

GCSE English Language Paper 1 and 2 Support Book

Paper 1:

Explorations in Creative Reading and Writing

Paper 2:

Writers' Viewpoints and Perspectives

Name:

Class:

Advisory:

English Language Revision Checklist – English Language Paper 1

English Language Paper 1:	Completed?
Make flashcards for each question with the essay phrases and techniques you need to remember.	
Task: make flashcards with essay phrases and techniques for Question 1.	
Task: make flashcards with essay phrases and techniques for Question 2.	
Task: make flashcards with essay phrases and techniques for Question 3.	
Task: make flashcards with essay phrases and techniques for Question 4.	
Task: make flashcards with essay phrases and techniques for Question 5.	
Brain Dump essay phrases and techniques for each question.	
Task: Brain Dump essay phrases and techniques for Question 1.	
Task: Brain Dump essay phrases and techniques for Question 2.	
Task: Brain Dump essay phrases and techniques for Question 3.	
Task: Brain Dump essay phrases and techniques for Question 4.	
Task: Brain Dump essay phrases and techniques for Question 5.	
Watch Mr Bruff tutorials and take notes as you watch.	
Question 1: https://youtu.be/hMhQIX9DCcQ?si=G9PgdDZkFBEd247	
Question 2: https://youtu.be/L_dE68iUg-k?si=0juyVdt4RFOiNtXz	
Question 3: https://youtu.be/L1ZEBevdh8U?si=mKDZJdKQhVGFCYZ9	
Question 4: https://youtu.be/Aul3_8iw2wM?si=-4UeyWwnQtwfiUWv	
Question 5: https://youtu.be/uM_0PshTEjs?si=aQCYsmLjouSAjUD9	
Use your English Language Paper 1 booklet to read the models for each question.	
I have read the model for Question 2.	
I have read the model for Question 3.	
I have read the model for Question 4.	
I have read the model for Question 5	
Practice papers and give to your teacher for feedback.	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2020/november/AQA-87001-INS-NOV20.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2020/november/AQA-87001-QP-NOV20.PDF	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2021/november/AQA-87001-INS-NOV21.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2021/november/AQA-87001-QP-NOV21.PDF	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2022/june/AQA-87001-INS-JUN22-CR.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2022/june/AQA-87001-QP-JUN22-CR.PDF	

English Language Revision Checklist – English Language Paper 2

English Language Paper 2:	Completed?
Make flashcards for each question with the essay phrases and techniques you need to remember.	
Task: make flashcards with essay phrases and techniques for Question 1.	
Task: make flashcards with essay phrases and techniques for Question 2.	
Task: make flashcards with essay phrases and techniques for Question 3.	
Task: make flashcards with essay phrases and techniques for Question 4.	
Task: make flashcards with essay phrases and techniques for Question 5.	
Brain Dump essay phrases and techniques for each question.	
Task: Brain Dump essay phrases and techniques for Question 1.	
Task: Brain Dump essay phrases and techniques for Question 2.	
Task: Brain Dump essay phrases and techniques for Question 3.	
Task: Brain Dump essay phrases and techniques for Question 4.	
Task: Brain Dump essay phrases and techniques for Question 5.	
Watch Mr Bruff tutorials and take notes as you watch	
Question 1: https://youtu.be/yKZ_Tr2Y-CE?si=7Xtn5wv-ZyhKGXBF	
Question 2: https://youtu.be/tHTfc7P_OLs?si=ovghIH8BMUkqrYGq	
Question 3: https://youtu.be/RUWxpg_EmeM?si=yKI9tWcvbjJ4yhKa	
Question 4: https://youtu.be/DsWDQw4xwW0?si=rmyFCWTUo5p0Xh8F	
Question 5: https://youtu.be/v0aAitntCvo?si=TJ7EmzPWxIWqLJm8	
Use your English Language Paper 2 booklet to read the models for each question.	
I have read the model for Question 2.	
I have read the model for Question 3.	
I have read the model for Question 4.	
I have read the model for Question 5	
Practice papers and give to your teacher for feedback.	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2020/november/AQA-87002-INS-NOV20.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2020/november/AQA-87002-QP-NOV20.PDF	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2021/november/AQA-87002-INS-NOV21.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2021/november/AQA-87002-QP-NOV21.PDF	
Insert: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2022/june/AQA-87002-INS-JUN22.PDF	
Paper: https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2022/june/AQA-87002-QP-JUN22.PDF	

English Language Paper 1 – Revision Organiser

Questions and Guidance

Actively read the text (5 minutes)

1. Write out the timings for the exam (30 seconds)
2. Read the information box at the top of the extract and identify 'who/what/where' the text is about.
3. Write a summary title for each paragraph in the margin of the text and make loose annotations
4. Summarise the central idea of the text, under the extract
5. Highlight any interesting words or phrases and explode

<p>Q1 – List 4 true statements 2 minutes 4 Marks</p>	<ol style="list-style-type: none"> 1. Read the focus of the question and highlight the focus 2. Box around the section you have been asked to read between- only choose details from this section 3. Highlight the information that focuses on the question 4. List 4 true statements only 5. Write 1 piece of information per line 	<p>Top tip: always make your answers as clear as possible by starting them with the focus of the question. E.g. if the question is 'list four things about the dog', or 'list four things about Mabel', start your answers: The dog is/has/was... or Mabel is/has/was... The reader learns... The text informs the reader...</p>	<p>When analysing quotes The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... When referring to the reader / writer's intentions The writer positions the reader to feel... The reader's first impression is... Perhaps the writer wanted to...</p>	<p>Subject Terminology + Embedded Evidence + Specific Effects</p> <p>The writer demonstrates the power of the storm through the use the verbs "shaking, pummeling, bombarding" highlighting to the reader how unpredictable and strong the storm is. It conveys a darker more sinister side to the storm through personification as it "cloaked them in mist."</p>
<p>Q2 – language analysis 11 minutes 8 marks</p>	<p>metaphor simile alliteration onomatopoeia oxymoron personification noun-phrase plosive alliteration semantic field lexical choice of... emotive language contrast adjectives adverbs</p>	<p>modal verbs imperative verbs juxtaposition dependent clause independent clause sentence fragment anthromorphism sibilance assonance zoomorphism imagery olfactory language</p>	<p>When does the writer focus our attention on at the beginning? How does the text move from paragraph to paragraph? Are there any topic shifts? Are there any shifts in focus? Are there any shifts in space (spatial shift) or time? Is an image or symbol repeated throughout the text When is the character introduced? Why is this important? Are there any deductive structures (where the focus moves from general to specific)? Are there any inductive structures (where the focus moves from specific to general)? How does the end of the extract link to the beginning?</p>	<p>Subject Terminology + Embedded Evidence + Specific Effects</p> <p>At the beginning the writer focuses on the weather to foreshadow danger as "the wind came in gusts" suggesting that the storm represents a potential threat. This is further reinforced by the semantic field of verbs across the opening paragraph that "smash, pummel and bombard" the house to reinforce the threat the storm brings both literally and metaphorically.</p>
<p>Q3 – structural analysis 11 minutes 8 marks</p>	<p>semantic field / lexical set change in topic, tone, space, focus, time repetition, anaphora foreshadowing flashback contrast / juxtaposition dialogue link between paragraphs character introduction inductive narrative shift / deductive short, simple sentences one sentence paragraphs change in tone</p>	<p>1. Read Question 3 and highlight any key words 2. Annotate the text for structure and plan 5 clear points 3. Write response- a. introduction (how does the question focus develop or subvert), b. 3 paragraphs- beginning, middle and end</p>	<p>Q4 – Evaluating a statement 23 minutes 20 marks</p>	<p>Start your response by using one of the following sentences The writer definitely / The writer clearly positions the reader / The writer gives a clear impression to the reader that... now... Identify the method then... embed your quotes do not forget to... Explore the methods the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals... now... Link back to the statement The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader Do this again for your other reasons</p>
<p>Q4 – Evaluating a statement 23 minutes 20 marks</p>	<ol style="list-style-type: none"> 1. Read Question 4 and highlight any key words- are there two parts to the statement? How can you agree/disagree with each half? (1 minute) 2. Decide on the extent to which you agree with the statement 3. Plan 4 clear points, 2 quotations each, discussing writer's methods (5 mins) 4. Explode each method by explaining the effect in relation to the question and identifying at least 1 method in each, preferably 2. 5. Write response (17 mins)- 4 paragraphs 	<ul style="list-style-type: none"> • Agree with the statement • Give a reason for your opinion • Use quotes from the text to support (more than one) • Write about the methods the writer has used to give you that impression in each quotation (at least two) • Write about the intended effect the writer wants the method to have on the reader 		

English Language Paper 2 – Writers' Viewpoints and Perspectives in Non-Fiction – Revision Organiser

Key Knowledge		Questions and Guidance	
<p>Text Types:</p> <ul style="list-style-type: none"> • Diary entries • Articles • Speeches • Letters • Essays 	<ul style="list-style-type: none"> • Autobiographies • Biographies • Memoirs • Reviews • Advertisements • Leaflets 	<p>Active Reading – 8 minutes</p> <p>Q1 – Select 4 true statements</p> <p>3 minutes 4 Marks 1 text only</p>	<p>Mark 4 true statements only</p> <p>Read each statement carefully before marking any</p> <p>Only mark 4</p>
<p>Viewpoints and perspectives:</p> <p>Sceptical Amused Appalled Shocked Horrified Joyful Determined Defeated</p>	<p>Complacent Terrified Nervous Anxious Content Genuinely concerned Cowardly Bitter</p>	<p>Q2 – Summarise the differences (inference, synthesis)</p> <p>11 minutes 8 marks BOTH texts</p>	<p>Structure x2</p> <p>State similarity / difference 1 Provide evidence from text A</p> <p>Comparative connective (similarly, in contrast, whereas, however)</p> <p>Provide evidence from text B</p> <p>Infer similarity / difference 1 in a summative comment</p>
<p>Possible language techniques:</p> <p>metaphor simile alliteration oxymoron personification imperative verbs modal verbs onomatopoeia facts direct address extended metaphor juxtaposition</p>	<p>semantic field repetition personal pronouns questions superlatives emotive language hyperbole humour anecdotes opinions flattery anaphora</p>	<p>Q3 – Language Analysis (LP1 Q2)</p> <p>13 minutes 12 marks 1 text only</p>	<p>When analysing quotes</p> <p>The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest... The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... Having first thought... it appears that... Although the reader is positioned to think that...</p>
<p>Q4 – Comparing Perspectives and Viewpoints</p> <p>17 minutes 16 marks BOTH texts</p> <p>Spend 6 mins planning</p> <p>Identify what the different perspective or viewpoint is in each text</p> <p>Find multiple rich quotations that support this perspective</p> <p>Analyse in detail how this perspective is created by the writer in each text.</p> <p>REPEAT X2</p>	<p>Structure</p> <p>State similarity / difference in viewpoint 1 and compare to viewpoint 2</p> <p>Explore how the writer has conveyed viewpoint 1 and analyse rich quotations</p> <p>Compare to viewpoint 2</p> <p>Explore how the writer has conveyed viewpoint 2 in detail</p> <p>Whilst the writer in Text A..., in Text B...</p> <p>Both the writers in Texts A and B...</p> <p>In Text A, the writer uses... to convey their ideas on...</p> <p>Whereas in Text B, the writer deploys... to convey their views that...</p>	<p>Model Q4:</p> <p>In Source A, the writer is sympathetic towards the passengers who have a negative experience of train travel whereas in Source B a superior attitude is adopted towards other passengers. In source A, a sarcastic tone is created when the writer describes the "ever-increasing number of 'passengers', with the inverted commas being used ironically – the passengers have not yet been picked up for their journey. This sympathy is developed through the phrase "a kind of exhaustion and grey-eyed disbelief." The adjectives "exhaustion" and "disbelief" create sympathy for the commuters who are suffering as a result of the cancellations. In contrast, the writer in Source B has a superior attitude towards the other passengers. One of the passengers is described as being "of the <u>most rough</u> sort" and as "barging through the crowd", with the verb "barging" implying that he does not care about anyone else on the platform. Whilst this may initially create a negative view of the man, the writer's use of the phrase "rough sort" is judgemental and changes to "creature" later on in the extract, with this noun dehumanising the man and suggesting that the writer feels superior to the other passengers. This superior view of the passengers is in direct contrast to the writer in Source A who sympathises with the other passengers' negative experience of train travel and shares their frustration.</p>	

Q5 – Transactional Writing

<p>40 marks (24+16) A05 – 24 A06 – 16</p> <p>Spend 7 minutes planning Highlight the focus of the question Decide whether you are going to argue for or against the question Pay attention to the form you have been asked to use Write the structure of the form Remember the topic will be connected to the texts in section A (use these to support your brainstorm) Brainstorm key arguments for the focus of the question Create a paragraph planning following the structure for the form asked for in the question</p>	<p>Planning / Structures: (suggested)</p> <ul style="list-style-type: none"> o Introduction (answer the question, make it clear whether you are agreeing / disagreeing, summarise your key arguments) o Paragraph 1 (use a rhetorical question) o Paragraph 2 (begin with data and illustrate this with an anecdote) o Paragraph 3 (making the counter argument) o Strongest point paragraph 4 o Conclusion (don't bring any new ideas in – summarise your points) <p>Consider the line of argument structure: Apply a cyclical structure</p>	<p>Model Q5:</p> <p>Dear local MP,</p> <p>I am writing to you about an issue that should be at the front of our minds: mental health in young people. This is a pandemic that must be addressed urgently and I implore you to support your local students in making a change.</p> <p>It is no accident that mental health issues in teenagers have skyrocketed since 2009; that is the year that social media was first freely available on smartphones. As I am sure you can agree, we all have an element within us that wants to 'fit in', to be approved by those around us and to be accepted. Previous generations weren't bombarded by images of people who were wealthier, prettier or happier. This is a malicious lie but social media has eroded our sense of self. Surely, you can see this needs to be changed? Mental health issues are increasing in young people; it is up to us to be the change and to educate young people before it is too late.</p> <p>Even if we ignore social media, the famous reforms to GCSE examinations just a few years ago intensified the pressures on young people. Perhaps it makes sense in the media to demand more rigour in exams and to challenge young people. Perhaps it makes sense for some individual exams to be more memory-based. Perhaps. Or perhaps raising the difficulty for 10 or more GCSEs adds fuel to the mental health fire as students are asked to cope with a poorly prepared change.</p> <p>But let us get to the heart of the issue: the impact of doing nothing. Students are entering a world without the tools to effectively survive. Students are suffering in silence. Students are dying. Hoping that we will work it out for ourselves has clearly not worked. Clearly, society's procrastination and obstinate refusal to address this ticking time-bomb has only served to increase the problems we young people are facing. This is unacceptable and we need to make a change.</p> <p>This pandemic needs to be addressed urgently and I hope that you hear our pleas, before it is too late.</p> <p>Yours sincerely,</p> <p>Simon Student</p>
<p>Forms:</p> <ul style="list-style-type: none"> • Article • Letter • Speech • Essay • Leaflet 	<p>Sentence Types</p> <p>Simple <i>We need to work together.</i></p> <p>Compound <i>Exercise is good for you, so we need to do it regularly.</i></p> <p>List <i>We need to agree to work together, come up with a solution and act quickly.</i></p> <p>Sophisticated list <i>There are three things we need to consider: whether school uniform improves behaviour; if uniform reduces peer pressure and bullying; how we can change this ugly, uncomfortable uniform for the better.</i></p> <p>Begin with an adverb <i>Surely, we can agree on this.</i></p> <p>Begin with a verb <i>Hoping for others to step up will not solve this, so we need to step up ourselves.</i></p> <p>Embedded clause <i>Caring for our environment, which is our duty, must come first.</i></p> <p>Begin with conjunction <i>Because we haven't acted so far, the crisis has gotten worse.</i></p> <p>One word <i>Shocking.</i></p>	
<p>Possible language devices to deploy</p> <p>metaphor simile alliteration oxymoron personification imperative verbs modal verbs onomatopoeia facts direct address extended metaphor juxtaposition</p>	<p>semantic field repetition personal pronouns questions superlatives emotive language hyperbole humour anecdotes opinions flattery anaphora</p>	

Models of Excellence

Language Paper 1: Question 2: Language Analysis

Identify the following things in this partial example answer:

- Meaning (what is happening in the extract)
- Method (a technique the writer uses to present their ideas)
- Fully explained effect of language

The writer creates the impression that the Hartops are living in poverty and are an unwelcoming, peculiar family. The figurative description of their faces as “moulded in clay” makes the characters seem like inanimate objects rather than human beings. **It is as if** they have an uninviting and dull demeanour **because** clay is a colourless, insipid material. This metaphor, coupled with the adjectival phrase “flat swede-colour”, highlights the way in which being destitute has worn away the humanity of the family and left them featureless. **However**, it could also suggest that the family are rigid and immovable **almost as though** their faces have been set permanently in an uninviting manner due to the hardships of their existence.

Language Paper 1: Question 3: Structural Analysis

Identify the following things in this partial example answer:

- What the writer is showing the reader
- How they're showing the reader (structural feature)
- Why the writer is showing the reader this particular thing (What is the reader learning?)

At the beginning of the extract, the writer establishes a sense of deprivation and suffering through a focus on the setting. At first, the reader is positioned to focus on the dilapidated nature of the van with the ‘flattened out biscuit tin’ and the pathetic fallacy of the ‘squally’ weather. This creates a dismal atmosphere which foreshadows that the following action will be focused on hardship or struggle.

Language Paper 1: Question 4: Evaluation

Identify the following things in this partial example answer:

- A statement which shows the reader's response to the statement.
- Language/Structure methods referenced by the reader
- An explanation of the method and how it helps the reader prove their opinion is correct

The writer makes us feel sympathetic to Alice by focussing on the harsh conditions of the weather and using language associated with violence. The falling rain is described as though it “seemed to veer and smash her”. **It is as if** the weather intentionally is attacking the young and vulnerable girl **because** the verb “veer” suggests sudden movement or swerving. **Furthermore**, the hyperbole “smash her” emphasises the force of the rain and implies that it is a force that she will not be able to withstand. **However**, perhaps the fact that ‘it seemed’ to touch her could be a metaphor for her feelings and the way she has been crushed by the actions of her father. **Overall** this helps to consolidate the position of the girl as a voiceless and submissive character who is vulnerable to the treatment of others.

Language Paper 1: Creative Writing Example 1

Deep breath. In. Out.

I stepped onto the stage, overly aware of the henna up my arms and the scarlet bindi on my forehead. The ankle bracelets, which had been so carefully shut by my mother, tore into my fragile flesh, mimicking the pain I felt in my heart.

Embarrassment? No – it was pure humiliation.

The crowds of school students sat on the bleachers waiting like hawks ready for the kill. Shining out were Anna's piercing eyes, ready to deflate my courage. ‘Bring some culture to that snooty British school,’ my naïve mother would say. I had nodded my head in agreement then slowly slunk into the background like a criminal waiting for somebody else to turn themselves in. Nobody did. That was how I had ended up on stage in front of that demon: Anna and her nest of cawing disciples.

The music began.

Tentatively, my sweaty palms moved from my hips and glided through the heavy air. The floor was smooth, yet cold and unfriendly, beneath my feet as they tapped out the expressive rhythm. The fear clung to me like a cloak.

But as I swayed to the beat I began to feel a sense of calm spreading through my body like a ripple in a pond. I smiled. Shockingly, I found the flock of students had fallen silent. Now they were magpies. They knew there was to be no kill, but still hoped for a shiny prize – they didn't get one. My nerves were fuel; they spurred me on as my performance continued. I was an overpowering force: no snicker could halt me; no teasing smile could make me waver; no whispered joke could break the elation and exhilaration. I was enraptured by the music and floated through the performance with ease.

Suddenly, the final beat played. There would be no applause or praise, so I strode off the stage with my sari feeling 10 pounds lighter.

Deep breath. In. Out. I'd made it.

Language Paper 1: Creative Writing Example 2

It was a barren wasteland.

Stretching out into the distance was a maze of abandoned, rusty rides. Slowly, a black cat crept between the rusted horses of the merry-go-round. Ghostly shadows stretched from the empty rides. He felt sick as he stared at what was supposed to have been a beautiful place.

Standing beside the huge, dark Ferris wheel, he remembered the events of the previous summer. The sun shone over the fairground and covered it in a heavenly glow. He was enchanted: cheerful music guided families towards each ride; children's laughter echoed around every corner; the smell of buttery popcorn pulled him in. Bustling, colourful and excited, the fair was a summertime heaven.

He should have known it would never last.

Suddenly, a scream pierced the air: he could see the fear around him and a thick crowd gathered by the Ferris wheel. His stomach sank as he realised what had happened. The ground slowly drowned in a pool of red. This heaven was now becoming a nightmarish wasteland.

Language Paper 1: Creative Writing Example 3

Foreshadowing & allusion:

It was always going to end this way. Despite her best efforts, it was as inevitable as the White Rabbit running late for a very important date. She had entered Wonderland with her eyes wide shut and had hoped that she could find the magic key to unlock the door to peace and happiness.

Instead, she found herself drowning in a flood of raindrops. Splashing against the cold concrete platform, they ricocheted onto her pale, exposed legs. Slowly, the lady wrapped her black coat around her body, pulled her umbrella forward a little more and shivered. Rain slid off her umbrella creating a torrent of tears. Letting out a sigh, she looked into the distance.

A bright yellow light was approaching. It was almost time.

As she stood up, she tottered uncertainly in her heels. Picking up her suitcases, they seemed heavier than before. This time, as well as her possessions, they bore the weight of her heart. Almost too heavy to drag forwards. Wrestling with indecision, she wondered if she could turn back and return to him once again. No, this time she was escaping Wonderland. A life back there was nonsense: she knew it had to end this way.

She prepared to board the train.

Language Paper 2: Question 2: Summarising the Differences

Identify the following things in this partial example answer:

- Perceptive inferred comparison
- Multiple pieces of embedded evidence from each source
- Developed and fully explained inferences
- Conscious synthesis of information

In Source A, Toshiko lives in a wealthy area and has a prestigious job, whereas ragamuffin boy is very poor and must make money by begging – reflecting the stark contrast in lifestyles between the wealthy and the poor in society. Toshiko lives in a ‘smart and expensive’ part of Tokyo, which implies she earns enough money to live there and is perhaps of a higher social class, as she also relaxes by ‘playing her grand piano.’ This suggests she has an expensive lifestyle, and is not just happy and comfortable – but has a taste for luxurious items and activities, which is also reflected in the way she seems to pamper her dogs. She seems to pay for this through her job as a ‘successful eye surgeon’ which suggests she has a significant amount of money and status which she has earned as a result of hard work. On the other hand, the ragamuffin boy is ‘houseless’ showing he doesn’t even have a basic place to live, let alone a luxurious one. The source also states he must ‘beg’ or ‘steal’ for money, suggesting he is not happy or comfortable – but instead, desperate and miserable, and without a home or a job – the opposite of Toshiko. Although these sources were written in different time periods, this difference in their lifestyles could be due to the differences in how each has grown up and been treated by society as a result of their class and status.

Language Paper 2: Question 3: Language Analysis

Identify the following things in this partial example answer:

- Meaning (what is happening in the extract)
- Method (a technique the writer uses to present their ideas)

- Fully explained effect of language

The writer describes how they were ‘sucked into the belly of the wave,’ personifying the powerful ocean. **It is as if** the sea is a wild animal, or a predator, and the writer is his prey, **because** the word ‘belly’ suggests a hungry animal devouring prey, and the verb ‘sucked’ emphasises its power and force. The wave is evidently powerful, **but** the verb ‘sucked’ could also reveal the powerlessness of the writer in the face of the ocean as it suggests a movement where there is little or no resistance – **so** this implies the writer was not able to fight against the power of the waves. **Perhaps** the writer was doing this to expose the powerlessness not just of Fogle, but of mankind in the face of nature.

Language Paper 2: Question 4: Comparing Viewpoints and Perspectives

Identify the following things in this partial example answer:

- Clear identification of the attitudes/ perspectives of the writers
- Embedded evidence/ methods which justify this perspective
- Analysis of how these methods convey the perspective
- Consistent comparison of the attitudes/ perspectives of the writers

In Source A, the writer is sympathetic towards the passengers who have a negative experience of train travel. A sarcastic tone is created when the writer describes the “ever-increasing number of ‘passengers’”, with the inverted commas being used ironically – the passengers have not yet been picked up for their journey. This sympathy is developed through the phrase “a kind of exhaustion and grey-eyed disbelief.” The adjectives “exhaustion” and “disbelief” create sympathy for the commuters who are suffering as a result of the cancellations. In contrast, the writer in Source B has a superior attitude towards the other passengers. One of the passengers is described as being “of the most rough sort” and as “barging through the crowd”, with the verb “barging” implying that he does not care about anyone else on the platform. Whilst this may initially create a negative view of the man, the writer’s use of the phrase “rough sort” is judgemental and changes to “creature” later on in the extract, with this noun dehumanising the man and suggesting that the writer feels superior to the other passengers. This superior view of the passengers is in direct contrast to the writer in Source A who sympathises with the other passengers’ negative experience of train travel and shares their frustration.

Language Paper 2: Section B: Transactional Writing Example 1

'Exams are too stressful. They should be banned'. Write an article for a newspaper arguing your view on the statement.

Dave has bitten his nails down as far as can be; he sits at his paper strewn desk, tapping his foot in an erratic rhythm, his breathing getting gradually faster. Shakespeare! Surds! Photosynthesis! A swirl of jumbled up, half-remembered facts cloud his frazzled mind. He glances at this calendar wall chart: there are only three weeks until his exam begin.

All across Britain, hundreds of thousands of teenagers just like Dave are wracked with nerves and anxiety as they await their exams. GCSEs have, as a result of increasing

Pressure from parents and teachers, become like lead weights attached to the necks of young people, dragging them into pits of despair and drowning them in a murky sea of unrealistic expectations. The pressure envelops young people and can paralyse them. At best, this causes fatigue and anxiety; at worst, young people develop genuine health problems that can span everything from psychological distress to eating disorders. How has it come to this? Why do we accept this perilous situation? Surely, if students are suffering, we should accept that something needs to change.

It doesn't have to be like this: there is another way.

Instead of forcing all students to sit a gruelling month of pressurised, boring and callous examinations, we could offer a range of different assessment approaches, catering for the preferences and needs of individual students. Instead of sitting exams under punishing and limiting time conditions, we could give students twenty-four hours to complete an assignment. Slow writing shouldn't be a barrier to success. Nervousness, caused by excessive pressure, shouldn't be a barrier to success. In fact, we should remove all possible barriers to success so that students are given the best shot at qualifications which can decide their futures. It may be argued that terminal exams offer a level of fairness that coursework or adapted tasks offer and there may be concerns that some schools bend the rules. However, we are overly transfixed by our approach to exams – an approach that has made other options out to be absurd. We need to challenge this orthodoxy. We need to unshackle education from the manacles of high pressure testing.

'Would you like a drink, son?' Dave's mum's voice carries up the stairs, interrupting his attempts to concentrate on his revision. Dave walks to the door and opens it. 'I'll be down in a second'. Dave breathes a long, deep exhalation, hoping that it releases just some of the exam stress upon him. I need a break. I need break. I need a break. Dave's mind is stuck on repeat – three weeks until show time. Three weeks until this torture will end.

Language Paper 2: Section B: Transactional Writing Example 2

Applying a cyclical structure to a full example:

STEP OFF THE CLIFF

Imagine yourself on the edge of a cliff. Looking down, you can see a long, long vertical drop. You cling on to a rope, pull it tight around your body and then step over the edge. Your heart is in your mouth. Your pulse is pounding at your ribcage; fuelled by an undiluted shot of adrenaline. You are alive, exhilarated and about to conquer your fear. Can you do it? Will you do it? Of course you can, and of course you will.

Abseiling, as described, is just one of many dangerous sports which you could try. But why would you? Why put your life at risk? Why place yourself in such apparent danger? There are those who would condemn you as reckless, careless and even selfish. If you listen to those voices, you are perhaps listening to the voice of irrational fear which is increasingly pervading our society – a society which is now so risk averse that we wrap up our little children in bulging arm pads, knee pads, helmets and suffocating face masks just so that they can step on a scooter. We seem fixated on the idea that we can create a world where there is no risk and everyone is safe. Rubbish!

Risk is a part of life. No matter what precautions we take, everyone is exposed to dangerous risks on a daily basis. Allowing young people to discover this and navigate their way through risk by making mistakes, getting hurt and learning from the experience is essential. If a child runs, falls and scrapes the skin of her knee, we don't tell that child she can never run again; we help her up and hope she wants to run again, and run faster.

Tracking back through our evolutionary past, human beings have consistently walked on a tightrope of mortal risk each day. Once a child hits his or her teenage years, that child is genetically hard-wired to seek and take risks. It is a part of growing up; separating themselves from the protective, and too often claustrophobic, embrace of their parents and striking out in the world, pushing at the boundaries of what they think they can and might do. Taking risks is, in summary, natural. By pursuing a dangerous sport, young people are simply engaging in their natural desire for risk, in a controlled way. If we tried to meticulously structure these activities so they are 'safe', then we are talking paradoxical nonsense. We can never fully take away the danger inherent in a dangerous sport. That is the point of them! If, as some would wish, we banned all 'dangerous' sports, people would just find other, more worrying ways, to engage in risk.

We are seeing an ever increasing number of bored and frustrated teenagers seeking their thrills in genuinely dangerous places. Do we really want to encourage drug taking and alcohol abuse? Of course we don't. However, this is how many teenagers seek their adrenaline highs. Far from banning dangerous sports, they should be positively encouraged; made compulsory even. Only by engaging in risks can people start to discover what they are truly capable of.

Human development has always involved risk. If we humans never took risks, we would never have sailed the oceans, landed on the moon, explored the atom or even developed many of the life-saving medicines we benefit from today. If teenagers are allowed to 'step off the cliff' on an abseiling adventure, this could help propel them into a life where they conquer their fears instead of feeling smothered by them

Section 6:

Language Paper 1 Question Support

Language paper 1: Active Reading

Plot

- How does the text present the passing of time?
- Does it present time in a chronological way?
- Or does it present the event in a non-chronological way?
- What verb tenses are used? (i.e. past, present, future)

Character

- How are the characters described?
- Do the characters talk in unique or peculiar ways?
- Are the names of the characters important or meaningful?
- What kind of conflicts emerge between the characters?

Setting

- When and where does the story seem to take place?
- Is there anything important or meaningful in regards to the time of day or time of year the story seems to take place?
- Is there any significance to the atmospheric, environmental, or weather events that take place?

Conflict

- What problem or issue serves as the story's focus?
- Is the conflict an explicit one between the story's characters?
- Or is there a larger question or concern that is implied through the story's narration?

Theme

- What is the relationship between the title of the story and the text?
- What main issue or idea does the story address?

Language Paper 1: Question 2: Language Analysis

Question Support

1. Read the question and highlight the focus
2. Box around the section you have been asked to read between- only choose details from this section
3. Highlight the information that focuses on the question
4. List 4 true statements only
5. Write 1 piece of information per line

Top tip: always make your answers as clear as possible by starting them with the focus of the question.

E.g. if the question is 'list four things about the dog', or 'list four things about Mabel', start your answers:

The dog is/has/was... or Mabel is/has/was...

The reader learns...

The text informs the reader...

1. Read again lines 1-5.

List **four** things from this part of the text about the aircraft **[4 marks]**

- A.
- B.
- C.
- D.

The aircraft is unidentifiable
It was a 'sleek jet'
The aircraft was going at 'high speed'
The aircraft made a loud noise
The aircraft flew over the community twice

Language Paper 1: Question 2: Language Analysis

Question Support

Identifying a theme in a small language extract

What is a theme in English?

Task: Annotate with common themes in the novels, plays and poetry you have encountered so far.



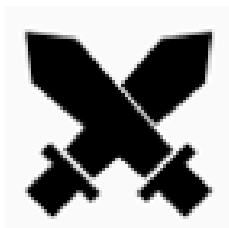
Nature



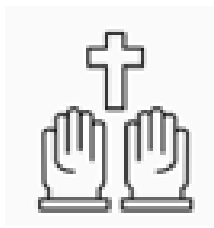
Death



Time



Conflict



Religion



Love

To write a conceptual response, you should aim to identify a theme or central idea in the writer's use of language. In the exam, you will be given a short extract to study and the best responses synthesis a 'reading' of the text in their close reading. Although the answer is not written in the form of an essay, it should have a core idea driving your reading.

Shows	Terminology	Phrases and connectives
portrays	Adjective/Adverb/Verb/Noun	It is as if...because
establishes	Metaphor	However...so...
suggests	Simile	Perhaps
alludes to	Personification	Creates an image of
represents	Juxtaposition	May highlight
illustrates	Hyperbole	Solidifies
reveals	Lexical field	Furthermore
conveys	Oxymoron	The writer positions the reader to...
highlights	Repetition	The reader's first impression is...
has connotations of	Subordinate Clause	On closer reading...
	Figurative description	

Language Techniques	
metaphor	modal verbs
simile	imperative verbs
alliteration	juxtaposition
onomatopoeia	dependent clause
oxymoron	independent clause
personification	sentence fragment
noun-phrase	anthromorphism
plosive alliteration	sibilance
semantic field	assonance
lexical choice of...	zoomorphism
emotive language	imagery
contrast	olfactory language
adjectives	
adverbs	

When analysing quotes

The xxx creates the image of...

The xxx has connotations of...

The xxx suggests / conveys / implies

The xxx may highlight...

The use of xxx could suggest

The use of xxx could signal...

The use of xxx creates the impression of...

When building your analysis

Furthermore...

In addition...

Having first thought... it appears that...

Although the reader is positioned to think that...

Language Paper 1: Question 3: Structural Analysis

Question Support

Structural Methods:

- The order or sequencing of ideas
- Introductions of new characters/settings/ideas
- Direct speech/dialogue
- Going from outside to in (or vice versa)
- Repetition of ideas
- Shifts of focus
- Foreshadowing
- Juxtaposition (two dissimilar ideas to build contrast)
- Flashback
- Circular narrative/cyclical structure

Questions to consider:

- Look at the beginning and the end of the extract. How have things changed? Why? Does the ending repeat, reflect or echo anything else that happened in the extract?
- What are the most important moments in the extract? Why? Effect on the reader?
- When are new ideas, characters or settings introduced? Why?
- Are there any significant shifts in focus? Dramatic events? Why did the writer choose the moment they did to do this?
- Is an image or symbol repeated throughout the text
- How does the end of the extract link to the beginning?

Phrases to use :

The extract begins with...

At the beginning...

...perspective shifts...

The focus of the text then changes...

The tone then changes to show...

The narrative then shifts / moves...

The order of events shows...

The key phrase is repeated...

The use of dialogue reflects...

Here we learn that...

The ending reminds the reader of...

Towards the end of the passage...

Language Paper 1: Question 4: Evaluation Question Support

Question 4 of the exam asks you to evaluate a given reading of a text. You are given a viewpoint and have to analyse the text to demonstrate the **extent** to which you agree with the ideas expressed.



This question requires you to write a 'mini-essay' and balance the evaluation of the view (AO1) with analysis of the writer's use of methods (AO2). Students often don't realise how much they need to analyse to be successful in this question. You can analyse the writer's use of language or structure.

What does it mean to evaluate?

Having finished 'An Inspector Calls', a student wrote:

"Of all the characters, Gerald is presented as the most immoral. He seems to accept little responsibility for his actions and does not care for anything but his aristocratic status."

Step 1: Break down the statement into parts.

Step 2: Annotate the statement with quotations/ideas to support or refute the statement. Consider even very subtle ways to disagree, these can often be most powerful.

Step 3: Explode the quotations – ensure you have chosen at least one figurative example/ structural idea that allows for detailed and layered analysis

- "Whilst.... it could be argued that...."
- Perhaps the most convincing piece of evidence is...
- A relevant argument in support of the statement is...
- This point could be said to lack validity because...
- The idea that could negate the idea that...
- It is debatable as to whether the writer intended...
- ... is in alignment with the idea that...

Start your response by using one of the following sentences

The writer definitely / The writer clearly positions the reader / The writer gives a clear impression to the reader that...

now...

identify the method

then...

embed your quotes

do not forget to...

Explore the methods

the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals...

now...

Link back to the statement

The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader

Do this again for your other reasons

Methods

metaphor

simile

alliteration

onomatopoeia

oxymoron

personification

noun-phrase

plosive alliteration

semantic field

lexical choice of...

modal verbs

imperative verbs

juxtaposition

dependent clause

independent clause

sentence fragment

anthromorphism

types of imagery

Methods

analepsis

prolepsis

repetition

contrast

dialogue

character intro

topic shift

spatial shift

inductive shift

deductive shift

book ending

change in tone

time shift

anaphora

paragraph links


Language Paper 1: Section B: Creative Writing

Question Support

How to Write Descriptively

When you are writing descriptively, it can be useful to first of all generate ideas based on the picture prompt and then use the writing structure: drop, zoom, flash and end.

Firstly, read the title of the descriptive writing and look at the picture. Generate ideas for two minutes focusing on the different parts of the picture, specific nouns and word classes and then different techniques you could use.



Annotations for the image:

- crowds – symbolism – a bad omen – could foreshadow
- castle
- monochrome
- derelict – could flashback to when the castle was in its prime when the proprietor was alive
- clouds – simile - looked liked whispers of forgotten memories
- Adverbs - quietly, gradually, momentarily
- trees – solemn residents of the castle
- Eerie and sinister atmosphere – tone – adjectives - bleak, silent, isolated...
- moss covered stones – nature reclaiming humanity's creation

Next, arrange your ideas into the writing structure: drop, zoom, flash, end. Use the following to help plan the content of each of your four paragraphs.

1. Drop: The "drop" is the opening of your description, where you set the stage and provide the initial context for the setting. In this paragraph, you should describe the setting using the five senses with a focus on show, don't tell.
2. Zoom: The "zoom" is the next phase of your description where you start to focus on specific details and zoom in on particular elements of the setting or character. This can involve describing the physical attributes, sensory experiences, or notable features of the place. The goal is to create a vivid image in the reader's mind by providing specific and detailed descriptions.
3. Flash: The "flash" should use a shift in time, either a flashback or flash-forward. This shift in time should link to the setting or character in a meaningful way.

4. End: The "end" is where you should return to your original image at the start of your description. However, there should be a slight change in the setting, maybe there is a change in tone, weather or time.

Questions to consider for each section

Drop:

- What is the overall atmosphere or mood of the setting?
- What is the weather like?
- What specific details can be observed in the setting?
- What are the sensory experiences associated with the setting? (sights, sounds, smells, textures, etc.)

Zoom:

- Who or what is your most significant focus?
- What are they doing? Why? What is their purpose?
- What do they have? What do they gain?
- What makes them special or stand out?

Flash:

- What moment could you flashback or flashforward to which links to the setting?
- Why is this an important moment/memory?
- Why does it link to the character and setting?
- How does it make the narrator feel and why?

End:

- Returning to the setting, what has changed?
- Has time, tone or the weather changed/ shifted?
- What overall impression or feeling do you want to leave the reader with?
- Are there any final thoughts or reflections you want to share about the setting?

Arranging your ideas into a grid, as below, can help with planning and focusing your descriptive writing.

Example:

<p>Drop <i>Bleak, eerie atmosphere</i> <i>Detached and remote from civilisation</i> <i>Gothic castle – 18th century</i> <i>Bleak weather mirrors the castle's ruin</i></p>	<p>Zoom <i>the castle: eerie- abandoned- dilapidated- haunted- imagined inhabitants- mysterious Count, a family of mice, a misunderstood beast</i></p>
<p>Flash <i>A century ago, a decade ago, a year ago: describe what the inhabitants like- describe whether there were different inhabitants- describe a supernatural event that influenced a change between the past and present</i></p>	<p>End <i>Despite the castle's exciting past, a mysterious and disturbing feeling remains</i> <i>Nature will always overcome man (link to Gothic theme)</i></p>

Skills to Include in Descriptions and Narratives

Varied Sentence Structures		
One word	Short Simple	Adverb Start
Chose an individual word to create atmosphere.	Include a short sentence to change the pace.	Happily, Sadly, Gradually, Suddenly, Anxiously, Boldly, Quickly, Slowly, Curiously, Wildly, Joyously,
Connective Start	Prepositional Phrases	Subordinate Clause Start
Meanwhile, Soon after, Next, Within seconds, Hours later, Previously, Minutes earlier, Two days ago,	Beside the ..., ... Next to ..., ... Whilst ..., ... Until ..., ... In ..., ... On..., ...	As the ..., ... Because of ..., ... Despite ...,... Although ..., ... Even though ..., ... Unless ..., ...
Embedded Clause	Embedded Clause (- -	Semi-colon
Which: The tree, which ..., ... Who: The boy, who ..., ...	Use brackets or dashes where commas would usually go. Even the trees – the forest’s oldest residents- lay latent.	Use a semi-colon instead of ‘because’. The forest was silent because/; all the animals were asleep.
Descriptive Techniques		
Simile	Metaphor	Personification
Meanwhile, birds began to sing their morning melodies like singers rehearsing for a final performance. The ... was as ... as ... Like ...,the ... / As if ...,...	As the sun’s warm glow spread, dew began to evaporate leaving behind tiny twinkling diamonds where larger droplets used to be.	Gracefully, the sunlight danced across the forest floor. danced, observed, waited, hoped, welcomed, beckoned, belched, smiled, moaned, winked, mocked
Juxtaposition	Foreshadowing	Pathetic fallacy
The grand cathedral's majestic spires soared above the surrounding dilapidated buildings	The gathered storm clouds overhead hinted at the turbulent events that would soon unfold.	The gloomy clouds cast a shadow over the desolate graveyard, shrouding the tombstones in a melancholic atmosphere

Section 6:

Language Paper 2 Question Support

Language paper 2: Active Reading of BOTH Texts

1. Annotate the **context boxes** for text type, date and clues as to what the text is about / what the viewpoint might be (1 min).
2. **Read Source A**, highlighting: Examples of clear viewpoint, ideas, thoughts and feelings on the topic.
3. Summarise the key ideas after each section
4. **Read Source B**, highlighting: Examples of clear viewpoint, ideas, thoughts and feelings on the topic.
5. **Summarise** the key ideas after each section
6. You should have two annotated texts that prepare you for the questions in the reading section

What is non-fiction writing?

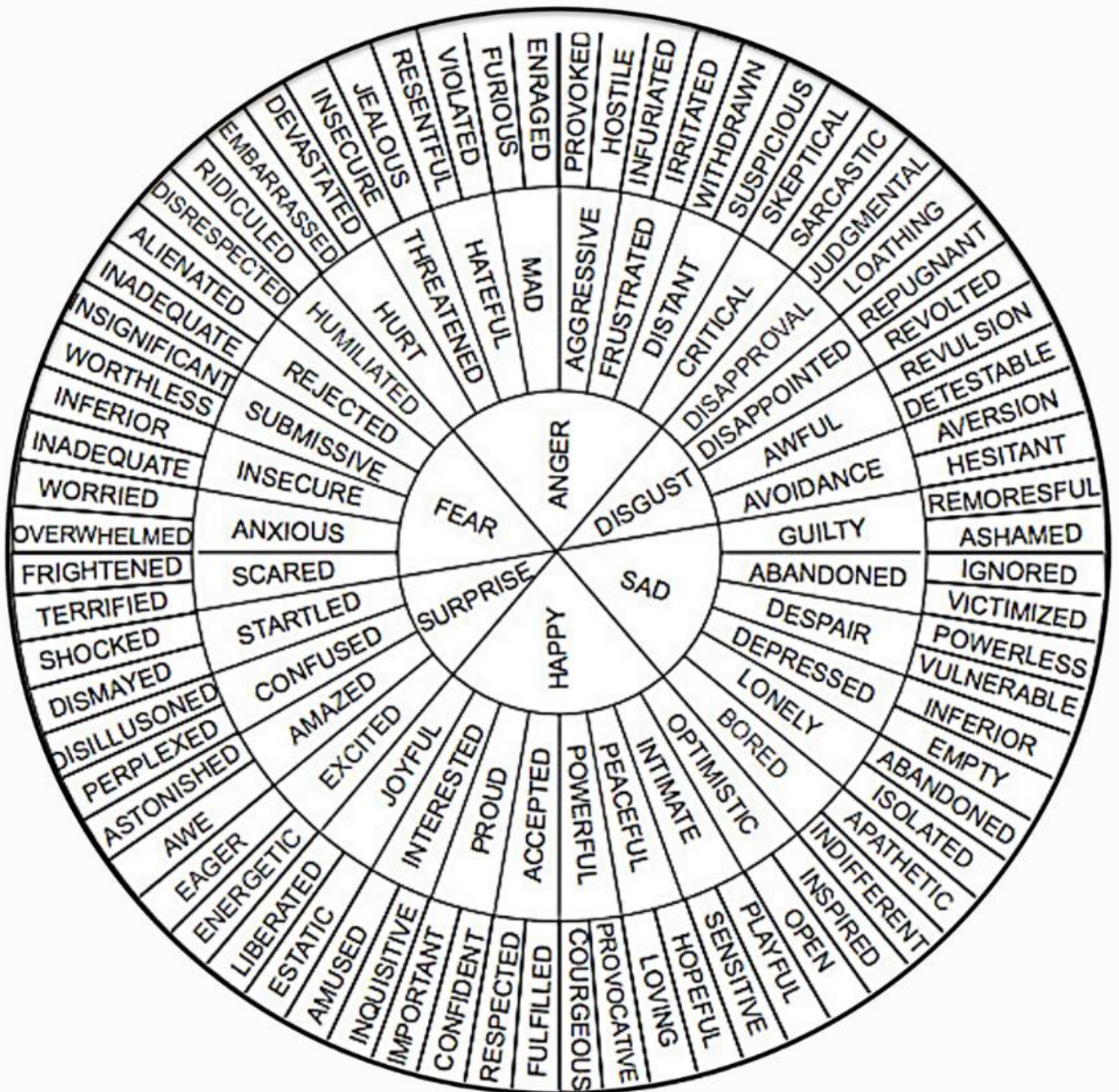
Non-fiction is defined as writing that is about real events and facts, rather than stories that have been invented. Non-fiction can take many different forms, including:

- Diary entries
- Articles
- Speeches
- Letters
- Essays
- Autobiographies
- Biographies
- Memoirs
- Reviews
- Advertisements
- Leaflets

Within the category of non-fiction, there is a sub-category called 'literary non-fiction,' which is the type of text you will read and analyse as the 20th century text in Language Paper Two. Literary non-fiction is a type of writing which uses similar techniques as fiction to create an interesting piece of writing about real events. These techniques help to create non-fiction which is enjoyable and exciting to read. Some travel writing, autobiographies, or essays that consider a particular viewpoint are key examples of literary non-fiction. Their main purpose is to entertain whilst they also inform about factual events or information. Literary non-fiction is often found in broadsheet newspapers and books.

viewpoint (n)	a position giving a good view <i>From the viewpoint of a voter, I can see why the presidential candidate is popular.</i>
perspective (n)	a particular attitude or way of regarding something; point of view <i>He wrote with a critical perspective on the football match.</i>

Practising identifying viewpoints



Language paper 2: Question 1: Select 4 True Statements Question Support

0 1

Read **Source A**, *Tess Holliday Is The Biggest Thing To Ever To Happen to Modelling*, from lines 17 (A female social media phenomenon...) to the end.

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

A Holliday has been offered a wide range of modelling jobs, for a variety of brands.

B The average American woman is approximately a size 10.

C 'Fat-shaming' is a new idea that only happens on the internet.

D Holliday thinks that bullies are effective at curing obesity.

E Incidents of bullying that focus on weight are increasingly dramatically.

F Some people who comment about Holliday online think that their points will help her to become more healthy and happy in the future.

G Holliday worries that her career and image will cause bullying of overweight people to increase.

H Holliday is proud of her body and her success: she does not want to change.

*Only refer to **source A!***

Make sure you are looking at the right section of the source. Draw a line/box if it will help you.

*You are looking for things that **are true**. You could look at each statement and then **skim the extract looking for it**.*

*You have **5 minutes** for this question. Don't make any **silly mistakes!***

[4 marks]

Language paper 2: Question 2: Summarise the Differences Question Support

synthesis (n)	the combination of components or elements to form a connected whole
synthesise (verb)	to combine different things
	<i>Write a coherent synthesis of the differences in both texts.</i>

In Question 2 you are expected to consider **BOTH sources**.

You are asked to write about some form of **summary which involves both sources** and **what you learn from each**. The word **difference** is often used.

Question 2 looks like this:

Use details from both sources to write a summary of the different activities the boy in Source A enjoys and the boy in Source B enjoyed when he was young. [8 marks]

The question requires us to **select appropriate references (1)** from each source, **make inferences (2)** about what each suggests and **summarise or synthesise these through looking at differences or similarities (3)**. For a top answer, our inferences need to be perceptive, our responses well-synthesised including judicious evidence, and our ideas clearly explained in detail.

This question **DOES NOT** ask us to analyse language or structure.

This question is worth **8 marks**, and takes **10 minutes**.

In Source A, _____

QUOTE

This implies that _____

However / Similarly, in Source B _____

QUOTE

This suggests _____

Therefore in Source A / B _____

(summarise the key difference / similarity together in one summary sentence – link back to the focus of the question)

suggests
implies
highlights
conveys
demonstrates
it can be inferred

Language paper 2: Question 3: Language Analysis

Question Support

Question 3 involves **analysis of language** in a short extract from **ONE OF Source A or B**.

The short extract is not reprinted for you – **draw a box around the lines you are directed to e.g. lines 14-24**.

This question is assessing your ability to comment in detail on the **effects of the writer's language choices**.

It is worth **12 marks**. Spend **14 minutes** on this question.

Here is an example of what the question looks like:

*You now need to refer only to **Source A** from **lines 16 to 26**.*

How does the writer use language to describe the power of the sea?

(12 marks)

Possible language techniques: metaphor simile alliteration oxymoron personification imperative verbs modal verbs onomatopoeia facts direct address extended metaphor juxtaposition	 semantic field repetition personal pronouns questions superlatives emotive language hyperbole humour anecdotes opinions flattery anaphora
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When analysing quotes

The xxx creates the image of...

The xxx has connotations of...

The xxx suggests / conveys / implies

The xxx may highlight...

The use of xxx could suggest

The use of xxx could signal...

The use of xxx creates the impression of...

When building your analysis

Furthermore...

In addition...

Having first thought... it appears that...

Although the reader is positioned to think that...

Language paper 2: Question 4: Comparing Viewpoints and Perspectives Question Support

In your response, **you must identify the attitudes/ perspectives/ feelings** in each of the sources, and **analyse the methods** the writer has used to convey these – and **compare** the attitudes and perspectives in each source.

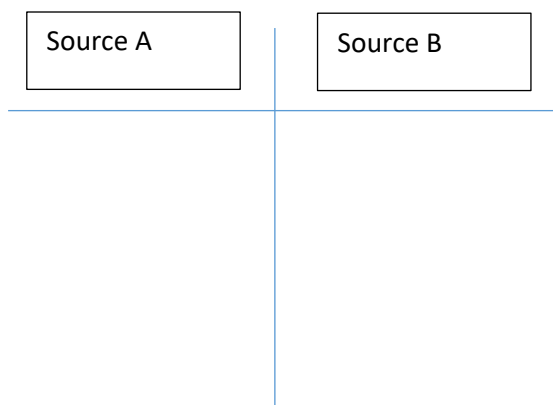
You can write about a range of different methods in this question, including:

- ✓ Tone – the overall mood of the text. Humorous, sarcastic, serious, mournful, joyous?
- ✓ Perspective – first person, third person?
- ✓ Form of text – letter, diary, article
- ✓ Structure – cyclical or progressive?
- ✓ Beginnings and endings
- ✓ Changes in focus – zooming in/ out
- ✓ Language eg descriptive language, emotive language
- ✓ Imagery eg metaphors, similes
- ✓ Sound eg alliteration, plosive sounds, sibilance
- ✓ Persuasive techniques eg rhetorical question, direct address, rule of three
- ✓ Use of expert opinions and statistics
- ✓ Use of interviews
- ✓ Sentence structures eg long, complex, simple, short, listing
- ✓ Titles

A top level answer:

- Compares ideas and perspectives in a perceptive way
- Analyses how writers' methods are used
- Selects a range of judicious supporting detail from both texts
- Shows a detailed understanding of the different ideas and perspectives in both texts

Planning space / scaffolds:



Vocabulary for positive viewpoints / attitudes	<i>Admires</i> <i>Optimistic about</i> <i>Inspired by</i> <i>Supports</i> <i>Agrees with</i> <i>Advocates for</i>	<i>Joyful about</i> <i>Amused by</i> <i>Contented by</i> <i>Amazed</i> <i>Awe struck</i> <i>Determined to</i>
Vocabulary for negative viewpoints / attitudes	<i>Concerned for</i> <i>Pessimistic about</i> <i>Critical of</i> <i>Appalled at</i> <i>Shocked by</i>	<i>Skeptical over</i> <i>Fearful over</i> <i>Nervous about</i> <i>Bitter</i> <i>Despondent (deeply sad)</i>

Structure

State similarity / difference in viewpoint 1 and compare to viewpoint 2

Explore how the writer has conveyed viewpoint 1 and analyse rich quotations

Compare to viewpoint 2

Explore how the writer has conveyed viewpoint 2 in detail

Writing Frame:

Whilst the writer in Text A..., in Text B...

Both the writers in Texts A and B...

In Text A, the writer uses... to convey their ideas on...

Whereas in Text B, the writer deploys... to convey their views that...

Language Paper 2: Section B: Transactional Writing

Question Support

This question asks you to respond to a statement that is **linked to the reading section**.

You have to produce a piece of **transactional writing that conveys your viewpoint** (your ideas, attitudes and opinions on or about a topic).

You will be expected to **communicate clearly, structure your writing intelligently** and have **grammatical control** in your writing.

You will need to spend **half of your time (52.5 minutes)** on this question.

Spend **10 minutes planning**.

Leave **5 minutes to proof and check at the end**.

There will be a statement to give your perspective on and you will be asked to write in a specific form.

Different forms you could be asked to write in are:

- Article
- Letter
- Speech
- Essay
- Leaflet

Question 5 - Paragraph Structure

A structure we can use to ensure we always have a really effective argument, no matter the question is the following. Note down your own ideas for the question on the previous page:

Paragraph	Include	Notes
1. Personal description	<i>Use descriptive writing and imagery to create an anecdote involving a character / person linked to the question</i>	

<p>2. The general problem</p>	<p><i>Use factual evidence and emotive language to show the reader what the problem you think society has with the question</i></p>	
<p>3. The solution</p>	<p><i>Use imperatives, personal / collective pronouns and hopeful language to offer a solution to the problem – what should society do / be like in response to the question?</i></p>	
<p>4. Returning to the personal description</p>	<p><i>Return to your character from paragraph 1. Either: describe what happens to them if the problem is not solved OR describe what happens if the problem is solved.</i></p>	

Planning an argument

Argument = At the simplest level you could see this as the conclusion you are working towards.

Let's return to the following question:

0	5
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'Parents today are over-protective. They should let their children take part in adventurous, even risky, activities to prepare them for later life.'

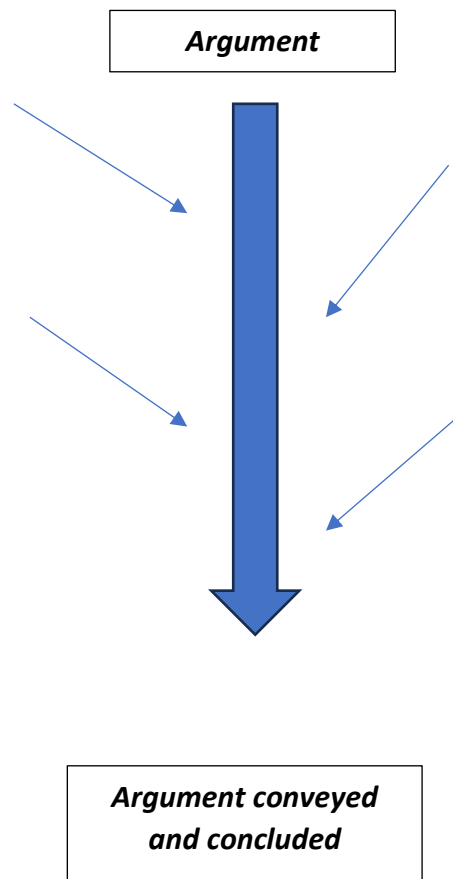
Write an article for a broadsheet newspaper in which you argue for **or** against this statement.

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

1. In one carefully crafted sentence, write down your argument (intended conclusion)

2. You must now generate ways of communicating that argument, before putting them into a logical structure. Consider the below diagram. Jot down the following:

- Reasons for your argument (these could be anecdotal, from experience)
- Facts and real life evidence for your argument
- Examples that help prove your argument
- Emotive ideas that would help to convey your view



Sentence drills – Transactional Writing

1. Adverb of confidence opener: start your sentence with:

- Unequivocally,
- Undoubtedly,
- Without doubt,
- Crucially,
- Importantly,

I do: Unequivocally, it is evident that children that are sheltered at a young age, grow up to be too risk-averse.

You do:

2. Subordinate clause to introduce a factual statement:

- In a recent survey,...
- From a recent report,...
- From recently gathered evidence,...

I do: In a recent survey, it was found that over 50% of young adults had yet experience any kind of outdoor sports due to being wrapped up in cotton wool by their parents.

You do:

3. Semi-colon lists:

- Use semicolons (;) to join main clauses together, listing ideas or statements about the topic. It is effective for reinforcing the seriousness of something. It is also really useful to use in description.

I do: He stepped up to the edge of the pool; he had never been given the opportunity to dive before; shaking, his toes wriggled on the lip of the pool.

You do:

4. Colon followed by a list:

- Colons (:) introduce lists or ideas. These are great for positioning the reader to focus on your most important points. You could combine with the last methods and create a colon followed by semicolon list.

I do: it all came down to this moment: the breeze in his hair; the glimmering sunshine; the crowd beckoning him.

You do:

5. Dashes for emphasis:

- Dashes can be used to emphasise ideas at the end of a sentence, or embed ideas inside. Embed the phrase 'yes,...' and repeat a fact, using a pair of dashes to really hammer home your point.

I do: In a recent survey, over 76% - yes, 76% - of young people claimed they had not even been swimming due to parental concerns over safety.

You do:

6. Anaphora

- Anaphora involves the repetition of a word, phrase or clause at the beginning of paragraphs or sentences.

I do: All because parents are terrified of a minor scratch or scrape on their precious child. All because parents' anxieties are so overblown about their offspring.

You do:

7. Antithesis:

- Present both the best case scenario and the worst case scenario using the words 'at best... at worst...' is a really effective way of reinforcing your argument emotively

I do: At best, young people grow up to be risk-averse. At worst, young people become sheltered, mentally-fearful young adults who struggle to leave their comfort zones in life.

You do:

Additional practice: crafting extended metaphors in persuasive writing

1. What is a metaphor? Give an example to support your definition.

2. What is an extended metaphor?

Here is a basic extended metaphor:

The children **spilled** out of the classroom in an **almighty wave**. With the ring of the bell **the ocean of** children **flooded through** the corridors and **swept** through the stairs. **Wave after wave** of them **waterlogged** the building until – finally – it was time to go home.

Annotate: What is the effect of the extended metaphor in this passage?

Task: read the extract from a speech given by Martin Luther King Jr. below and identify where he has used an extended metaphor:

In a sense we've come to our nation's capital to cash a cheque. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note insofar as her black citizens are concerned. Instead of honouring this sacred obligation, America has given her people a bad cheque, a cheque which has come back marked insufficient funds.

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so we've come to cash this cheque, a cheque that will give us upon demand the riches of freedom and the security of justice.

Practising Creating our own Extended Metaphors

Task: brains dump as many words to do with prison and imprisonment as you can. Be prepared to share your ideas.



I do: an extended metaphor of prison related to the topic of the environment

We are incarcerated in a planet that is dying. **Our sentence** is to watch the abnormal changes of the seasons; **our punishment** is to know that it is our fault that the world is fading. **We are locked in the chains of capitalism** and **cannot escape** our reliance on electricity and plastic. **However, it is not too late to change our plea. We hold the keys to the prison cell and our redemption.**

You could then even pull the metaphor to the end of your piece...

EXAMPLE FINAL LINE:

We hold the key, it is time to free yourself from incarceration.

You do (in your exercise book): adapt the extended metaphor from the 'I do' to argue that society is too focused on money.

It is possible to learn just one or two extended metaphors and use them to suit your different purposes. Potentially one positive and one negative extended metaphor would cover almost all topics.

In your exercise book: note down the start of the extended metaphor below and then continue for the rest of the paragraph.

Modern society is **flooded with** youths who feel inferior due to the **endless stream** of images **pouring** from our mobile devices.

Vocabulary for support: waves, deluge, torrent, tsunami, rising, wading, saturated, spilling.

Structuring persuasive writing: cyclical structures

Cyclical structure

A **cyclical structure** means beginning and ending a text with the same idea, events, sentences or phrases.

- Cyclical structures can be effective in developing ideas or creating a strong conclusion.
- In an article, this can be achieved by linking an idea from the headline or introductory paragraph to the end.
- In a speech or essay, an effective method is by beginning an anecdote at the start and then returning to it at the end.

A really simple trick is to start with a rhetorical question at the beginning and then at the end write, 'To return to our initial question: clearly we need to...'

In your exercise book: after reading the introduction and conclusion to a speech on animal cruelty below, answer the following questions:

- 1) How is this an example of a cyclical structure?
- 2) Why is this structure potentially effective?
- 3) How does the tone shift or change in the conclusion?
- 4) What linguistic devices can you identify in the example? Try to identify at least 3 different devices and give examples from the speech.

Example opening to a speech on animal cruelty:

Imagine a furious storm lashing down violently and attacking anything in its path. As you walk miserably down the street, you hear a strained whimpering. Could it really be...? You decide to investigate the sounds of suffering coming from behind a tall fence. Looking over the fence, you see something awful: a tiny terrier is chained to the wall; it is trembling with fear; the dog looks horribly thin from a lack of food; its eyes beg you to do something. To help rescue him from this living hell.

Sadly, this story is all too familiar in today's society. Animal cruelty is...

Example conclusion to a speech on animal cruelty:

Let us return to that poor, tormented terrier. He has suffered horrifically: beatings, starvation, neglect. But this doesn't have to be how it ends. Imagine that you have donated to local charities or are volunteering your own time. Now, the power is in your hands to leap over that fence, release the terrier from the chains of mistreatment and release him into the loving arms of a family who have always dreamed of caring for a dog. You would be responsible for saving the terrier. You would be the hero who gave it a second life. You would have made a difference. Act now, before it is too late.