done is protected them from the dangers of the mountain. He uses **rhetorical questions** to create a **tone** of outrage and confusion,

asking how it is possible that experienced climbers and guides didn't notice the change in weather and protect the "inexperienced amateurs" who were relying on them. He ends with the **emotive** "death trap", suggesting those who died were betrayed. In contrast, Bird is admiring of the mountains and thinks her achievement was worth it. She has "won" and the views "rejoice her eyes", portraying her pleasure in what she can see from the top, and pride in her achievement in getting there.

Q5: Model answer

Plan



Answer

Good evening Year 11s. I'm honoured to have been asked to speak to you today as you get ready to start thinking about your lives beyond GCSEs. Some of you may be very excited about the opportunities that this will give you, while others may be terrified! However, all the evidence suggests that it is those of you who are up for the challenge and push yourselves to try new things who will be most successful in all areas of life. I'd like to use my speech today to encourage you to take a few risks and try some new experiences when thinking about your next steps.

The world outside school can be challenging. It is no secret that getting into the 6th form can be tough, and finding a job or apprenticeship tougher still. You will be competing with others for a place and need to try to find a way of making yourself stand out. Some of you will find yourselves held back by friends or by people's low expectations of what you can achieve. However, with effort, you can prove them wrong. Trying, and being successful at new things can really boost your confidence. An example of this is a friend who joined her local netball team. The first match she played, she was terrible and dropped a number of catches which cost her team the match. However, with a few months practice, she really improved her game and by the end of the year was the team's top scorer. This experience of success at something new improved her confidence dramatically. Whenever she finds something hard, she reminds herself of her netball success which gives her the confidence to persevere. Improving your confidence by trying new things can help you in all areas of life from your relationships to your career.

Some of you will go on to do A-levels and academic courses next year, but others of you may have skills in other areas. Many people make successful careers out of being good at something unusual. Are you a skilled sportsperson, or skilled with your hands? Maybe you are compassionate or a really skilled communicator. Have you got a hobby or interest that could earn you a living? Taking the time to practise your interests with

an aim to earn a living in the future can be a risk worth taking.

Another area that can help young people become successful is by becoming more independent. Travel is a good way of developing your confidence in this way. Staying where you are secure can make you too comfortable and allow you to feel nervous about new experiences. However, travelling on your own, or with friends, can build your confidence. At 16, you may not be allowed to travel very far on your own, but planning a cultural or shopping trip into Central London with friends could be the first step on a personal development journey that sees you planning a gap year at 18 where you experience life in another country. Many small steps can take you a long way.

You may ask, what is the point of taking a risk or trying new things when I'm happy as I am? To answer that, I would encourage you to think of how much happier and successful you could be if you push yourself. Your increased confidence, ability to overcome fears and sense of pride in achieving more challenging goals will bring you greater happiness and fulfilment in life than you have now. You may be thinking, but what if I fail? But I would remind you that we grow as people through experiencing failure and moving on from it. Each small failure is one of the steps to big success.

So ask yourselves tonight as you are walking home, relaxing in front of the TV, or lying in bed reflecting on your day. What opportunities are being offered to you at this point in your life? What risks can you take, or new opportunities are there that will help develop you into the brave, confident and successful adult you can be? And when you recognise them, I would urge you to take those opportunities and embrace them with all your heart.

I wish you all the very best for your future success, and thank you for listening today.

Appendices

- P 13 List of language techniques commonly found in non-fiction writing and a structure for writing an opinion piece (Q3, Q5)
- p 14 Parts of speech and sentence types (Q3, Q5)
- p 15 Text types and forms (Q5)
- p 16 How to structure your answers (Q1 – 5)
- p 17 Useful connectives (Q4)
- p 18 Punctuation guide (Q5)
- p 19 Practice paper

| Structure | | | | |
|----------------------------------|--------------|---|---|--|
| Constructing a powerful argument | Introduction | Hook | A dramatic opening statement designed to grab the reader's attention. | <i>"In the US in 2015, more people were shot and killed by toddlers than by terrorists."</i> |
| | | Thesis statement | The main argument a writer wants to present through their writing. | <i>"Our school's dependence on technology has caused students to lose the ability to think independently."</i> |
| | Paragraphs | Main points (weakest to strongest) | A series of points that become increasing more powerful. | <i>Paragraph 1: Smoking is expensive</i> |
| | | | | <i>Paragraph 2: Smoking is antisocial</i> |
| | | | | <i>Paragraph 3: Smoking kills</i> |
| | | Counter-argument & Rebuttal | The opposing argument, introduced in order to show how it is wrong. | <i>"Some may argue that smoking relieves stress, but is it worth the risk?"</i> |
| | Conclusion | Thesis summary | A restating of the writer's main argument, summarising the points that have been made. | <i>"Here then is the outline of a programme to make London the world's first hunger-free city."</i> |
| | | Invitation to action | States the actions the writer wants the reader to take now that they have been convinced. | <i>"Get in touch today."</i> |

| Language | | | |
|--------------------|--------------------------------|--|---|
| Making a point | Statement (.) | The writer puts forward a point of view. | <i>"For many teenagers, celebrities are important role models."</i> |
| | Rhetorical question (?) | A type of question used to make a reader think about an issue. | <i>"At what point do we say, enough is enough?"</i> |
| | Command (./!) | An instruction. | <i>"Forget 'The X factor', 'Strictly come dancing' is the only Saturday night show worth watching."</i> |
| | Exclamation (!) | A statement that shows strong emotion, eg surprise, excitement or anger. | <i>"Goal!"</i> |
| Appeal to a reader | Direct address | The writer speaks to the reader directly, addressing them as 'you'. | <i>"With your help, we can make a significant difference to the lives of these children."</i> |
| | Emotive language | Language designed to make the reader feel some kind of emotion. | <i>"The suffering is intense and people urgently need your help."</i> |
| | Logos | Appealing the reader's logic. | <i>"It is clear from the facts that smoking can have a serious impact on health."</i> |
| | Pathos | Appealing to the reader's emotions. | <i>"We must never forget the bravery of those heroes who put their own lives at risk to save others."</i> |
| Evidence | Ethos | Appealing to character, credibility, trustworthiness or morals. | <i>"I am confident that you will make the right decision."</i> |
| | Anecdote | A short, personal story, used to support a point. | <i>"When I was at school, I didn't take it seriously. It wasn't until I failed that I realised the importance of studying."</i> |
| | Fact | A statement that can be proved. | <i>"The vast majority of schools in the UK ask their students to wear uniform."</i> |
| | Expert opinion | The opinion of someone who knows a lot about the subject and can be trusted. | <i>"Dr Mike Molloy argues that it is the nation's love of junk food that is fuelling the current obesity epidemic."</i> |
| Emphasis | Statistic | Information presented in the form of numbers. | <i>"One in three women who get breast cancer are over 70."</i> |
| | Exaggeration | Making something sound bigger, better or more important than it really is. | <i>"It felt like I was waiting for an eternity."</i> |
| | Understatement | Making something sound smaller, worse or less important than it really is. | <i>"London is not the cheapest place in the world."</i> |
| | Repetition | Repeating a word, clause, sentence or section of a text. | <i>"Give me a caring idiot. Give me a sensitive idiot. Just don't give me the same idiot."</i> |
| | Anaphora | A type of repetition where the beginnings of a sequence of clauses are the same. | <i>"Give water. Give life. Give £2 a month."</i> |
| | Triplet | A pattern of three, eg three examples or something repeated three times. | <i>"We help poor families, disabled people and orphaned children..."</i> |
| | Superlative | The strongest possible version of an adjective (good, better, best). | <i>"Today was the worst day I've had in a long time."</i> |
| | Lists | A sequence of several things. | <i>"I have nothing to offer but blood, toil, tears and sweat."</i> |
| | Antithesis | Opposites put together to create a contrast. | <i>"One small step for a man, one giant leap for all mankind."</i> |

Descriptive language and sentence types to use in in your answer to Q5

| Descriptive techniques to use in your writing | | |
|---|--|--|
| Subject term | Definition | Example |
| Descriptive language | Using adjectives, adverbs, descriptive verbs and imagery to help the reader visualise something. | |
| Adjective (or adjective phrase) | A word (or phrase) that describes a noun. | the <u>hard</u> table, the <u>soft</u> chair, the girl <u>in the red shirt</u> |
| Adverb (or adverbial phrase) | A word (or phrase) that describes a verb. | Cook them <u>as quickly as possible</u> , run <u>like the wind</u> , walk <u>slowly</u> |
| Descriptive verb | A precise verb that contains the same information as a verb + adverb. | Running quickly = sprinting, racing, pelting Walking slowly = ambled, wandered, strolled |
| Sensory language | Language that describes the experiences of the senses. | Sight, hearing, taste, touch and smell |
| Imagery | Imagery is a way of describing something symbolically or non-literally. | |
| Simile | Describing something as being <u>as</u> or <u>like</u> something else. | "Love is like the lion's tooth." <i>W.B. Yeats</i> |
| Metaphor | Describing something as if it <u>is</u> something else. | "Look like the innocent flower, but <u>be the serpent under it.</u> " <i>Shakespeare</i> |
| Extended metaphor | A comparison that is built on throughout a passage or text. | "...your mother tongue would rot,/rot and die in your mouth... it grows back, a stump of a shoot... it blossoms out of my mouth" <i>Sujata Bhatt</i> |
| Personification | A type of metaphor in which a non-living thing is given human characteristics. | "Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like thorn." <i>Shakespeare</i> |
| Pathetic fallacy | A type of personification in which the weather echoes a character's mood. | "I wandered lonely as a cloud That floats on high o'er vales and hills..." <i>W Wordsworth</i> |

| Main sentence types to use in your writing | | | |
|--|--|---|---|
| Sentence types | Description | Example | Why do writers use them? |
| Simple sentences | Contain one statement (piece of information). | The room was full of tables and chairs. | <ul style="list-style-type: none"> Giving information, often factual. Stating an important idea. Having a powerful impact on the reader. |
| Compound sentences | Two related and equal statements joined together with a conjunction (<i>and, but, so, or, because, etc...</i>) or a semi-colon | <i>They both come from outside the UK; he is from Australia and she is from Canada.</i> | <ul style="list-style-type: none"> Adding detail and description. Slowing a story down in order to build tension. Showing the relationships between ideas. |
| Complex sentences | One main statement , with supporting detail . | Carefully, delicately, almost lovingly, she reached out for the hanging object. | |

Non-fiction Writing – Paper 2, Question 5

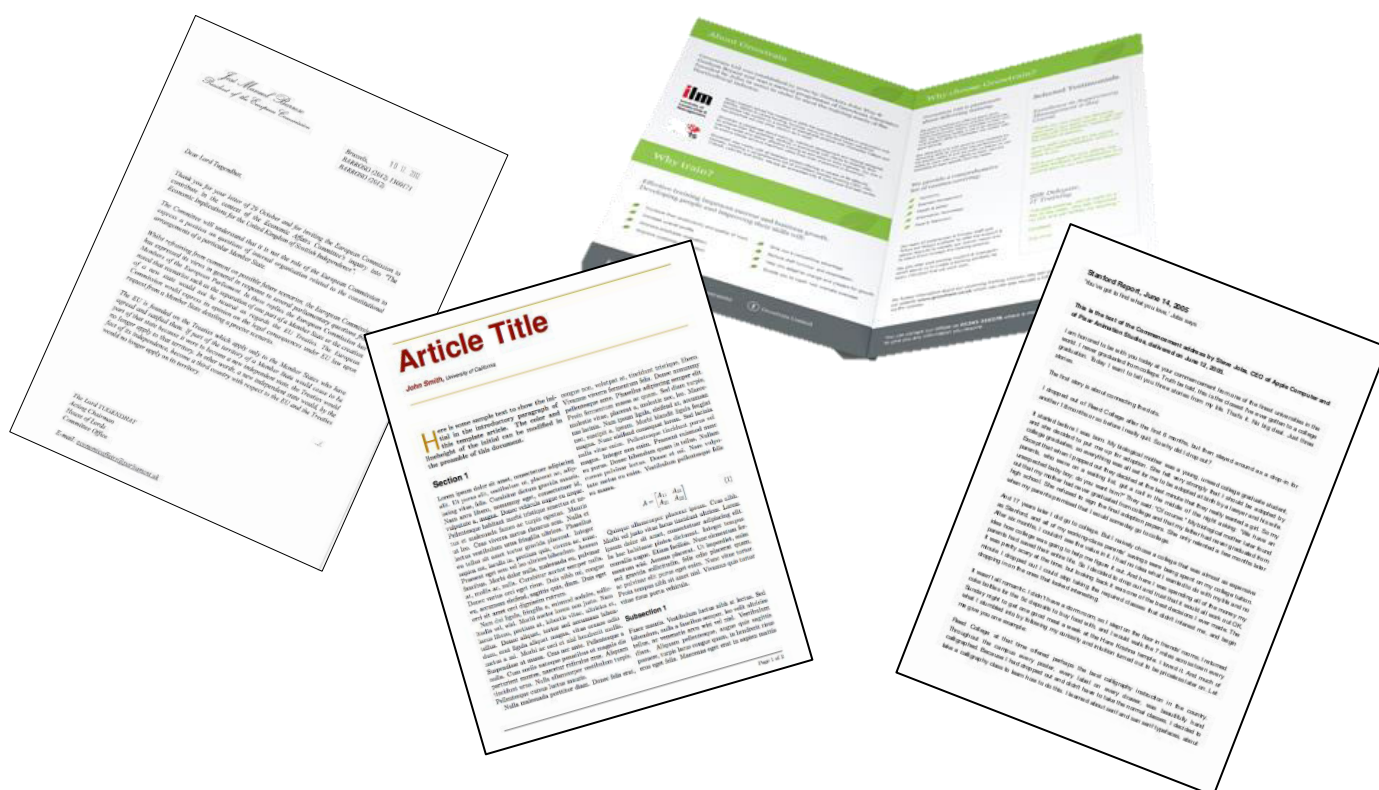
The question may ask you to write for one of the following purposes:

| Write to explain | Write to argue | Write to persuade | Write to instruct/advise |
|---------------------------------|---|--|---|
| Explain what you think about... | Argue the case for or against the statement that... | Persuade the writer of the statement that... | Advise the reader of the best way to... |

However, all of them are forms of opinion writing. The examiners want to know your views on the topic they give you. You can use a similar structure for all of them (see the blue box on page 11).

In addition, the examiners want to know you can use the following forms:

| Different forms that might come up | | | |
|--|--|--|--|
| Letter | Article | Leaflet | Speech |
| What the examiners would like to see | | | |
| <ul style="list-style-type: none"> the use of addresses a date A greeting e.g. Dear Sir/Madam or a person's name an appropriate way of signing off eg: Yours sincerely/faithfully. | <ul style="list-style-type: none"> a title a strapline subheadings paragraphs or sections. | <ul style="list-style-type: none"> a title subheadings or boxes bullet points | <ul style="list-style-type: none"> a clear address to an audience clues that an audience is being addressed throughout a clear sign off e.g. 'Thank you for listening'. |



Q1: True or false - Complete the question using the structures given on the exam paper.

Q2: Summarise and infer

| Introductory sentence | | Optional – focus on the topic of the question . |
|-----------------------|-----------------|---|
| X 4 | Point | Explain an idea from one source |
| | Evidence | Support with a short, embedded quote |
| | Point | Explain an idea from the other source |
| | Evidence | Support with a short, embedded quote |
| | Infer | Explain what the differences between them suggests . |

Example

There are a number of **differences between Sarah and John**. In **source B**, John comes face to face with his own death when he hears the voice of the nurse say, **'He is dead.'** This is in contrast to **Sarah who has been around the deaths of other people her whole life**, as seen when the writer says **'The Harrises have been undertakers for five generations'**. This helps shape their feelings about death – John is terrified, whereas Sarah is thinking of how she can help others cope with the deaths of their loved ones. Another difference is...

Q3: Language

| Introductory sentence | | Give a view as to how the writer presents the topic in the question |
|-----------------------|----------------------|--|
| X 4 | Language | Name a technique , or choose a word , phrase or sentence structure that presents the topic. |
| | Evidence | Short, embedded quote |
| | Analysis how | Explain how the evidence works |
| | Analysis what | Explain what effect the evidence has |

Example

The writer uses **language** in a variety of ways to show how **terrifying** John Macintire's experience was. At first, he uses large numbers of **adjectives** to try and convey to the reader how strange he was feeling as he became ill. Descriptions such as the **'bright and visionary'** faces around his bed as well as the feeling of **'light and solemnity'** make it sound like a religious experience; as if he really is dying and angels are around his bed. However, the tone then changes to **fear** when he describes being unable to move even an **'eyelid'**, and uses the triplet, **'see, and hear and suffer'** which helps the reader begin to understand what a terrible position he is in – that everyone believes he is dead, and he cannot communicate and tell them he is still alive. The writer then...

Q4: Comparing writers' viewpoints

| Introduction | | Explain each writer's overall views on the topic in the question. |
|--------------|--|---|
| X 3 | Method | Name a method that the writer of source A uses to present a viewpoint on the topic |
| | Evidence | Short, embedded quote or textual reference |
| | Analysis how | Explain how the evidence works |
| | Analysis what | Explain what effect the evidence has |
| | Compare the views and methods with a connective, eg whereas/however/on the other hand/similarly/equally | |
| | Method | Name a method that the writer of Source B uses to present a viewpoint on the topic |
| | Evidence | Short, embedded quote or textual reference |
| | Analysis how | Explain how the evidence works |
| | Analysis what | Explain what effect the evidence has |

Example (Q4)

The writers in each source have very different **perspectives on death**. In source A, the writer seems to be suggesting that there are people for whom death is normal because they deal with it every day. However, in Source B, death is terrifying, because the narrator is having to deal with his own possible death. In Source A, for Sarah and her family, death is a business. The writer describes a **'family firm'** where Sarah did **'work experience'** as being the place where she came across **'her first dead body'**. This might seem strange to the reader because **our experiences of death are usually sad or terrifying**. However, the writer suggests that Sarah takes it in her stride in the quotation from Sarah, **'you stupid girl – what did you think you were going to find?'** which shows her trying to rationalise and suppress her fears. In contrast, in Source B, the writer wants to show as much of John Macintire's fears of death as possible in order to entertain the audience with this gruesome story. He uses a **first person narrator** to let Macintire tell the story in his own words. For both audiences, hearing the story first hand makes it seem even more realistic and dramatic for the reader. Another...

Q5: Discursive writing

| Discursive writing (writing to argue, persuade, advise, explain, inform) | |
|---|---|
| Hook | Grab the reader's attention with a dramatic opening statement. |
| Thesis statement | Explain your main argument. |
| A series of points that become increasingly powerful. | Paragraph 1: Smoking is expensive |
| | Paragraph 2: Smoking is antisocial |
| | Paragraph 3: Smoking kills |
| Counter-argument | The opposing argument, introduced in order to show how it is wrong. |
| Thesis summary | Re-state your main argument, summarising your points. |
| Invitation to action | Explain what you want the reader to do. |

Are you using the right connectives?

Adding (giving more information)

and...
also...
as well as...
moreover...
too...
in addition...

Sequencing (putting things in order)

to begin with...
next...
then...
first(ly), second(ly), third(ly)...
meanwhile...
during...
after(wards)...
before(hand)...
finally...

Emphasising (making something stand out)

above all...
in particular...
especially...
significantly...
indeed...
notably...
most importantly...

Comparing (saying how something is like something else)

equally...
in the same way...
similarly...
likewise...
as with...
like...

Contrasting (saying how things are different)

whereas...
instead of...
alternatively...
otherwise...
unlike...
on the other hand...
in contrast...
by comparison...

Cause and effect (when one thing leads to another)

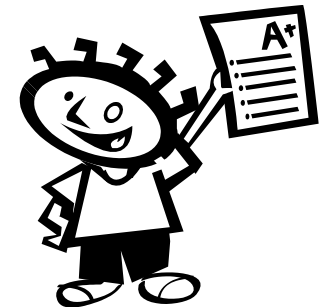
because... as a result of...
so...
therefore...
thus...
consequently...

Qualifying (exceptions to the rule)

however...
although...
unless...
except...
if...
as long as...
apart from...
yet...

Illustrating (giving examples)

for example...
such as...
for instance...
as revealed by...
in the case of...
e.g. (*exempla gratia*) - means 'for example'. Use when you're giving a number of alternative examples.
i.e. (*id est*) - means 'that is'. Use when you are giving one or two specific examples.



Punctuation guide

| | | | |
|-----|---|---|--|
| . | Full stop | Used at the <u>end of a sentence</u> . | There are many reasons to be happy. |
| , | Comma | Used to <u>separate pieces of information</u> (or clauses) in a complex sentence. To separate items in a list. | My brother, who lives in Spain, works in a hospital. Recently, I've begun to wonder what I'd like to do after school. You should remember to pack your toothbrush, a clean set of clothes, shoes and pocket money. |
| ! | Exclamation mark | Used at the <u>end of a sentence</u> to show strong emotion (like anger or excitement) | This has to stop! |
| ? | Question mark | Used at the <u>end of a sentence</u> when you write a question. | Have you seen enough examples? No? |
| ' | Apostrophe | Used for <u>contractions</u> (don't, shouldn't, couldn't) or to <u>show possession</u> (Ms Theron's car is blue). | Our forefathers' carelessness with the environment has now become our burden. The school's aim is to provide the best education possible for its students. |
| ; | Semi-colon | This is the <u>linking punctuation mark</u> : it links sentences (like a connective / conjunction would). It can also be used to separate items in a long, complicated list. | I didn't have a good start to the day; the train to Euston was twenty minutes late. There are many reasons why the British Red Cross deserves our donations: they are the first people on the ground when disasters strike; they help everyone, regardless of background or race; they are an established organisation, so you know you can trust them. |
| : | Colon | The <u>before punctuation mark</u> : it comes before a reason or an explanation. | The local community centre performs a very important function: it keeps young people off the streets. |
| () | Brackets (or, if you want to be fancy, parentheses) | Brackets are used to <u>add extra information</u> to a sentence. | The charity 'Help the Children' (which was founded in 1962) works relentlessly to provide better futures for children in need. |
| - | Dash | A dash can be used for two reasons: to <u>emphasise something</u> by separating it from the rest of the sentence, or instead of a comma or brackets when <u>adding extra information</u> to a sentence. | Our charity, 'Help the Children' - which was founded in 1962 - work relentlessly to provide better futures for children in need. Global warming affects us all – whether we want to admit it or not. |
| - | Hyphen | Used to create connect words that are linked in meaning. | Eg: state-of-the-art design, friendly-looking, family-owned, great-great-grandfather |

Please write clearly in block capitals.

Centre number

| | | | | |
|--|--|--|--|--|
| | | | | |
|--|--|--|--|--|

Candidate number

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE (8700)

Paper 2 Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- **Source A** and **Source B** – which are provided as a separate insert

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark of this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

| Results | |
|----------|-----|
| Q1 | /4 |
| Q2 | /8 |
| Q3 | /12 |
| Q4 | /16 |
| Total | /40 |
| Q5 (A05) | /24 |
| Q5 (A06) | /16 |
| Total | /40 |
| Total | /80 |

8700/2

Source A: 21st century nonfiction

Extract from *I Am Malala*, a memoir by Malala Yousafzai.

When I close my eyes, I can see my bedroom. The bed is unmade, my fluffy blanket in a heap, because I've rushed out for school, late for an exam. My school timetable is open on my desk to a page dated 9 October, 2012. And my school uniform – my white *shalwar* and blue *kamiz* – is on a peg on the wall, waiting for me.

I can hear the kids playing cricket in the alley behind our home. I can hear the hum of the bazaar not far away. And if I listen very closely I can hear Safina, my friend next door, tapping on the wall we share so she can tell me a secret.

I smell rice cooking as my mother works in the kitchen. I hear my little brothers fighting over the remote – the TV switching between *WWE Smackdown* and cartoons. Soon, I'll hear my father's deep voice as he calls out my nickname. '*Jani*,' he'll say, which is Persian for 'dear one', 'how was the school running today?' He was asking how things were at the Khushal School for Girls, which he founded and I attended, but I always took the opportunity to answer the question literally.

'*Aha*,' I'd joke, 'the school is walking not running!' This was my way of telling him I thought things could be better.

I left that beloved home in Pakistan one morning – planning to dive back under the covers as soon as school was over – and ended up a world away.

Some people say it is too dangerous to go back there now. That I'll never be able to return. And so, from time to time, I go there in my mind.

But now another family lives in that home, another girl sleeps in that bedroom – while I am thousands of miles away. I don't care much about the other things in my room but I do worry about the school trophies on my bookcase. I even dream about them sometimes. There's a runner's-up award from the first speaking contest I ever entered. And more than forty-five golden cups and medals for being first in my class for exams, debates and competitions. To someone else, they might seem mere trinkets made of plastic. To someone else, they may simply look like prizes for good grades. But to me, they are reminders of the life I loved and the girl I was – before I left home that fateful day.

When I open my eyes, I am in my new bedroom. It is in a sturdy brick house in a damp and chilly place called Birmingham, England. Here there is water running from every tap, hot or cold as you like. No need to carry canisters of gas from the market to heat the water. Here there are large rooms with shiny wood floors, filled with large furniture and a large, large TV.

There is hardly a sound in this calm, leafy suburb. No children laughing and yelling. No women downstairs chopping vegetables and gossiping with my mother. No men smoking cigarettes and debating politics. Sometimes, though, even with these thick walls between us, I can hear someone in my family crying for home. But then my father will burst through the front door, his voice booming. '*Jani*!' he'll say. 'How was school today?'

Now there's no play on words. He's not asking about the school he runs and that I attend. But there's a note of worry in his voice, as if he fears I won't be there to reply. Because it was not so long ago that I was nearly killed – simply because I was speaking out about my right to go to school.

Source B: 19th century literary nonfiction

Extract from Margaret Oliphant's autobiography.

1 I remember nothing of Wallyford, where I was born, but opened my eyes to life, so far as I
2 remember, in the village of Lasswade, where we lived in a little house, I think, on the road to
3 Dalkeith. I recollect the wintry road ending to my consciousness in a slight ascent with big ash
4 trees forming a sort of arch; underneath which I fancy was a toll-bar, the way into the world
5 appropriately barred by that turnpike*. But no, that was not the way into the world, for the world
6 was Edinburgh, the coach for which, I am almost sure, went the other way through the village and
7 over the bridge to the left hand, starting from somewhere close to Mr Todd the baker's shop, of
8 which I have a faint and kind recollection. It was by that way that Frank came home on Saturday
9 nights, to spend Sunday at home, walking out from Edinburgh (about six miles) to walk in again on
10 Monday in the dark winter mornings. I recollect nothing about the summer mornings when he set
11 out on that walk, but remember vividly like a picture the Monday mornings in winter; the fire
12 burning cheerfully and candles on the breakfast table, all dark but with a subtle sense of morning,
13 though it seemed a kind of dissipation* to be up so long before the day. I can see myself, a small
14 creature seated on a stool by the fire, toasting a cake of dough which was brought for me by the
15 baker with the prematurely early rolls, which were for Frank. (This dough was the special feature
16 of the morning to me, and I suppose I had it only on these occasions.) And my mother, who never
17 seemed to sit down in the strange, little, warm, bright picture, but to hover about the table
18 pouring out tea, supplying everything he wanted to her boy (how proud, how fond of him! – her
19 eyes liquid and bright with love as she hovered about); and Frank, the dearest of companions so
20 long – then long separated, almost alienated, brought back again at the end to my care. How
21 bright he was then, how good always to me, how fond of his little sister! – impatient by moments,
22 good always. And he was a kind of god to me – *my* Frank, as I always called him. I remember once
23 weeping bitterly over a man singing in the street, a buttoned-up, shabby-genteel man, whom, on
24 being questioned why I cried, I acknowledged I thought like my Frank. That was when he was
25 absent, and my mother's anxiety reflected in a child's mind went, I suppose, the length of fancying
26 that Frank too might have to sing in the street. (He would have come off very badly in that case,
27 for he did not know one tune from another, much less could he sing a note!)

*Glossary

turnpike = a toll gate (a barrier across a road where drivers or pedestrians must pay to go further)

dissipation = waste of energy

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 18**.

Choose **four** statements below which are true.

[4 marks]

- A. Malala finds it difficult to remember what her bedroom looks like.
- B. Malala had a blue and white school uniform.
- C. Malala's bedroom shares a wall with her neighbour's house.
- D. Malala's sister is called Safina.
- E. There was a market near Malala's home.
- F. Malala's father was the headmaster of the Khushal School for Girls.
- G. Malala always speaks seriously to her father.
- H. Malala no longer lives in her childhood home.

Q2. You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade.

[8 marks]

Q3. You now need to refer to **Source B only**.

How does Oliphant use language to show how much she loved her brother?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different memories of their childhood home.

In your answer, you could:

- compare their different memories
- compare the methods they use to convey their memories
- support your ideas with references to both texts

[16 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.

Q5. 'Your identity has nothing to do with the town or country or continent you come from. Being British, European, Asian or African makes no difference to who you are.'

Write an online article aimed at teenagers, giving your thoughts in response to this statement.

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