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GCSE AQA

English Language

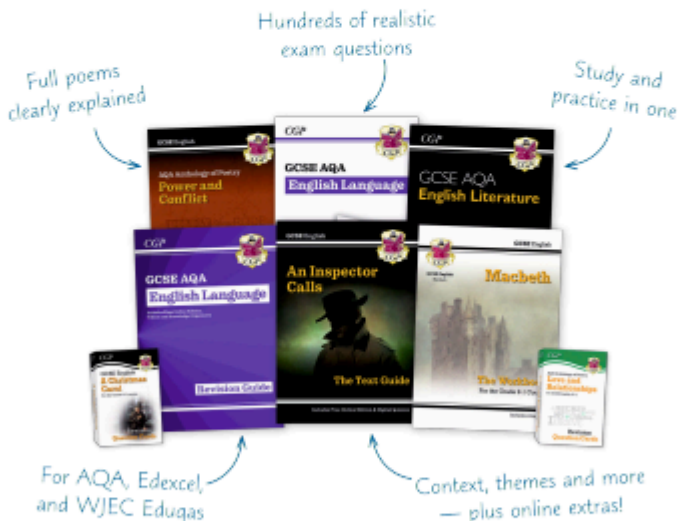
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Revision Guide



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GCSE

English Language

GCSE English Language can feel daunting but CGP (and this excellent Revision Guide!) is here to help every step of the way.

Inside this brilliant book is everything you'll need to master reading and writing skills — exam-style texts, practice questions and model answers, all perfectly matched to the latest AQA course. Plus, we've included lots of top exam advice from our experts.

What's more, there are Knowledge Organiser pages and helpful video walk-throughs of the exam questions. The cherry on top? Fully worked exam papers with graded answers — ace!

Revision Guide

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You'll see **QR codes** in the Sample Exam Sections — you can scan these with any device. They'll take you to our **online videos**, which will talk you through **every question type** in Paper 1 & Paper 2. Just scan the QR code to watch!

P.S. You can also find these videos at: cgpbooks.co.uk/AQA-English-Videos



Online
Videos

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Exam Structure

Understanding the structure of your exams can take some of the stress out of sitting them. If you know what you're up against, you'll have a massive head start, leaving you free to run off into the sunset with all the marks...

You will sit **two** different papers

- 1) Paper 1 is called 'Explorations in Creative Reading and Writing' — it focuses on **fiction**.
- 2) Paper 2 is called 'Writers' Viewpoints and Perspectives' — it focuses on **non-fiction**.
- 3) You will have **1 hour 45 minutes** for each paper.
- 4) Both papers are split into two sections — **Section A** covers **reading**, and **Section B** covers **writing**.
- 5) Each paper is worth **50%** of the GCSE.



Unfortunately, your 'explorations' won't actually involve leaving your desk.

Both papers have **five** questions...

For **paper 1**, there will be a question paper and a separate insert containing **one** extract from a work of literary fiction — it will be from either the **twentieth** or **twenty-first century**.

You should spend the first **15 minutes** reading through the source and the questions.

Section A: Reading is worth **40 marks**. It has four questions:

- **Question 1** is worth **4 marks**. You should spend about **4 minutes** on this.
- **Questions 2 and 3** are worth **8 marks each**. You should spend about **9 minutes** on each of these.
- **Question 4** is worth **20 marks**. You should spend about **23 minutes** on this.

Section B: Writing only has one question (there'll be a choice of tasks, but you only need to do one):

- **Question 5** is worth **40 marks**. You should spend **45 minutes** on this.

PAPER 1

For **paper 2**, there will be a question paper and a separate insert containing **two** non-fiction sources — one from the **nineteenth** century and one from either the **twentieth** or **twenty-first** century (whichever wasn't used in paper 1).

You should spend the first **15 minutes** reading through the sources and the questions.

Section A: Reading is worth **40 marks**. It has four questions:

- **Question 1** is worth **4 marks**. You should spend about **4 minutes** on this.
- **Question 2** is worth **8 marks**. You should spend about **9 minutes** on this.
- **Question 3** is worth **12 marks**. You should spend about **14 minutes** on this.
- **Question 4** is worth **16 marks**. You should spend about **18 minutes** on this.

Section B: Writing only has one question:

- **Question 5** is worth **40 marks**. You should spend **45 minutes** on this.

PAPER 2

If you have any time left at the end of the exam, use it to check through your work.

"How did you find the exam?" "It was just on the table..."

Make sure you've really got your head around this page, especially the number of marks available for each question — if you allow just over one minute per mark, you'll be on track to get everything finished in time.

The Assessment Objectives

If you've got the basic structure of the exams covered, now's a good time to get your head round each of the questions in more detail. First up, the background to what the questions are about — the assessment objectives.

Each assessment objective refers to a different skill

- 1) The [assessment objectives](#) are the things that [AQA](#) say you need to [do](#) to get good marks in the exam.
- 2) They'll come in handy when you're working out what you need to do for each of the [questions](#) — there's more on how each of the [assessment objectives](#) apply to the [individual questions](#) on pages 3-8.
- 3) These exams test [assessment objectives 1 to 6](#). Here's a brief description of each of them:

Assessment Objective 1

- [Pick out](#) and [understand](#) pieces of [explicit](#) and [implicit](#) information from the texts.
- [Collect](#) and [put together](#) information from different texts.

Assessment Objective 2

- [Explain](#) how writers use [language](#) and [structure](#) to achieve their [purpose](#) and [influence](#) readers.
- Use [technical terms](#) to support your analysis of language and structure.

Assessment Objective 3

- [Compare](#) different writers' [ideas](#) and [perspectives](#).
- [Compare](#) the [methods](#) used by different writers to convey their ideas.

Assessment Objective 4

- [Critically evaluate](#) texts, giving a [personal opinion](#) about how successful the writing is.
- Provide detailed [evidence](#) from the text to [support](#) your opinion.

Assessment Objective 5

- Write [clearly](#) and [imaginatively](#), adapting your tone and style for various [purposes](#) and [audiences](#).
- [Organise](#) your writing into a clear [structure](#).

Assessment Objective 6

- Use a wide variety of [sentence structures](#) and [vocabulary](#), so that your writing is [clear](#) and [purposeful](#).
- Write [accurately](#), paying particular attention to spelling, punctuation and grammar.

Understanding the assessment objectives is the key to success...

Once you're up to speed on all these assessment objectives, check out the next six pages. They'll show you how to successfully unleash this new knowledge on each of the questions so you know what to expect.

Paper 1 — Questions 1 and 2

The first question on paper 1 is pretty straightforward — you just need to do a bit of fact-finding. Question 2 requires a bit more thought, but it's a great opportunity to show off your analytical skills. Oooh... flashy.

You need to find **four facts** for question 1

- Question 1 will test the first part of **assessment objective 1** — it will test your ability to **find** information or ideas in the text.
- Most of the information you'll be asked to find will be **explicit** (it will be obviously written out in the extract), but keep an eye out for **implicit** information too (information that needs to be worked out from what is said in the text).
- The **question** will usually look something like this:



Boyd was sure all those pesky facts had to be hiding somewhere.

Q1 Read again the first part of the source, lines 1 to 7.

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

PAPER 1
Q1

[4 marks]

The facts that you use in your answer must come from the part of the text mentioned in the question.

You just need to list the facts (in quotes or your own words). There's no need to write anything else about them.

This part of the question will change depending on the topic of the text.

You'll get one mark for each fact that you find.

Question 2 is about the **effects of language** on the reader

- This question will test the **language** part of **assessment objective 2** — you'll need to write about how the writer uses **language** to achieve **effects** and **influence** the reader.
- The **question** will usually look something like this:

The structure part of assessment objective 2 will be covered in paper 1, question 3 (see page 4).

Q2 Look in detail at lines 11 to 20 of the source.

How does the writer use language to describe the atmosphere in the room?

You could include the writer's choice of:

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

PAPER 1
Q2

This part of the question will change depending on the purpose of the text.

[8 marks]

For questions that ask 'how' the writer has done something, you need to write about the methods the writer has used and their effect on the reader. In this case you need to focus on the effects of the writer's language on the reader.

Make sure your answer includes quotes that demonstrate each of the things mentioned in the bullet points.

Try to use technical terms to describe the writer's use of language.

Make sure you only analyse this part of the text.

It's like the world's duller treasure hunt...

Ok, so it's an exam not a treasure hunt, but finding those four golden facts is super important. Question 1 is a great opportunity to pick up some easy marks before you have to tackle the more complex questions.

Paper 1 — Questions 3 and 4

Question 3 is a pretty similar deal to question 2, except it's about structure rather than language. After that though, you're into the big leagues — question 4 weighs in at an impressive 20 marks...

Question 3 asks about the writer's use of structure

- 1) This question will test the **structure** part of **assessment objective 2** — you'll need to write about how the writer uses **structure** to achieve **effects** and **influence** the reader.
- 2) The **question** will usually look something like this:

Q3 Now think about the **whole source**.

This text is from the opening of a novel.

Make sure you look at the overall structure of the text.

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

You could mention:

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

[8 marks]

This is another 'how' question — you need to write about the structural techniques the writer has used to interest the reader.

Make sure your answer includes examples of each of the things mentioned in the bullet points.

Try to use technical terms to describe the writer's use of structure.

PAPER 1
Q3

You need to give a **personal judgement** for question 4

- 1) This question will test **assessment objective 4** — you'll need to **evaluate** the text **critically** and give a **personal response**.
- 2) The **question** will usually look something like this:

Q4 Focus this part of your answer on the second half of the source, **from line 18 to the end**.

A student, having read this section of the text said: "The writer has created a very lifelike set of characters. You feel as if you can relate to them."

To what extent do you agree?

In your response, you could:

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

[20 marks]

Question 4 is synoptic — which means you'll need to use everything you've learnt across the whole course to answer it properly.

PAPER 1
Q4

You should come to a conclusion about the statement — say whether you agree or disagree

You need to write about your own opinion of the text and the methods the writer has used to make you feel like this.

Make sure you only analyse this part of the text.

This statement will be tailored to the specific text. It'll usually focus on the writer's techniques and their effect on the reader.

Make sure you provide lots of evidence to back up your points.

It's time to get up close and personal...

To get all the marks for question 4, you need to provide a personal evaluation of the text and back it up with detailed evidence — use a range of short examples from the text to show what you've based your opinion on.

Paper 1 — Question 5

By the time you've got to question 5, you're halfway. The reading is behind you, but the writing is still to come...

You only need to do one of the tasks for question 5

- 1) Question 5 is a **creative writing** task that will test **assessment objectives 5 and 6** — examiners will be looking for you to produce an **interesting, well-organised** and **accurately written** piece.
- 2) There will be a **choice** of tasks, but you only need to do **one**.
- 3) The tasks will usually be on a **similar theme** to the text from the **reading** section.
- 4) The **question** might look something like this:

This question is worth 40 marks, so you need to write quite a lengthy answer — making a plan will help you to make sure your answer is well organised.

Section B: Writing

Question 5 is the only question in the writing section.

You should spend about 45 minutes on this section of the paper.

You are advised to plan your answer.

Write in full sentences.

Leave enough time to check your work.

PAPER 1
Q5

Q5 You are going to enter a creative writing competition.

You will be judged by a panel of your teachers.

Either:

Write a description suggested by this picture:

The question will always give you a specific purpose, form and audience — you need to show that you've adapted your writing style to match these.



Make sure you only do one of the tasks.

One of the tasks will usually ask you to respond to a prompt, e.g. a picture.

Or:

Write a story about a plan that goes wrong.

You should make your writing as engaging as possible — try to use a wide variety of structural features and vocabulary. There's more on this on pages 64 to 67.

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

[40 marks]

Loads of the marks for this question are awarded for assessment objective 5 — so you need to make sure your writing is clear, imaginative and well structured.

There are also quite a few marks available for assessment objective 6 — make sure you've used Standard English throughout your answer and your spelling, punctuation and grammar are accurate (see pages 16 and 17).

I like what you've done here. It's... err... creative...

This is your chance to show your creative side — the examiners want to see that you can be imaginative. Don't just cram in as many fancy words as you can though — make sure to choose your language carefully.

Paper 2 — Questions 1 and 2

Paper 2 starts with a couple more fact-finding questions, but this time there's a twist. In question 1, you'll have to avoid some sneaky falsehoods, and in question 2 you'll need to summarise information from both sources.

You need to find **four facts** in question 1

- 1) This question will test the first part of **assessment objective 1** — you will need to show that you can **find** information or ideas in the text.
- 2) The **question** will usually look something like this:

Q1 Read again the first part of **source A**, from lines 1 to 11.

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

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

- A Aaron's parents think he goes to football every Thursday.
 B Aaron would like to be better at sport.
 C Aaron really likes board games.
 D Aaron admires his brother.
 E Aaron has a good relationship with his parents.
 F Aaron enjoys school.
 G Aaron is a high-achiever at school.
 H Aaron likes living in Manchester.

There are 4 true statements and 4 false statements. You just need to pick out the 4 true ones.

☐
☐
☐
☐
☐
☐
☐
☐

You'll get 1 mark for each true statement you find.

[4 marks]

PAPER 2
Q1

Question 2 asks for **facts** from **both** sources

- 1) Question 2 will test both parts of **assessment objective 1** — it will test your ability to **find** information and ideas in **two sources** and **summarise** what you find.
- 2) The **question** will usually look something like this:

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 Jane and Mrs Silverton.

[8 marks]

You need to make inferences by picking out bits of implicit information — see p.21 for more detail.

Remember to include quotes, but don't analyse the effect on the reader.

The question is asking you to summarise information from both texts — use linking words to show you're thinking about both texts together.

The question will always ask about something that both texts have in common — it might be a topic or a pair of characters.

PAPER 2
Q2

Some of those 'facts' are as fake as Father Christmas...

For these questions, you need to show that you've really understood the texts. Don't get led astray by any seductive false statements, and try to make really perceptive links between the sources in question 2.

Paper 2 — Questions 3 and 4

Question 3 on paper 2 is similar to question 2 on paper 1 — it's all about how the writer has used language. Question 4 is about attitude — and I don't mean the it's-7am-of-course-I-don't-want-any-breakfast kind.

Question 3 covers the effects of the writer's use of language

- 1) This question will test the **language** part of **assessment objective 2** — you'll need to write about how the writer uses **language** to achieve **effects** and **influence** the reader.
- 2) The **question** will usually look something like this:

PAPER 2
Q3

Q3 You now need to refer **only** to **source B** from **lines 17 to 27**.

How does the writer use language to describe Jenny's frustration?

[12 marks]

This is another 'how' question, so you need to write about the techniques the writer has used to achieve their purpose. Have a look at paper 1, questions 2 and 3 for other examples of 'how' questions.

Your answer should use carefully selected quotes and technical terms to back up your points.

Try to refer specifically to particular words, phrases, language features and techniques.

This part of the question will change depending on the purpose of the text.

Question 4 asks you to compare perspectives

- 1) This question will test **assessment objective 3** — you'll need to **identify** and **compare** different writers' **attitudes** and **perspectives**, and **how** they're conveyed.
- 2) The **question** will usually look something like this:

Question 4 is synoptic — which means you'll need to use everything you've learnt across the whole course to answer it properly.

PAPER 2
Q4

Q4 For this question, you need to refer to the **whole of source A** together with **source B**.

Compare how the two writers convey their different attitudes to healthy eating.

In your answer, you could:

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

Make sure you cover everything mentioned in the bullet points — you need to write about what the writers' attitudes are and how they are similar or different.

Make sure you give quotes and examples from both sources.

Try to identify how the writers have used language and structure to show subtle differences in their attitudes. This will show the examiner that you've really understood the text.

This part of the question will change depending on the topics covered in the texts.

[16 marks]

Hmmm... I'm sure I've seen this before...

Question 3 is very similar to question 2 on paper 1, but don't forget — it's worth quite a few more marks. Question 4 is your chance to bring all your skills together and really show that you've understood the texts.

Paper 2 — Question 5

And last but definitely not least, it's time for paper 2, question 5. It's another whopping 40 mark writing task, but this time it's about giving your own perspective on a theme.

The last question is a writing task

- 1) Question 5 is a **writing** task that will test **assessment objectives 5 and 6** — examiners will be looking for you to produce an **interesting, well-organised** and **accurately written** piece.
- 2) You'll need to write in the **form** of a **non-fiction text**, such as a newspaper article.
- 3) The question will ask you to give your **own perspective** on a similar **theme** to the one covered in the **reading section** of the paper.
- 4) The **question** will usually look something like this:



Jane's perspective on the issue was 'from above'.

Question 5 is the only question in the writing section.

PAPER 2
Q5

This question is worth 40 marks, so you need to write quite a lengthy answer — making a plan will help you to make sure your answer is well organised.

Section B: Writing

You should spend about 45 minutes on this section of the paper.

You are advised to plan your answer.

Write in full sentences.

Leave enough time to check your work.

Q5 'School uniforms are a pointless expense. They are never worn correctly, they are uncomfortable and they restrict pupils' creativity.'

Write a letter to your headteacher, in which you persuade them to agree with your point of view on this statement.

The task will usually ask you to respond to a prompt. It might be an opinion or a statement.

The question will always give you a specific purpose, form and audience — you need to show that you've adapted your writing style to match these.

Lots of the marks for this question are awarded for assessment objective 5 — so you need to make sure your writing is clear, imaginative and well structured.

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

[40 marks]

There are also quite a few marks available for assessment objective 6 — make sure you've used Standard English throughout your answer and your spelling, punctuation and grammar are accurate (see pages 16 and 17).

Your true colours need to do more than just shine through...

They need to be glaringly obvious in this question. Your own point of view is pretty important here, but you also need to make sure the way you deliver it is well-suited to the purpose, form and audience of the text.

Planning Answers

Now you know all about what to expect from the questions, the next few pages will help you with the basics of how to answer them. First up, what to do before you start scribbling away at the answers...

Read the questions **carefully** and **calmly**

- 1) You should give yourself **15 minutes** to read through the **questions** and the **texts** at the start of the exam.
- 2) Always **read the questions** before the exam texts — that way, you'll know what to look out for.
- 3) Make sure you're clear about what the questions are **asking** you to do by **underlining** the **key words**.

Q2 Write a **summary** of the **differences** between the two **main characters**.

PAPER 2
Q2

- 4) Once you've read the questions, carefully **read** through the **texts**. It's a good idea to **highlight** key **words** or **phrases** that will help you to answer the questions — but don't spend ages doing this.

You might find it useful to mark out the parts of the source that are relevant to each question.

Think **critically** as you read **unseen texts**

- 1) It's not enough to **just** read the exam source — you need to **think** about the **writer's choices**.
- 2) Here are some **questions** to keep in mind as you read:

- What are the **writer's intentions**?
- What is the overall **tone** of the text?
- What is the overall **structure** of the text?

Think about a source's form, language, audience and purpose as you read a text — this will help you plan your answers.

- 3) Briefly **jot down** your answers to these questions so you can **refer back** to them when you **plan** your answers.
- 4) Here's an example of how to **annotate** unseen sources:

Q4 For this question, you need to refer to the **whole of source A** together with **source B**.

Both sources describe a visit to the circus.

Compare how the two writers convey their different attitudes to the circus.

PAPER 2
Q4

Source A — 19th century letter

Mr Singer's Circus came to town Friday last. There was much excitement as the performers paraded through the streets when they arrived. We saw a lady lion-tamer amongst all the chaos! Susan and I watched everything unfold from the upstairs window, in utter awe. I gazed down on magnificent steeds as they dragged trailers over the cobbles. Susan gasped as an elephant, **majestic** yet cumbersome, lumbered into view.

Source B — 21st century article

A troupe of incredible performers graced the stage of the Mansard Theatre in Birmingham. Though a far cry from the big tops found in fields across the country, the Spectacle Circus brought a little sparkle of the classic circus experience to the city. I held my breath as gravity-defying tumblers vaulted across the theatre. It was the first of many thrills in a show as **spectacular** as its name promised.

Purpose —
informing
someone
about personal
experience

Both sources
use positive
adjectives —
upbeat tone

Purpose —
informing readers
who might want
to see the show
themselves

Both sources have a first-person narrator — feels personal

Planning Answers

Jot down your main ideas

- 1) Don't spend **too much** time planning. You don't need to do a plan for the simple **fact-finding** questions, but you might want to jot down some **points** for some of the other **reading** questions.
- 2) Don't go into too much **detail** — just get your **main ideas** down, and **outline** the **structure** of your answer.

Q2 How does the writer use language to describe the haunted house?

extended metaphor
— writer compares
house to a sickness

haunted house
language

onomatopoeia —
"the door creaked"

line 17 — sentence
fragments suggest
narrator unable
to think clearly

adjectives —
"ominous", "eerie"

Make sure you're
focusing on what the
question asks you to do.

Write down key
words, but don't
waste time copying
long quotes.

PAPER 1
Q2

It's a good idea
to note down
technical terms
you want to use.

Don't write in
full sentences.

Plan creative writing questions in more detail

- 1) It's important to **plan** extended answers so that your response has a clear, **logical structure** that the examiner can **follow easily**. Planning also makes it less likely that you'll **leave anything out** by mistake.
- 2) The **writing questions** are worth the **most marks**, so you should spend **more** time planning them.

There are marks in
question 5 for how well
you organise your response.

Q5 'Modern music glorifies violent and criminal lifestyles and should be banned.'

Write a speech for your school assembly in which
you argue for or against this statement.

PAPER 2
Q5

PLAN

Content

Style

Para 1 — Introduction: "My fellow students..."

• direct address

Ignore critics - currently in golden era of music.

• be persuasive, use:

Para 2 — Not all modern music glorifies violence.

— superlatives

Para 3 — It's not just modern music — older music also guilty.

— rhetorical questions

Para 4 — People aren't robots and won't become violent

— threes

just from listening to music.

Para 5 — Ban = bad. Against freedom of expression.

Censorship is a slippery slope, etc.

Para 6 — Conclusion: Critics = out of touch, narrow-minded.

'Modern' music has many genres & reflects society.

To save
time, write in
note form.

Address the
audience of
your speech.

Decide which
side you're
arguing for
before you start.

Make sure
your points
are linked to
the question
— think about
purpose and
audience.

Briefly outline
the focus of
each paragraph.

A plan is like a nice hot water bottle...

... useful and comforting when you need it, but you don't need it all the time. You won't need to plan for every question, but it's a good idea to make a brief plan to help you tackle some of the longer answers.

P.E.E.D.

You can have loads of great ideas in your answers, but you won't get good marks unless you explain and develop them properly. That's where P.E.E.D. comes in — use it wisely my young apprentice...

P.E.E.D. stands for Point, Example, Explain, Develop

To write good answers for the longer reading questions (2-4 on both papers), you must do **four** things:

- 1) Make a **point** to answer the question you've been given.
- 2) Then give an **example** from the text (see page 12 for more on this).
- 3) After that, **explain** how your example backs up your point.
- 4) Finally, **develop** your point — this might involve saying what the **effect on the reader** is; saying what the **writer's intention** is; **linking** your point to another part of the text or the text as a whole; or giving your **own opinion**.

Don't worry if you've been taught a different acronym to P.E.E.D. — as long as you're considering **what** ideas the writer explores, **how** they present these ideas and **why** they're writing, you're on the right track.

The **explanation** and **development** parts are very important. They're your chance to show that you **really understand** and have **thought about** the text. Here are a couple of **examples**:

Q3 How does the writer use language to describe school dinners?

PAPER 2
Q3

This is your **point**.

The writer uses angry and critical language to describe school dinners. She says school food is "pallid, tasteless pap". The word "pap" has a disgusted sound to it. It emphasises how appalled she is at the low quality of the food. I think the writer's intention is to show that it isn't surprising that school dinners are unpopular. She is implying that schools should provide food that isn't disgusting if they want children to eat it.

This is your **example**.

This bit is your **explanation**.

This is where you **develop** your point further.

Q3 How has the writer structured the text to interest you as a reader?

PAPER 1
Q3

This introduces the main **point** of the paragraph.

The writer changes the focus of the text frequently to interest the reader. The text opens with several short paragraphs, each addressing a different aspect of the narrator's life, jumping rapidly from one aspect to the next. This structure interests the reader by emphasising that the narrator has led a varied and unusual life, which implies that the events of the story will be equally varied and unusual.

A structural feature is the **example** here.

This **explains** the effect of the example.

This **develops** the point further.

Would you like to share the joke with the rest of the class?

There are other versions of P.E.E.D., but they all mean similar things — P.E.E.R. (Point, Example, Explain, Relate), P.E.E.C.E. (Point, Example, Explain, Compare, Explore). I just chose P.E.E.D. because it tickles me...

Using Examples

This page has some nifty tips about the first 'E' in P.E.E.D. — giving examples to back up your points.

Use details from the text to back up your points

- 1) Whenever you make a new **point**, you need to use short pieces of **evidence** from the text to **back it up**.
- 2) You should try to use a **mix** of different sorts of **evidence**.
- 3) If you're using **quotes**, try to keep them **short**. It'll really impress the examiner if you **embed** them in a sentence, like this:

The writer refers to the situation as “indefensible”, suggesting that he is extremely critical of the way it has been handled.

- 4) **Paraphrased details** from the text also work well as examples. You just need to describe one of the **writer's techniques**, or one of the **text's features**, in your own words, like this:

The writer begins the paragraph with a rhetorical question that emphasises her feelings of disgust.

- 5) Here are a couple of **examples** to show you how to work your evidence into your answer:

Q2 How does the writer use language here to describe the fire?

Embedding short quotes will help your answer to flow smoothly.

The writer uses various linguistic devices to demonstrate how powerful the fire is. At the start of the extract, he paints a vivid picture of the fire as a "pageant" of colour. He then uses a metaphor to equate the destructive power of the fire with that of a beast that is tearing down the workshop and "devouring" it. All of these images make the fire seem impressive and potent.

Your example could just be a description of one of the writer's techniques.

PAPER 1
Q2

Q4 Compare how the two writers convey their different attitudes to international travel.

Try to include a good balance of quotes and references to the text.

The author of source B has a very negative attitude towards international travel. In her opening paragraph, she uses a long sentence that is packed with negative verbs and adjectives, including "delayed" and "dreary", to illustrate the hassle of long-distance travelling and convey a sense of weariness to the reader. By contrast, the author of source A demonstrates a much more positive attitude, opening her letter with the short but decisive sentence, "The journey was a perfect joy!" which sounds energetic and cheerful.

If you need to use a longer quote, make sure you copy it correctly and use the correct punctuation.

PAPER 2
Q4



"That wasn't really the kind of back up I was thinking of..." thought the sergeant.

Using short embedded quotes like this lets you combine the 'example' and 'explain' parts of P.E.E.D. in one sentence.

Make sure I've P.E.E.D. on my work... can I quote you on that?

Backing up your points with evidence from the text is a sure-fire way to impress the examiners. Then, you just need to explain the evidence and develop your point, and you'll be well on your way to P.E.E.D. perfection.

Reading with Insight

To get top grades, you need to show that you can 'read with insight' — you've got to make it clear that you've worked out what the text is saying beyond what's obvious. Think of it like detective work, my dear Watson...

You need to look beyond what's obvious

- 1) The writer's ideas might not be immediately obvious in the text. You can show **insight** if you work out what their **intentions** are and how they want the reader to **feel**. Working out the writer's meaning is called **inference**.
- 2) You need to analyse **details** from the text to show what they **reveal** about the writer's intentions:

The rhetorical questions make the reader doubt whether homework is a good thing. The writer seems to want to make readers feel guilty.

Think about the reasons **why** the writer has included certain features — show you've understood their **intended effect** on the reader.

The writer uses words like "endless" and "unoriginal", which imply that he did not enjoy the film.

The writer's **language** indicates their **emotions** and **attitude**.

- 3) You could use **phrases** like these to show that you've made an **inference**:

The writer gives a sense of...

The writer appears to be...

This suggests that...

Try to read between the lines

Q3 How does the writer use language to describe the Internet?

PAPER 2
Q3

In today's world we are plagued by information. Gone are the days of blissful ignorance; instead we inhabit an era of awareness, where the invention of the Internet has brought the sum total of the world's knowledge to our fingertips. It has reduced us to a collection of walking, talking encyclopaedias. We are gluttons for information, and yet the immediate availability of this information has irrevocably extinguished the dying embers of our curiosity. No longer do we wonder about anything, we simply look it up. I am willing to concede that the Internet is a valuable resource, but we must consider the cost to society.

Use words like 'seemingly' to show that you've thought about the meaning of the text beyond the obvious.

The writer makes quite a lot of seemingly positive claims about the Internet: she grandly asserts that it has created "an era of awareness" that has brought all the world's knowledge "to our fingertips". However, the tone of the text suggests that she has a negative attitude towards the Internet. She uses words like "plagued" and "gluttons" to describe the availability of information and seems nostalgic about the "blissful ignorance" that existed before its invention. She acknowledges that the Internet is "valuable", but the phrase "willing to concede" makes her sound reluctant to admit this, and she mentions the "cost to society" immediately afterwards. This shows that her feelings towards the Internet are generally negative.

Your inferences could be based on the general feeling you get from reading the text.

Analyse the writer's individual word choices for clues about their attitude (see pages 40–41).

Think about how the tone changes over the course of the text.

Make sure you're reading with insight of a cup of tea...

Keep an eye out for any clues that might reveal how the writer has crafted their text to have a particular effect on the reader — they've certainly got a few tricks up their sleeves, these pesky writers.

Writing Well

Writing clearly will help you get your points across so you can pick up more marks. The next two pages will give you tips on how to write well for the longer reading questions (2-4 on both papers).

Keep your writing **formal** but **interesting**

- 1) For these exams, it's important that you write in **Standard English**.
- 2) Standard English is the version of English you should use for **formal writing**. There are a few **simple rules** that you can follow to make sure you're writing in Standard English:

- Avoid using **informal** words and phrases (e.g. putting 'like' after sentences).
- Avoid using **slang** or local **dialect** words that some people might not understand.
- Avoid using **clichés** (words and phrases that are so commonly used that they've lost their effect) like 'at the end of the day'.
- Use correct **spelling, punctuation and grammar** (have a look at pages 16-17).

- 3) You should also try to make your writing as **engaging** as possible by using things like varied **sentence lengths** and interesting **vocabulary**. For example, don't overuse the word 'nice' — try to use other adjectives like 'admirable' or 'charming' instead.

Use clear **explaining** words and **phrases**

- 1) You should use **explaining** words and phrases to make your answers easy to **follow**.

This signifies that...

This highlights the fact that...

This image reflects...

This is reminiscent of...

Furthermore...

This continues the idea of...

- 2) Using words and phrases like these makes your writing sound more **professional**.
- 3) They're also really useful when it comes to **P.E.E.D.** (see page 11). They help you to **link** the **explanation** and **development** parts of your answer to your main point.
- 4) Here's an example of how to use explaining words and phrases to **improve** your answer:

Q4 Compare how the two writers convey their different attitudes to volunteering.

Start your paragraph with a new point, and back it up with evidence from the text. Then, explain how this evidence supports your point.

In source A, the writer suggests that volunteering programmes are beneficial because they educate young people in "the ways of giving and sharing" and encourage young people to do good work for their community. This builds on the idea that young people should do more to help people less fortunate than themselves. Furthermore, it has a persuasive effect on the reader and makes them feel that they should get involved in charity work.

This develops the point by showing its effect on the reader.

Use explaining words and phrases to show that you've developed your point.

PAPER 2
Q4

Writing Well

Use paragraphs to structure your answer

- 1) You need to **organise** your points **clearly** and **link** them together — to do that you need to write in **paragraphs**.
- 2) You can use different paragraph **structures** to organise your points in different ways. For example:

- You could write a paragraph for every **point** you want to make, and each paragraph could have a **P.E.E.D.** structure (see page 11).
- You could make two points that **contrast** or **agree** with each other within a paragraph — this can be useful when **comparing** two texts.
- You could make one point and **link** together lots of **examples** with **different** explanations within a paragraph.

However you structure your paragraphs, make sure you include all the parts of P.E.E.D. in your answer.

- 3) **Linking** your paragraphs together **smoothly** makes your writing sound **confident** and **considered**. You could use linking words like these to help you do this:

However...

In contrast...

On the other hand...

Equally...

In the same way...

In addition...

Alternatively...

Conversely...

- 4) Take a look at the answer below for an **example** of how to use **paragraphs** effectively:

Q2

How does the writer use language here to describe the garden?

PAPER 1
Q2

The beginning of a paragraph needs to show what the paragraph is about. Try to link it to the key words in the question.

The writer uses a particular range of vocabulary to create an unsettling atmosphere. Adjectives like "dismal" and "bleak", and verbs like "creaked" and "yawned" seem to build up, gradually giving the text an unnerving tone. They create the sense that something bad will happen.

You could link a new paragraph with a previous paragraph.

This is a new point, so it's in a new paragraph.

Although the narrator's use of particular adjectives and verbs is important, it's not the only way in which the writer uses language to describe the garden spookily. Later in the extract, the writer also uses personification to intensify the creepiness of the scene. He focuses specifically on the weather, bringing the rain and fog to life in order to create an eerie atmosphere. The personification of the rain as "stealthy" makes it seem menacing, whilst the image of it "knocking furtively at the door" conjures up an image of a stranger skulking around, suggesting that the narrator feels as if they are in danger.

Use linking words and phrases to show that you are introducing a comparison or contrast with a previous paragraph.

Similarly, the writer also uses onomatopoeia, like the rain's "unsettling pattering" and the hedge's "curious rustling", to reinforce the sinister description.

This answer fully develops each new point, covering all the different parts of P.E.E.D.

Make sure your answer is a model of structural perfection...

... and I'm not talking about cheekbones. Organise ideas into paragraphs, and use the phrases on this page to link them together smoothly. A clear structure will show the examiner that you've thought about your answer.

Spelling, Punctuation and Grammar

A great way to make sure you grab a few easy marks in these exams is to use correct spelling, punctuation and grammar, or SPaG for short. These pages should help you to avoid the most common SPaG errors...

SPaG is especially important for the writing questions

- 1) It's important that you use correct **spelling**, **punctuation** and **grammar** in all of your answers.
- 2) However, it's particularly important for the **writing questions** (question 5 on **both** papers), as they will test your ability to write **accurately** and **clearly** — which includes good **SPaG**.
- 3) Here are some tips to help keep your writing as **accurate** as possible.

Spelling

- 1) Avoid **common spelling mistakes**, like 'their', 'they're' and 'there' or 'where', 'were' and 'wear'.
- 2) Remember that '**affect**' is a **verb**, e.g. 'the simile affects the mood of the text', but '**effect**' is a **noun**, e.g. 'the interruption has a shocking effect on the reader'.
- 3) Always **write** words out in **full** — avoid **abbreviations** like 'etc.' and 'e.g.'.
- 4) Make sure any **technical terms**, like 'metaphor' or 'onomatopoeia', are spelt correctly.
- 5) Make sure any **information** taken from the **extract**, such as the writer's name, is spelt correctly.

Punctuation

- 1) Make sure you've used **full stops** at the **end of sentences** and **question marks** at the **end of questions**.
- 2) Use **commas** to separate items in a **list** or when you've used **more than one adjective**.
- 3) You should also use a pair of **commas** to separate **extra information** in a sentence.
E.g. 'Ranjita, who is much calmer than Ashanti, does not respond to her father's taunting.'
- 4) Don't confuse **colons** and **semi-colons**.
 - Colons can be used to introduce a **list** or if you want to add a piece of information that **explains** your sentence.
 - **Semi-colons** can separate longer phrases in a **list**, or they can be used to **join** two sentences together — as long as both sentences are about the **same thing** and **make sense** on their own.
- 5) Use an **apostrophe** to show when one thing **belongs** to another, e.g. 'Eliana's car'.
Never use an apostrophe to show something is **plural**.
- 6) You can also use an **apostrophe** to show when there's a **missing letter**, e.g. I'm (I am).

Grammar

- 1) Don't change **tenses** in your writing by mistake.
- 2) Don't use **double negatives**, e.g. 'There wasn't no reason' should be 'There wasn't any reason'.
- 3) Remember '**it's**' (**with** an apostrophe) is short for '**it is**' or '**it has**'. '**Its**' (**without** an apostrophe) means '**belonging to it**'.
- 4) Never write 'should of' — it's always '**should have**', '**would have**', '**could have**'.
- 5) Start a **new paragraph** for each **new point**. Show that it's a new paragraph by starting a **new line** and leaving a gap or **indent** before you start writing.

Spelling, Punctuation and Grammar

Check over your work when you've finished

- 1) Try to leave a few minutes at the **end** of the exams to **check** your work.
- 2) There might not be **time** to check everything thoroughly. Look for the **most obvious** spelling, punctuation and grammar mistakes.
- 3) Start by checking your answers to the **writing questions** (question 5 on both papers), as these are the ones where you get the **most marks** for accuracy.
- 4) Here are some tips for **correcting** any mistakes that you find:



Duncan wasn't sure what Simon meant by "correct mistakes" — when he made mistakes they were usually wrong.

- If you find a **spelling mistake**, put **brackets** around the word, **cross it out** neatly with **two lines** through it and write the correction **above**.
- If you've written something which isn't clear, put an **asterisk (*)** at the end of the sentence. Put another asterisk at the end of your work, and write what you mean beside it.
- If you realise you should have started a **new paragraph**, put // to show where it **starts** and write "(para)" in the margin.
- If you find you've **missed out** a word or two, put a "Λ" where the words should go, then write them in **above** the line.

Make corrections as neatly as possible

PAPER 1
Q5

Q5 Write a story that takes place in a park on a hot summer day.

Make sure you use semi-colons and colons correctly.

(para)

Commas can be used between two adjectives.

Think carefully about how you link your paragraphs.

The air was stiflingly hot. Monica could feel a dewy coating of sweat materialising on her clammy skin as she ^{reclined} in the middle of the park. She kept one eye on the romantic novel that she held in her hand, and the other peering through the summer haze at Ollie as he charged around the open space with the other boys. It was difficult to concentrate on anything in this weather; Monica had felt harassed and tormented by the relentless, sweltering heat all week. // Her mind wandered from the novel, and she began to ponder the evening ahead. She had originally planned to wear her comfortable but contemporary denim skirt with her favourite brown boots. This was certainly not an option in this weather though. She would have to think of something else. Perhaps the floral dress that she had worn last summer to Rachel's wedding would work.

Suddenly, her rambling mind was brought back to reality with a start. A loud scream resonated around the park. Monica jumped to her ^{feet} and began running.

Accuracy is important, but don't let it put you off using a wide range of vocabulary and sentence structures.

Be careful with your tenses — make sure they're consistent.

Correct any mistakes clearly and neatly.

Follow these easy instructions to produce a SPaG-tastic answer...

Getting your SPaG right is super important, but don't let it put you off using a wide range of vocabulary and sentence types. You need to find a good balance between accuracy and imagination in order to do well.

Exam Basics — Knowledge Organiser

Phew...that was a lot. Never fear — I've summarised all the key information about the exams on these two pages.

Exam Structure

Basics

- There are **two** papers — each worth **50%** of your final mark.
- Each paper lasts **1 hour 45 minutes**.
- Each paper is worth **80 marks**.
- Both papers have two sections:

Section A:
Reading

40 marks **4** questions

Section B:
Writing

40 marks **1** question

What you'll be given

Paper 1

One literary **fiction** extract (20th or 21st century).

Choice of **two** questions for Q5 — only answer **one**.

Paper 2

Two non-fiction extracts — one 19th century, one either 20th or 21st century.

Only **one** option for Q5.

Assessment Objectives

Not every AO is tested by every question.

AO1

- Pick out **explicit** and **implicit** information.
- Put together information from different texts.

AO2

- Explain how writers use **language** & **structure** to achieve a purpose/influence readers.
- Use **technical terms** to support analysis.

AO3

- Compare writers' **ideas** & **perspectives**.
- Compare writers' **methods**.

AO4

- Evaluate texts and give **opinions**.
- Provide **evidence** to support opinions.

AO5

- Write **clearly** for a specific **purpose** & **audience**.
- Structure and carefully **organise** your response.

AO6

- Use a wide variety of sentence structures and **vocabulary**.
- Write **accurately**, with good SPaG.

Paper 1

Section	Question	Marks	Suggested time	Question focus	AOs tested
A	1	4	4 mins	Finding four facts .	AO1
	2	8	9 mins	The writer's use of language .	AO2
	3	8	9 mins	The writer's use of structure .	AO2
	4	20	23 mins	Evaluating a statement.	AO4
B	5	40	45 mins	Responding to one writing prompt.	AO5, AO6



Paper 2

Section	Question	Marks	Suggested time	Question focus	AOs tested
A	1	4	4 mins	Choosing four true statements.	AO1
	2	8	9 mins	Summarising two sources.	AO1
	3	12	14 mins	The writer's use of language .	AO2
	4	16	18 mins	Comparing writers' perspectives .	AO3
B	5	40	45 mins	Responding to a writing prompt.	AO5, AO6



Exam Tips

At the start

- Spend about **15 minutes** reading the paper carefully.
- Read the questions before the sources — so you know what to look for.
- Highlight **key words** on your exam paper.

You can write on your exam paper if it helps you.

At the end

- Leave a few minutes to **check** your work.
- Look for obvious **SPaG** mistakes (check Q5 first — it has the most marks for accuracy).

Correct any mistakes neatly.

Planning Answers

Think critically as you read:

- What are the writer's **intentions**?
- What is the text's **tone**?
- What is the text's **structure**?

Plan **longer** answers — but don't spend too much time planning. Jot down:

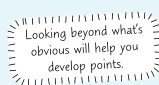
Main ideas — So you don't leave anything out.

Structure — To make sure your answer is organised.

Key words — So you won't waste time copying long quotes.

P.E.E.D.

- P Point** → Make a point that **answers** the question.
- E Example** → Provide **evidence** to back up your point.
- Short quotes → Paraphrased details
- E Explain** → Explain **how** your example **supports** your point.
- D Develop** → Go into more **detail**:



- Explain the **effect** on the reader.
- Suggest the writer's **intentions**.
- **Link** your point to another part of the text or the whole text.
- Give your own **opinion**.

Reading with Insight

Think about why a text **might** have been written.

Make **inferences** to work out how the writer **might** want the reader to feel.

Inference — an idea worked out from clues

Analyse textual evidence

- Literary features** → Think about the intended **effect** on the reader.
- Language** → **Word choices** can indicate a writer's emotions and attitude.
- Tone** → Consider the **feeling** you get from a text. Look for bias / sarcasm.

Writing Well

Be formal —

Only write in Standard English.

Avoid slang

Avoid clichés

Avoid informal phrases

Be clear —

Use explaining words/phrases.

This signifies...

This reflects...

This highlights...

This implies...

Use paragraphs —

Link your points clearly so your answer reads smoothly.

In addition...

However...

Alternatively...

AO5

SPaG

Spelling

- Look out for **common mistakes**.
- Avoid **abbreviations**.
- Spell **technical terms** correctly.
- Copy source **information** carefully.

While you should always aim for fab SPaG, it's only tested on Q5 for both papers, so pay extra attention there.

AO6

Grammar

- Stay in the **same tense**.
- Avoid **double negatives**.
- Use 'its' and 'it's' correctly.
- Start a new **paragraph** for each new point.



Punctuation

- End sentences with full stops.
- Use question marks at the end of questions.
- Don't mix up **colons** and **semi-colons**.
- Use **apostrophes** to show ownership or to signal when there's a missing letter.
- Use **commas** properly. Commas are used when:

- 1 Separating items in a list.
- 2 Separating extra information in a sentence.

EXAM TIP

I took my exam to court — I objected to the assessment...

If you don't know what examiners are looking for, it's hard to be sure you're meeting the criteria for the top marks. Double-check that you're answering the question and addressing the right AOs.

Revision Summary

At the end of most sections in this book, you'll find pages like this. They're important, so don't skip them.

You've read the section, but do you know it? Here's where you find out — right here, right now.

- Try these questions and [tick off each one](#) when you [get it right](#).
- When you're [completely happy](#) with a topic, tick that off too.

Planning, P.E.E.D. and Using Examples (p.9-12) ☐

- 1) True or false?
You should make a detailed plan for every question in these exams. ☐
- 2) What does P.E.E.D. stand for? ☐
- 3) Give three ways that you could develop a point. ☐
- 4) In your longer answers, how many of your points should be backed up with evidence from the text?
a) A few of them b) About half c) Some of them d) All of them ☐
- 5) Write down two different types of evidence that you could give from a text. ☐

Reading with Insight and Writing Well (p.13-15) ☐

- 6) Give two examples of things you could comment on to show that you are reading with insight. ☐
- 7) What does 'inference' mean? ☐
- 8) Give an example of a phrase you could use to show that you've made an inference. ☐
- 9) Which of these words and phrases could you use to link paragraphs in an exam answer?
a) secondly b) safe to say c) in addition to this d) conversely ☐

Spelling, Punctuation and Grammar (p.16-17) ☐

- 10) Which of the following sentences is correct?
a) I think the writer's use of metaphors in this extract is very effective.
b) I think the writer's use of metaphors in this extract is very affective. ☐
- 11) Does the following sentence use a semi-colon correctly?
Gazing out of the window; Tomek dreamt of the day when he would be free from revision. ☐
- 12) Give two uses of commas. ☐
- 13) What is the difference between 'its' and 'it's'? ☐
- 14) What is a double negative? ☐
- 15) Where is the grammatical error in the following sentence?
You could of used a better paragraph structure to improve your answer. ☐
- 16) When checking your answers for SPaG errors, which ones should you check first? ☐
- 17) Write down the correction symbols for the following situations:
a) When a new paragraph should start
b) When a word or two is missing
c) When something isn't clear ☐

Information and Ideas

The next two pages will help you to deal with assessment objective 1 (see p.2). This page is about picking out information from a text — it's like you're a detective searching for clues, but a little less thrilling...

Information and ideas can be **explicit** or **implicit**

- 1) The first thing you need to be able to do in order to **analyse** a text is to **understand** the basic things it's **telling you**.
- 2) This will help you to pick up some **easy marks** for **paper 1, question 1** and **paper 2, question 1**.
- 3) The information and ideas you need to pick out will either be **explicit** or **implicit**.
- 4) **Explicit** information is **clearly written** in the text.

*Last weekend,
it rained a lot.*

The text states that it rained, so we **know** that it rained. We also know **how much** it rained — “a lot.”



"It rained HOW much?"

- 5) **Implicit** information needs a little more **detective work** — you'll need to work it out from what is said in the text.

*The castle was dark,
decrepit and freezing cold.*

In this sentence, it is **implied** that the author doesn't like the castle very much, but this isn't stated outright.

Underline the relevant facts as you read the text

PAPER 1
Q1

Q1 Read again the first part of the source, lines 1 to 9.

List **four** things from this part of the text about Brian's school.

If a question asks you to 'list' something, all you need to do is find the information in the text. You don't need to analyse it at all.

Brian had hated school. He often thought back to the dreary **breezeblock walls**, the **freezing classrooms** and the **constant drone** of the **centuries-old plumbing**.

St Mary's had been the closest school to Brian's house, but that was an all-girls school. This meant that every morning Brian had had to withstand the torment of a fifteen-minute bus journey across town to **Beeches Hall** — **the boys' school**. This bus journey would have been perfectly tolerable had it not been for the driver: a peculiar, unpleasant man with a severely erratic driving style.

The facts that you use in your answer must come from the part of the text mentioned in the question.

As you read the relevant part of the text, underline the facts that you will use to answer the question.

Make sure your facts are linked to the topic the question asked about.

1 Brian's school was called "Beeches Hall".

2 Its classrooms were very cold.

3 Brian's school had "dreary breezeblock walls".

4 The school's plumbing was very old.

You can paraphrase parts of the text...

...or you can quote directly from it.

This joke has been removed for being too explicit

Repeat after me — *explicit* information is clearly stated in the text, whereas *implicit* information is implied. E.g. If someone whines “I'm hungry”, you *know* that they're peckish, but you can also *infer* they're annoying.

Summarising and Linking

For paper 2, question 2, you need to link ideas from two sources — you can't just point information out.

You'll need to summarise information

- 1) Paper 2, question 2 will ask you to pick out information and ideas on the **same topic** from two **different texts**. You'll need to make **inferences** to find information — it won't always be **explicitly** stated.
- 2) You'll then need to **summarise** the **similarities** or **differences** in what you've picked out.
- 3) You'll also need to **back up** your points with examples from the text.
- 4) **Linking words** are essential for writing about similarities and differences, as they show that you've made a **comparison**.

To show similarities:

- Similarly
- Likewise
- Equally
- Also

To show differences:

- Whereas
- Although
- However
- But

These are a few examples of linking words, but there are plenty more.

Make links between the texts

Q2

Use details from both sources.

Write a summary of the differences between Andrew and Richard.

Source A — 20th century diary

Friday 21 March 1947

What a truly miserable afternoon. Daddy shouted at me just for being late to school. "You should be more responsible now you're thirteen, Andrew!" he was yelling. He even said he had half a mind to stop wasting his money on my private education. I know he's angry, but I think his outburst was a bit of an overreaction.

Source B — 19th century diary

Saturday 12 September 1868

Today was Richard's 16th birthday party, but it was not such a celebration after all. Richard sat quietly all evening, his hands folded in his lap, as Father ranted about how the party was a waste of the little money we have. Richard only broke his silence to acknowledge Father's tirade with a respectful "Yes, Sir".

Look out for obvious differences between the two texts, e.g. Andrew's and Richard's ages, but don't just limit yourself to explicit details.

Use linking words to show that you've thought about how the texts are similar or different.

Richard's body language has shown the reader something about his personality.

Richard seems to be more respectful, whereas Andrew is less so. Andrew is willing to challenge ideas, as he remarks that his father has overreacted. His defensive tone suggests that he feels he knows better than his father. In contrast, Richard seems much meeker and less cheeky. He sits quietly with "his hands folded in his lap", referring to his father as "Sir", even though he's shouting at him. This is perhaps a result of the fact that their situations are very different: Richard is a nineteenth-century boy from a family with "little money", whereas Andrew is a twentieth-century boy who has had an expensive "private education".

This difference has been inferred from the texts — it isn't explicitly stated in them.

You can make more perceptive observations by commenting on the tone of the texts.

Use quotes to support the comparisons you make.

It's really no scarier than a fancy game of spot the difference...

You'll need to sharpen up your observation skills for these kinds of questions — comment on the explicit differences between each text, but don't forget to dig a bit deeper and write about implicit ideas too.

Audience

In both paper 1 and paper 2, you'll need to think about the audience — the intended readers of the text.

Writers aim their work at **general** or **specific** audiences

- 1) The writer will always have a **group of people** in mind when they write — this is their **audience**.
- 2) The audience of a text can be quite **general**, e.g. adults, or more **specific**, e.g. parents with children under the age of 3.
- 3) Some texts will have **more than one** audience, e.g. children's books will try to appeal to the **kids** who read them, but also to the **parents** who will **buy** them.



*How about this one, Jonny?
'Dictionary' by Colin English.
Sounds like a ripping yarn.*

Look for **clues** about the **target audience**

- 1) Sometimes you can work out **who** the target audience is by the text's **content** (subject matter):

This latest model is a beautiful car. Its impressive engine can send you shooting from 0-60 mph in less than 8 seconds.

This text is clearly aimed at someone who's interested in **high-performance cars**.

- 2) The **vocabulary** (choice of words) can tell you about the target audience, e.g. about the **age group**:

Today, we witnessed a discussion on fox hunting. As one can imagine, this issue, although it has been debated for many years, still managed to elicit mixed emotions from all concerned.

The **sophisticated vocabulary**, like 'elicit', rather than 'bring out', and the **complex sentences** show that this text is aimed at **adults**.

Dungeon Killer 3 is the hottest new game of the year! There are 52 awesome levels and 6 cool new characters — don't miss out on the wildest gaming experience of your life!

This one uses modern **slang** and **simple sentences**, so it's clear that this text is aimed at **younger people**.

- 3) The **language** can also give you clues about the target audience's **level of understanding**:

The object of a game of football is to get the ball in the opposing team's goal. Sounds easy, but the other team has the same thing in mind. Also, there are eleven players on the other team trying to stop you.

The **simple, general** explanations in this text show that it's written for people who **don't know much** about football.

The next hole was a par 3 and I hit my tee shot directly onto the green. Sadly, my putting let me down badly, and I ended up getting a bogey.

The **technical vocabulary** here shows that this is for people who know **quite a bit** about golf.

And now we'll take any questions from the audience...

You need to work out who the intended audience of a text is so that you can discuss the writer's purpose, the techniques they use and how successful they are. Keep the target audience in mind throughout your answer.

Writer's Purpose

Writers rarely write something just for the benefit of their health. Unless it's a letter to their doctor...

There are four common purposes of writing

- 1) The **purpose** of a text is the **reason** that it's been written — what the writer is **trying to do**.
- 2) Most texts are written for **one** of these reasons:

To Argue or Persuade

- They give the writer's **opinion**.
- They get the reader to **agree** with them.

To Advise

- They **help** the reader to **do something**.
- They give **instructions** on what to do.

To Inform

- They **tell** the reader about something.
- They help the reader to increase their **understanding** of a subject.

To Entertain

- They are **enjoyable** to read.
- They make the reader **feel** something.

Pages 25-28 tell you how to spot a text's purpose, and how you can discuss this in the exam.

- 3) Lots of texts have **more than one** purpose, though. E.g. a biographical text could be written to both **inform** and **entertain** its audience.
- 4) In the exams, read the texts carefully and make sure that you think about **what** the writers are trying to **achieve** (and **how** they're achieving it).
- 5) Look out for super helpful exam questions that actually **tell you** the writer's purpose. E.g. if the question asks you about how the writer uses language to **influence** the reader, you know it's about **persuading**.

Purpose is more obvious in non-fiction texts

- 1) The purpose of most **non-fiction** texts is usually quite **obvious**. For example:

If a speech is trying to **argue** a particular point of view, the writer might make this very **clear** to make the argument more **powerful**.

- 2) Look out for texts where it might be **less obvious**, though. For example:

A **magazine article** is primarily written to **entertain** its audience, so it might use a **chatty** tone to engage the reader. This might make it **less obvious** that it's also trying to **argue** a particular point of view.

- 3) A piece of fiction's most obvious purpose is to **entertain**, but writers sometimes use entertainment to achieve **another purpose**.

Lots of fiction texts are **entertaining** stories on the surface, but they can contain **another message**. The writer might want to **argue** their own point of view or **inform** the reader about something.



Barry's porpoise in life had always been to entertain.

This page was no accident — I wrote it on purpose...

So purpose can be a little harder to figure out than you'd think. If there's more than one purpose to a text, write about them both. And if you can write about how one purpose is used to achieve another, even better.

Informative Texts

I don't want to blow your mind or anything, but this page about informative texts is itself an informative text.

Informative writing tells you something

- When writing an informative text, the writer's aim is to pass on **knowledge** to the reader as **clearly** and **effectively** as possible.
- They will adapt their **language** to match their intended **audience**, e.g. they **might** need to write for different **age groups**, or for people with different **levels of understanding**.
- Purely informative texts will present information in a **balanced** and **factual** way. They will contain lots of **facts** and **figures**, but no **opinions**.
- Some informative texts might also be **arguing** a particular viewpoint, though. For example:

Have a look back at p.23 for more on audience.

Many newspapers **carefully pick** information that supports a particular political party. Even though a newspaper article may not say outright what its opinion is, it can still be **biased**.

Bias is when a piece of writing is influenced by the opinion of its author — see page 46.

Read the passage carefully

Q1 Choose **four** statements below which are TRUE.

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

Contains facts like dates and statistics.

The MINI first went on sale in 1959 and is widely regarded as a great icon of British culture. Soon after its release, the MINI became the bestselling car in Europe. Over five million of them were made and many famous people, including The Beatles, bought them.

Uses clear, direct language.

The MINI is still around today, although it has undergone some major changes. It was originally conceived as an affordable car for the people, but now it is made by BMW and aimed at a different market. Nevertheless, the MINI remains a very popular car to this day.

Formal tone makes the information feel reliable.

This is phrased differently in the text, but it's still true.

- | | | |
|---|--|--------------------------|
| A | The MINI went on sale in the late 1950s. | <input type="checkbox"/> |
| B | The MINI has sold very well over time. | <input type="checkbox"/> |
| C | The MINI isn't very popular anymore. | <input type="checkbox"/> |
| D | BMW have always manufactured MINIs. | <input type="checkbox"/> |
| E | MINIs have changed over time. | <input type="checkbox"/> |
| F | The MINI was the bestselling car in the world. | <input type="checkbox"/> |
| G | The MINI is not aimed at the same market as it used to be. | <input type="checkbox"/> |
| H | The Beatles advertised the MINI. | <input type="checkbox"/> |

You can only go on what the text says, and it only mentions that the MINI was the 'bestselling car in Europe', so this must be false.

You were promised informative, and you got informative...

Yes indeed, there's plenty of information here to keep you occupied. You need to be able to recognise informative writing and explain how it's being used. And if the information is biased, be sure to point it out.

Entertaining Texts

After an informative text about informative texts, here's a (hopefully) entertaining text about entertaining texts.

Entertaining writing aims to be enjoyable to read

- 1) Entertaining writing is the sort of thing you'd read for pleasure, e.g. literary fiction.
- 2) Unlike informative texts, they contain few facts. Instead, they try to make you feel something, like scared, excited, or amused.
- 3) Entertaining writing is often very descriptive, and uses narrative techniques to make texts more enjoyable to read (see p.47-49).
- 4) Writers can also use structural techniques and different sentence forms to create entertaining texts (see p.50-55). E.g. lots of short, punchy sentences can be used to make a text feel more exciting.



Tony's bank statement was lacking in entertaining passages.

Writers might use entertaining writing to engage a reader when they have another purpose in mind. E.g. travel books are entertaining non-fiction, which are also informative.

Think about what makes the text entertaining

Q2 How does the writer use language here to describe cycling?

Lots of energetic verbs make the text entertaining and fast-paced.

He could feel the power of the bike humming beneath him as they both hurtled along. They were an elegant couple skimming the dance floor, whirling past plodding onlookers in their graceless automobiles, twisting around sweeping corners with effortless precision and darting along endless straights as they pushed each other on towards the inevitable conclusion. The bike hit the wall with all its hulking force.

The text uses imagery to make the description come to life.

Different sentence lengths vary the pace of the text, making it more interesting.

Use key words from the question to keep your answer focused.

The writer describes cycling with an extended metaphor that personifies the bike as a dance partner. The bike and the rider become an "elegant couple" whose movements contrast with the "plodding" and "graceless" cars, suggesting that cycling is an art form. The writer uses a long sentence to develop this metaphor. This lengthy second sentence contains several verbs that are related to dancing and speed, such as "whirling" and "darting". The cumulative effect of these verbs creates an entertaining sense of pace and tension. It is as if the sentence is rushing and building towards a conclusion. The writer then releases this tension with the final short sentence. The phrase "hit the wall" is very blunt, which suggests that cycling can become dangerous very quickly. This is emphasised by its contrast to the preceding build-up, adding to the shock and impact of the conclusion.

You need to use technical terms.

You should analyse the language at both word and sentence level.

Try to identify how the writer uses different parts of speech.

Write about the writer's intentions and the effects of their language on the reader.

Fortunately, I know a thing or two about entertaining writing...

Entertaining writing really helps to keep readers interested. So even if a writer's main purpose is to inform, argue, persuade or advise, they might still want to make their writing entertaining so the reader enjoys it.

Texts that Argue or Persuade

So many texts are written to argue. If only there was some way we could persuade them all to just get along...

Arguing and persuading are similar

- 1) When people write to **argue**, they want to make the reader **agree** with their **opinion**. They use **clear** and **forceful** language to get their points across, and they might use **facts and figures** to back up points.
- 2) **Persuasive** writing tries to get the reader to **do something**, such as support a charity. It does this with techniques including **emotive language** that aims to make the reader **sympathise** with their cause.
- 3) When writing to **persuade**, writers might sometimes be **more sneaky** about their aims and opinions. For example:

It is clear that this is a good school, and that people who attend it do well.

This writer uses the phrase 'It is clear' to make their **opinion** sound like **fact**. This can make the writing sound more **informative**, when actually it's **persuasive**.

- 4) When writing to argue or persuade, writers often use **rhetorical devices** such as **hyperbole**, **repetition** or **rhetorical questions** (see p.45).

Explain the effects of the writer's choice of language

PAPER 2
Q3

Q3 How does the writer use language to describe the importance of breakfast?

WHY BOTHER WITH BREAKFAST?

David Barowsky, nutritional analyst

Eating breakfast improves mental and physical performance.

This is a well-known and incontrovertible fact. And yet 20 million of us Britons regularly skip this essential refuelling opportunity. Why is this the case? Are we too busy commuting, getting the kids ready for school, blow-drying our hair? Do you often feel frantic and harassed in the morning? Well, the time has come to change your ways. Allowing your kids to skip breakfast is reckless and irresponsible. You are not providing them with the energy they need to face the day.

Facts and figures are used to back up their argument.

Addresses the reader directly using the pronoun 'you'.

Try to use technical terms if you can.

Barowsky uses **exaggerated formal language** to describe breakfast as an "essential refuelling opportunity", emphasising how important a meal he thinks it is. This elaborate description of breakfast suggests that Barowsky believes it is a meal to be taken seriously and the word "opportunity" further implies that breakfast is something that should be valued.

Barowsky also uses the negative adjectives "reckless" and "irresponsible" to describe skipping breakfast, which encourages an emotional response in readers by suggesting that skipping breakfast endangers children. This reinforces the importance of eating breakfast to the reader by presenting an alternative as harmful and ill-advised.

Analyse the effects of individual words.

Persuasive texts are great, don't you agree? I knew you would...

If a writer is trying to argue a point or persuade you to do something, they're trying to make you see things from their point of view. It'll be one-sided, with carefully chosen evidence that supports their point of view.

Texts that Advise

Good advice is hard to come by these days, but don't panic — there's no shortage of it here.

Writing to advise sounds clear and calm

- When writing to **advise**, writers want their readers to **follow their suggestions**.
- The tone will be **calm** and **less emotional** than writing that argues or persuades.
- The advice will usually be **clear** and **direct**. For example, it might use:
 - Vocabulary** that matches the audience's **subject knowledge**.
 - Second person** pronouns (e.g. 'you') to make the advice feel **personal**.
 - A **logical structure** that makes the advice **easy to follow**.
- The register (see p.38) may be **formal**, e.g. in a letter from a solicitor offering legal advice, or **informal**, e.g. in a magazine advice column.



Allie Jemima needed was some clear advice from her stylist.

Writing to advise looks like this

Q3 How does the writer use language to describe choosing a pension?

PAPER 2
Q3

YOUR MONEY MATTERS

Akhila Chadha
independent financial advice

Uses questions the reader might have.

Which is the right pension for me?

Before you buy into a pension, you need to be sure that it's the right one for you — dropping out can mean that you lose a lot of the money you've already paid in.

Friendly warning.

Addresses the reader directly by using the pronoun 'you'.

You should look at the pension company's reputation, past results and penalties for changing schemes.

Uses specific details to give practical advice.

It might sound scary, but don't worry, you'll find the right one for you.

Reassures the reader.

Remember to explain the effect of the quote.

The writer uses a friendly tone to communicate her advice in a clear, accessible way. When she says, "you need to be sure", the pronoun "you" makes it sound as if she is talking to a friend. This makes the reader more likely to take the advice, as it seems well-meant and helpful.

Develop the point — say why the writer has chosen this style.

Explain what sort of impression this type of language creates.

The language that the writer uses is specific but uncomplicated. She gives detailed advice, such as "look at the pension company's reputation, past results and penalties". This makes the writer seem well informed and knowledgeable. As a result, the reader is more likely to think that the advice is worthwhile, and act on it.

Stay focused on the writer's use of language.

Show that you know what effect it will have on the reader.

If you want my advice, I'd read through this page a few times...

Texts that advise can be written for many different audiences, but a lot of the features will stay the same. Pay attention to whether the language is formal or informal — it'll vary depending on the subject and audience.

Writer's Viewpoint and Attitude

Paper 2 is all about writers' viewpoints and attitudes, especially that big ol' question 4...

Viewpoint and attitude are different to purpose

- 1) A writer's purpose is what they're trying to **do**, but their **viewpoint** (or attitude) is what they **think** about the **topics** that they're writing about.
- 2) You can work out what a writer's viewpoint might be by looking for clues in the **language, tone, style** and **content** of a text. For example:

I urge you to visit this truly unique and hidden valley — you must see such beautiful scenery at least once in your life.

This text's **purpose** is to **persuade** its audience to visit a place. The **author's viewpoint** is their **belief** that the valley is beautiful and that it should be visited. The writer uses **emotive adjectives** and an **upbeat tone** to convey their viewpoint.

Use the writers' tone to make inferences about attitude

PAPER 2
Q4

- Q4** Compare how the two writers convey their different attitudes to manners and politeness.

Source A — 19th century etiquette guide

The way you behave when out in society is paramount. It is essential that you show the highest level of social refinement possible. For example, if someone offers you their hand, take it. Always remove your hat when entering a building. Be punctual to all social events to which you are invited.

Source B — 21st century newspaper article

Anyone who's ever taken a ride on the London Underground will know that there are some real nuisances out there. All too often, I've seen people refusing to give their seat up to an elderly passenger. I mean, it's just common courtesy, isn't it? Is it really so difficult to just be a little more civil towards other people?

Looking at the writer's tone is usually a good place to start.

The authors of both sources largely agree that being polite is important. However, there are subtle differences in their attitudes. The author of source A focuses on etiquette in specific situations. They use a confident, assured tone, which is created by the use of imperative verbs such as "take" and "remove". They also give their advice using the pronoun "you", which makes the text sound more like a series of commands than a piece of advice. These things suggest that their ideas about "refinement" are very strict.

Try to make your observations as perceptive as possible. Examiners will be really impressed if you can pick out subtle differences between the writers' attitudes.

This is a useful phrase to use when you're linking the two texts.

By contrast, the author of source B has a more laid-back attitude towards the need for "common courtesy". Rather than telling the reader how to behave as in source A, they use an example and rhetorical questions to make the reader think about why people should be "more civil". This is possibly because source B is from the 21st century, whereas source A was written in the 19th century — a time when etiquette was considered to be much more important.

Use technical terms to discuss the different methods both writers use to convey their attitudes.

Think about the reasons why their attitudes differ — think about when and why they were written.

These writers are just full of attitude...

Remember, you need to go beyond just **what** the writer's saying and think about **how** they're expressing their viewpoint. Even if two writers have the same opinion, one might express it more strongly than the other.

Literary Fiction

In paper 1, you'll be given an extract from a piece of literary fiction. So that's a snippet from a nice reading book — shame you won't be able to read it tucked up in bed with a lovely mug of hot chocolate though...

Literary fiction entertains the reader

- 1) Literary fiction, such as a novel or short story, is written to **entertain**. It might do this by affecting the reader's **emotions**, describing the **atmosphere** of a place, using an intriguing **structure** or developing the **personality** of a **character**.
- 2) All literary fiction has a **narrator**. It's most often either a **first-person** (uses 'I' and 'we') or **third-person** (uses 'he', 'she' and 'they') narrator.
- 3) Literary fiction uses lots of **descriptive** and **figurative** language (e.g. metaphors, similes, analogy and personification) to capture the reader's **imagination**.
- 4) Literary fiction is also **structured** to interest the reader — texts will often build the **tension** towards a dramatic climax, or they might use **repetition** to change the **pace** of a text.
- 5) **Dialogue** is also often used to move the plot along and give insight into the **thoughts** and **feelings** of different characters.

Gary thought he was entertaining, and a character, but no-one wanted to get to know his personality.

See section 3 for more on all these language and structural features.



Look closely at the language used in a text

Q2 How does the writer use language here to describe Edward's surroundings?

PAPER 1
Q2

These adjectives set the scene as an uninviting place.

The use of very short sentences adds to the feeling of unease and suspense.

The writer uses the surroundings of the lab to tell the reader about Dorine's personality.

Edward hurried down the dark, smog-filled alley. The place had become almost completely unrecognisable: the green fields he remembered from his childhood had long since been drowned in concrete. The alley became darker, and its bends and turns were increasingly disorientating. A creak. A whisper. Every noise put him on edge. But he pressed on.

Eventually, Edward found himself at Dorine's lab. He walked in, stooping to avoid hitting his head on the low door frame. The lab was a large circular room; the walls were lined with hundreds of tattered books, and half-finished research papers lay strewn across the many desks.

The books seemed to whisper to each other, as if disconcerted by the presence of an outsider. Edward felt as though they were watching him.

Dorine was poring over some papers in front of her, and hadn't noticed that Edward had arrived. After a few moments, she looked up from her desk and saw Edward waiting. She could see the flicker of hope glimmering in his eyes — the hope that they might still be able to turn back the clock.

"I'm afraid it's not looking good, Ed," Dorine murmured.

Edward was beginning to feel as though the endless walls of books were glowering at him in judgement. *My God*, he thought. *How could we have let this happen?*

The emotive verb 'drowned' creates a negative impression of the concrete.

The writer uses Edward's fear to emphasise that his surroundings are frightening.

Personification makes it clear that Edward feels uncomfortable in this lab.

This personification makes Edward's surroundings seem hostile and hints that he's feeling guilty.

Narrative and descriptive techniques keep the reader interezzz...

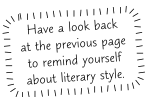
There's a lot to learn on this page, but you're **always** going to have to answer some questions about a piece of literary fiction. That means you're going to need to know all this really well — best get cracking then...

Literary Non-Fiction

You've had literary fiction, and now it's time for literary non-fiction. Three guesses what the difference is...

Literary non-fiction is **entertaining** but **factual**

- 1) Literary non-fiction texts use **literary styles** and **techniques**, but they are based on **facts** or **real events**.
- 2) Non-fiction texts such as **biographies**, **autobiographies**, and **travel writing** will often be written in a similar style to literary fiction.
- 3) They are written to **inform** the reader about something, but the writer uses a literary style to make it **entertaining** too. For example, they might use **descriptive** language and **dialogue** to make the information more **interesting** to the reader.
- 4) Literary non-fiction is almost always written in the **first person**, which adds a sense of **personality** to the text, helping to **engage** the reader.



Literary non-fiction tries to **engage the reader**

PAPER 2
Q3

Q3 How does the writer use language to describe their time in Paris?

Directly addresses the reader, making them feel more involved.

Contains facts and refers to real places to inform the reader.

The language used in this text is quite formal, which makes the writer seem more authoritative.

This sentence creates suspense by not revealing what the 'real star' is right away.

Dearest reader — I wish today to impart to you some recollections of my summer spent in Paris, a city which over time has played host to a multitude of great thinkers and artists. A hundred years may have passed since the French Revolution, but Paris remains a shining beacon of revolutionary spirit.

The city of Paris has some spectacular specimens of architecture. One bright evening, I took a particularly enjoyable stroll down the Champs-Élysées, and was quite amazed by the stunning curvature of its Arc de Triomphe. The arch incited within me the strongest feelings of awe and wonderment; it is truly a structure built to inspire.

Paris has been ever-popular with the gentleman traveller, but this year the city captures one's imagination more than ever before, as it hosts the annual 'World's Fair'. There I saw many wonderful artefacts, including a magnificent replica of the Bastille, the famous site of the rebellion which began France's Revolution. The replica was incredibly lifelike, from the gloomy outer stonework to the banquet hall within.

Although the fortress was a thrilling diversion, it was far from the real star of the fair — that honour belonged to the newly-erected 'Eiffel Tower', said to be the largest building on Earth. The new tower amazed fair-goers with its enormous metallic form (although some were not altogether thrilled by its brash modernity). Whether one marvels at this remarkable feat of engineering, or recoils from its audacious magnitude, the new tower is assuredly a sight to behold.

The text uses lots of emotive adjectives to clearly show the writer's viewpoint. Purely informative non-fiction wouldn't use adjectives like these.

The writer's viewpoint gives the description a positive tone.

This description adds detail, which helps things come to life for the reader.

Ends with a strong, memorable statement that will stay in the reader's mind.

We'll always have (a non-fiction text about) Paris...

You probably haven't had much contact with the phrase "literary non-fiction" before, but don't let the jargon fool you — it's just a category that describes any text that is factual, but is written in an entertaining way.

19th-Century Texts

In paper 2, you'll always be given a 19th-century non-fiction text to analyse. Chances are you weren't around much in those days, so this page should have some pretty useful information for you.

19th-century writing is often quite formal

- 1) 19th-century texts can sound a bit **different** to more modern texts, but you should still be able to **understand** what's going on.
- 2) A lot of the texts will use a more **formal register** (see p.38) than modern writing, even if the **audience** is quite **familiar** (see next page for an example of this).
- 3) The sentences may be **quite long** and the **word order** can sometimes be different to modern texts. Try not to worry about this — just **re-read** any sentences you can't make sense of at first. Here are a couple of examples:

In the exam, any words in the text that aren't used today will be defined for you in a glossary.

Then, Albert being gone and we two left alone, Edward enquired as to whether I might accompany him on a stroll in the garden.

This sentence is written using a **formal** register, e.g. it uses 'enquired' instead of 'asked'. It might seem a bit **confusingly phrased** too, but 'Albert being gone and we two left alone' is just **another way** of saying 'Albert had gone and the two of us were left alone.'

I believe it necessary to abandon this foul enterprise.

Sometimes it can seem as if a word has been **missed out** — modern writers would probably put 'is' after 'it' in this sentence.

19th-century society was different to today

- 1) Knowing about 19th-century **society** will help you to **understand** the text better in the exam.
- 2) It will also help you to compare the **viewpoints** and **perspectives** of writers from different **time periods** (which you need to do for paper 2, question 4).

Social Class

- Early 19th-century society was **divided** between the rich **upper classes** (who owned the land) and the poorer **working classes**.
- Throughout the 19th century, the **Industrial Revolution** was creating opportunities for more people to make more **money**.
- This meant that the **middle classes** grew in **number** and **influence** throughout the century.

Education

- In the **early** 19th century, **few** children went to school. Children from poor families often **worked** to help support their families instead.
- In the **late** 19th century, **education reforms** made school **compulsory** for all young children.
- **Rich** families often sent their children to **boarding school**, or they hired a **governess** to live with the family and teach the children at **home**.

Women

- After they got married, most women were expected to be in charge of looking after the **home** and **children**.
- Women didn't have as many **rights** as men — they couldn't **vote** in elections and they often didn't **control** their own money and property.

Religion

- **Christianity** had a big influence — most of the **middle** and **upper classes** attended **church** regularly.
- However, **science** was starting to challenge some religious ideas, e.g. Darwin's theory of **evolution** questioned the Bible's account of **creation**.

19th-Century Texts

Have a look at this piece of 19th-century writing

This is a letter written to Princess (later Queen) Victoria of the United Kingdom by her uncle, King Leopold I of Belgium. In it, Leopold describes his new wife, Louise Marie.

Laeken, 31st August 1832.

MY DEAREST LOVE,—You told me you wished to have a description of your new Aunt. I therefore shall both mentally and physically describe her to you.

She is extremely gentle and amiable, her actions are always guided by principles. She is at all times ready and disposed to sacrifice her comfort and inclinations to see others happy. She values goodness, merit, and virtue much more than beauty, riches, and amusements. With all this she is highly informed and very clever; **she speaks and writes English, German and Italian; she speaks English very well indeed.** In short, my dear Love, you see that I may well recommend her as an example for all young ladies, being Princesses or not.

Now to her appearance. She is about Feodore's* height, her hair very fair, light blue eyes, of a very gentle, intelligent and kind expression. A Bourbon** nose and small mouth. The figure is much like Feodore's but rather less stout. **She rides very well, which she proved to my great alarm the other day, by keeping her seat though a horse of mine ran away with her full speed for at least half a mile. What she does particularly well is dancing.** Music unfortunately she is not very fond of, though she plays on the harp; I believe there is some idleness in the case. There exists already great confidence and affection between us; she is desirous of doing everything that can contribute to my happiness, and I study whatever can make her happy and contented.

You will see by these descriptions that though my good little wife is not the tallest Queen, she is a very great prize which I highly value and cherish...

Now it is time I should finish my letter. Say everything that is kind to good Lehzen***, and believe me ever, my dearest Love, your faithful Friend and Uncle,

LEOPOLD R.

Glossary

* Feodore — Victoria's half-sister, Princess Feodora

** Bourbon — the Bourbons were the French royal family

*** Lehzen — Princess Victoria's governess, Louise Lehzen

The tone is affectionate but the register is formal — this is common in 19th-century letters.

Being 'virtuous' was an important quality in 19th-century society — it means having strong morals.

Upper class women were considered to be accomplished by their ability in things like riding, dancing, playing music and speaking languages.

19th-century texts often phrase things differently — here, a modern writer might have said "I should end this letter here."

Upper-class women were educated in European languages in the 19th century.

This shows the 19th-century viewpoint of what was valued in upper class women.

You might come across a tricky phrase or sentence. Use the context and the rest of the sentence to work out what's going on. Here, Leopold suggests that Louise Marie doesn't try very hard at playing the harp.

Women were often seen as belonging to their husbands.

Superlatives (e.g. 'kindest', 'most gracious') are common in 19th-century writing.

19th-century texts — unlikely to contain any emojis...

It's important to make sure you're comfortable reading and understanding 19th-century texts. This stuff might look like history rather than English, but it'll help you to improve some of your answers in the exam.

Understanding Texts — Knowledge Organiser

Hankering after a bite-sized summary of the last chapter? Look no further — this knowledge organiser slices, dices and perfectly presents the key information you need to know. Just wash it down with a cup of tea and Bob's your uncle...

Information & Ideas

Information can be **explicit** or **implicit**.

Explicit ideas — clearly stated.

Implicit ideas — not clearly stated.
Can be worked out (inferred).

AO1



Audience

Audiences can be **general** or **specific**.

e.g. adults

e.g. parents of young children

Texts can have **multiple** target audiences.

You can work out the audience from clues in the text:

AO2

Writer's Viewpoint

- What the writer **thinks** about a **topic**.
- It can be worked out from details in the text:

- | | |
|------------|-----------|
| 1 Language | 2 Style |
| 3 Tone | 4 Content |

- Don't just say **what** writer's viewpoint is — analyse **how** they express it.

AO3

In Paper 2, question 4, you have to compare two writers' viewpoints on a topic, & how they convey their attitudes.

Writer's Purpose

There are **four common reasons** why a text is written:

To Argue or Persuade	<ul style="list-style-type: none"> Gives the writer's opinion. Gets reader to agree with them.
To Inform	<ul style="list-style-type: none"> Tells reader about something. Increases reader's understanding.
To Advise	<ul style="list-style-type: none"> Gives instructions. Helps reader to do something.
To Entertain	<ul style="list-style-type: none"> Enjoyable to read. Makes reader feel something.

AO2

AO3

Texts can have **multiple purposes** — e.g. a biography can inform *and* entertain.

Sometimes exam questions will tell you the writer's purpose.

A **non-fiction text's purpose is usually obvious** — e.g. a speech might clearly argue a point of view.

Fiction's purpose is to entertain, but entertainment can be used for other purposes — e.g. to inform.

Types of Text

Texts are written to **fit their purpose**.

Informative texts

- Language** adapted to suit target audience — e.g. to match age group or level of expertise.
- Balanced** & **factual** — gives facts, not opinions.
- BUT some informative texts are **biased**.

AO2

AO3

Entertaining texts

- Descriptive**, with few facts.
- Use narrative & structural techniques.

Texts that argue or persuade

- Argue** — Use clear, forceful language. Support points with facts & figures.
- Persuade** — Use emotive language to gain sympathy. Make opinions sound like facts.

Both use **rhetorical techniques** — e.g. hyperbole, repetition & rhetorical questions.

Texts that advise

- Calm, clear & direct** tone.
- Logical structure** which is easy to follow.
- Second person pronouns (e.g. 'you') — advice feels **personal**.
- Can be **formal** (e.g. legal letter) or **informal** (e.g. magazine advice column).

Literary Texts

Literary fiction

- ✓ Written to **entertain**.
- ✓ Always has a **narrator** — usually first or third-person.
- ✓ Lots of **descriptive** & figurative language.

e.g. metaphors, personification or similes can capture the reader's imagination.

- ✓ **Structured** to interest reader.

e.g. tension can build to a dramatic conclusion, or repetition can change the pace of a text.

- ✓ **Dialogue** — advances plot & provides insight into characters.

First-person: 'I' / 'we'
Third-person: 'he' / 'she' / 'they'.

Paper 1 will contain a piece of literary fiction.

AO2

Literary non-fiction

E.g. biographies, autobiographies & travel writing.

- ✓ Written to **inform and entertain**.
- ✓ Use **literary styles** & techniques, but are based on **facts** or real events.
- ✓ Normally have a **first-person narrator** — adds a sense of personality & engages the reader.

One of the texts in Paper 2 will be literary non-fiction.

Summarising & Linking

AO1

You'll be given a topic and two texts.

- 1 **Pick out** explicit & implicit information on the topic from each text.
- 2 **Summarise** similarities or differences between these ideas.
- 3 **Back up** your points with examples.

Linking words show you've made a comparison:

To show similarities:

- Similarly
- Likewise
- Also
- Equally

Summarising is tested in paper 2 question 2.

Comparing is tested in paper 2 question 4.

To show differences:

- Whereas
- Although
- However
- But



19th-Century Texts

19th-century texts **sound different** to more modern texts — look out for:

- More **formal** register than modern writing.
- **Long sentences** with an unusual word order.
- **Unfamiliar words** — these should be defined for you in a glossary.

One of the texts in Paper 2 will be from the 19th century. You'll have to compare it to a more modern text.

AO2

AO3

Social class

- Early 19th century: divide between **rich upper classes** & **poorer working classes**.
- The Industrial Revolution increased wealth — **middle classes** grew in size & influence.

Education

- Early 19th century: **few** children went to school, many poor children worked.
- Late 19th century: school made **compulsory**.
- Rich children often sent to **boarding school**.

19th-century **society** was different to today

Women

- Expected to **marry**, have **children** & run **household**.
- Had **fewer rights** than men — couldn't vote.

Religion

- **Christianity** was important — most people attended church regularly.
- BUT **science** began challenging religion.

EXAM TIP

Funny and intelligent — I can really identify with this text...

When you're tackling an unseen text, it's really important to identify its audience and purpose. Then, you can analyse *how* it's adapted to suit them — through its language, content, form or tone.

Revision Summary

It's time for another [Revision Summary](#). If you know your stuff, it will be very quick to complete.

- Try these questions and [tick off each one](#) when you [get it right](#).
- When you've done [all the questions](#) under a heading and are [completely happy](#) with it, tick it off.

Information, Ideas, Audience and Purpose (p.21-24) ☐

- 1) What is the difference between explicit and implicit information? ☐
- 2) Write down three examples of words or phrases you could use to show that you're making a comparison in an exam answer. ☐
- 3) Name three things you can look at to work out who a text's audience is. ☐
- 4) What audience is this Revision Guide aimed at? ☐
- 5) List four common purposes of a piece of writing. ☐

Different Types of Text (p.25-28) ☐

- 6) Give two examples of an informative text. ☐
- 7) Can an informative text be biased? How? ☐
- 8) Which of these techniques might a writer use to make a text entertaining? ☐
- a) an engaging opening
- b) descriptive language
- c) lots of facts
- d) different sentence lengths
- 9) Write down three rhetorical techniques that might be used to argue or persuade. ☐
- 10) How is the tone of writing that advises usually different from writing that argues or persuades? ☐
- 11) True or false? *Texts that advise are always written in a formal register.* ☐

The Writer's Viewpoint and Different Texts (p.29-33) ☐

- 12) What is the difference between the writer's viewpoint and the writer's purpose? ☐
- 13) Give three things you could look at in a text to work out what the writer's viewpoint is. ☐
- 14) What is the main purpose of literary fiction? ☐
- 15) What is literary non-fiction? ☐
- 16) Write down whether the following texts are literary fiction or literary non-fiction. ☐
- a) the autobiography of a retired professional cricketer
- b) a short story about a trip to the seaside
- c) a piece of travel writing about Rome
- d) an opinion piece in a broadsheet newspaper
- 17) Is the register of a 19th-century text likely to be formal or informal? ☐
- 18) Write down whether the following statements are true or false. ☐
- a) Christianity had a big influence on people's lives in the 19th century.
- b) After they got married, most 19th-century women were expected to go out to work.
- c) Poor children were often sent away to boarding schools in the 19th century.
- d) Early 19th-century society was divided into the upper classes and working classes.
- e) Women didn't have as many rights as men in the 19th century. ☐

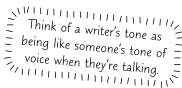
Tone

Tone can be a tricky little thing to put your finger on sometimes, but it comes through in the text's language.

Tone is the general feeling created by the text

- 1) A writer's tone is the **feeling** the words are written with, which creates a particular **mood** and shows what the writer's **attitude** is. For example, the tone of a text might be:

- happy or sad • sombre or light-hearted
- serious or funny • emotional and passionate or cool and logical



- 2) The main way to identify a text's tone is by looking at the **language**. For example, if a writer has used **informal** language, the tone might be quite **personal** or **familiar**, but **formal** language would suggest a more **serious** or **distant** tone.

- 3) **Punctuation** can also give you a clue about tone. For example, if there are lots of exclamation marks, that might suggest that the tone is very **emotional** or **passionate**.

- 4) Tone can reflect the **purpose** of a text (e.g. informative texts usually have a serious tone) or the **audience** (e.g. a playful tone might suggest a younger audience).



"You will not take that tone with me, good Sir Knight!"

Look closely at language to work out a text's tone

- Q4** A student said: "It seems like the character is in a scary place. Reading the text made me feel uneasy."

To what extent do you agree?

PAPER 1
Q4

The sinister tone is gripping for the reader, which keeps the text entertaining.

Phillipa stood on the cold, dark street, peering up at the abandoned hotel. Large wooden boards stood impassively across most of the window frames, sentries to the stillness and silence within, guarding the eerie presence of the dilapidated building.

The adjectives used help to create the foreboding tone.

Despite her misgivings, she pushed gently on the front door, and it crept open with an arthritic creak. As she tiptoed over the threshold, small clouds of dust wheezed out of the carpet where she put her feet.

Don't forget to mention how much you agree or disagree with the statement.

Mention the combined effect of different features of the text.

Remember to use technical terms wherever possible.

I strongly agree with the student's statement. The heavily foreboding tone, created by adjectives such as "abandoned", "eerie" and "dilapidated", and reinforced by the personification of the "wooden boards" as silent "sentries", gives the passage a tense atmosphere. The reader shares in the fear and anxiety of the character, as you feel that something shocking could happen at any moment. The imagery of something cold and emotionless watching over the character makes you feel her vulnerability and fear for what might happen next.

You need to make sure you refer back to the statement for questions like this.

My mum always told me to watch my tone...

Sometimes, the tone will jump right out at you. But watch out for texts that are written with an ironic or sarcastic tone — the words might not mean exactly what they seem to at first (take a look at pages 43-44).

Style and Register

Every text you come across will be written in a particular style, using a particular register...

Style is how the text is written

- 1) A text's **style** is the overall way in which it's written, which includes **language choices**, **sentence forms** and **structure**.
- 2) There are lots of **different styles** you might encounter. E.g. **cinematic**, where the text is written as if the reader is watching a film, or **journalistic**, which is a balanced way of writing reported news.
- 3) If the text was written in a **factual** style, it would include lots of information. An **emotive** style would try and get an emotional response from a reader.
- 4) **Register** is the specific language (choice of words) used to match the writing to the **social situation** that it's for. Different situations require **different** registers, for example:

If you wrote a letter to your **local MP** to ask them to stop the closure of a local leisure centre, you might use a **formal register** (e.g. 'the closure will have a detrimental effect'). This is because the audience is an **authority figure** that you **don't know**.

If you wrote a letter to your **friend** to tell them about the leisure centre closure, you might use an **informal register** (e.g. 'it'll be rubbish when it shuts'). This is because the audience is someone you're **familiar** and **friendly** with.

Register can be thought of as a part of style.

- 5) Look out for how writers **adapt** their style and register to suit the **purpose** and the **audience** they are writing for.

Write about style and register when analysing language

Q3 How does the writer use language to describe snowboarding?

PAPER 2
Q3

Uses non-Standard English e.g. 'ain't'.

I mean, come on, snowboarding is by far the coolest, craziest sport out there. Who's gonna argue with that? Here at SportFreakz magazine, we know what it's all about when it comes to extreme sports, and we can tell you that there ain't nothing else that gets the adrenaline pumping more than jumping on a board and flying down some snow-covered slopes. Ski season's upon us, guys. So book a flight, grab your board and get out to the Alps before all that snow melts! You just know you wanna!

The text is full of colloquial language, e.g. 'come on'.

The use of the second person makes it seem more personal as the writer addresses the reader directly.

Give examples to show what makes the register informal and youthful.

The writer describes snowboarding using an informal register, with non-Standard English such as "ain't nothing else", and colloquial language like "come on", "gonna" and "wanna". These contribute to the text's conversational style, which is likely to appeal to a younger audience because it mirrors the way they might actually speak. Therefore, this informal register makes the reader identify with the narrator, which makes snowboarding seem accessible to all.

Discuss how the style creates the desired effect on the reader.

Develop your point with the overall effect of the text.

Yep, if there's one thing I know, it's style...

Style has to do with lots of things — language and vocabulary, structure, tone... so just think about how the style is built up from all these different bits and you'll be laughing in the exam. Well, not too loud, mind...

Figurative Language

Figurative language is the term used to describe words or phrases that are used in a non-literal way. Metaphors, similes and personification are all types of figurative language, and help make writing interesting.

Metaphors and similes are comparisons

See pages 30-31 for more on literary fiction and non-fiction.

Similes describe one thing by comparing it to something else.

Walking through the bog was like wading through treacle.

Metaphors usually create a **more powerful image** than similes, because they describe something as if it **actually were** something else.

His gaze was a laser beam, shooting straight through me.

An **extended metaphor** is a metaphor that is **developed** throughout a text. As they're longer than other metaphors, they allow writers to **expand** on an idea, sometimes to help **reinforce a theme**.

The storyteller span his yarn, deftly weaving his words together until the threads came together into a tapestry.

Personification describes something as if it's a **person**. This could be the way something **looks, moves or sounds**. It helps to make a description **more vivid**.

Military helicopters prowled the city, their menacing mechanical voices threatening to stamp out the smallest sign of activity.

Comment on the effect of figurative language

PAPER 1
Q2

Q2 How does the writer use language to describe Martha's surroundings?

Verbs like 'crept' and 'painted' are used to personify the night.

This is a metaphor, as the writer says her heart actually 'was a stone'.

Make sure you use technical terms.

Develop your points by stating the effect on the reader.

The night crept through the valley, slinking silently between the dwellings to paint the thatched roofs of each in inky shades of darkness. Like a breathless whisper in the blackness, the wind shook the trees, their leaves rustling with nervous anticipation.

This comparison uses 'like', so it's a simile.

Martha slipped on her stockings and shoes and inched soundlessly towards the door, her heart a stone in her chest. Even the most unobservant of onlookers would surely have noted both the wildness of her eyes and her resolve to withstand the power of the distorted shadows which leapt towards her like ghouls sent to drag her into the night.

Various types of figurative language are used throughout this extract to make Martha's surroundings seem dangerous. The personification of the night immediately creates an ominous tone, as words such as "crept" liken the night to a thief moving silently among the houses. Additionally, the personification of the trees "rustling with nervous anticipation", combined with the simile "like a breathless whisper", creates the impression that nature is waiting restlessly for something to happen. This creates a sense of imminent danger as it hints to the reader that something significant might be about to occur.

Remember to back up your points with evidence from the text.

Remember the question — keep referring back to how the techniques have been used to describe Martha's surroundings.

I met a phor once — he was a number...

Picking out figurative language will help you to closely analyse the effect of language used in the exam texts. You might need to write about them on paper 1, questions 2 and 4, and paper 2, questions 3 and 4.

Words and Phrases

Writers don't just chuck in any old words — they painstakingly select them to produce the desired effect...

Writers use a range of word types

It's important to be able to identify the **types** of words that a writer is using.

Have a look at the **definitions** below to remind you:

Word type	What they are	Examples
Nouns	naming words — they might refer to a person, place, thing or idea	<i>sister, pen, art</i>
Pronouns	words that replace a noun	<i>he, she, it, them</i>
Possessive pronouns	pronouns that show ownership	<i>his, hers, ours, theirs</i>
Verbs	action words	<i>think, run, swim, shout</i>
Adjectives	describe a noun or pronoun	<i>happy, clever, interesting</i>
Adverbs	give extra information about verbs	<i>quickly, loudly, accidentally</i>

Words and phrases can be used to achieve different effects

- For the **reading** questions (1-4 on both papers), you need to pay close attention to the reasons **why** a writer has used particular **words** or **phrases**.
- Words can have subtle **implications** beyond their obvious meaning — these are called '**connotations**'. For example:

Analysing the connotations of words is a way of 'reading with insight'. There's more on this on page 14.

Pedro **shut** the door.
Pedro **slammed** the door.

When the verb 'shut' is used, it **doesn't** imply anything about Pedro's **emotions**. The verb 'slammed' has a similar meaning to 'shut', but it gives the impression that Pedro is **angry** or **tense**.

I **sniggered** when I saw Peter's costume.
I **chuckled** when I saw Peter's costume.

The verbs 'sniggered' and 'chuckled' both mean the writer **laughed**, but 'sniggered' has a slightly **nastier** connotation — as if the writer is making fun of Peter.

- Words are often chosen to achieve particular **effects**. For example:

my dear reader
your beloved pet

Phrases that use the **possessive determiners** 'my', 'your' and 'our' help to establish **familiarity** between the writer and the reader.

Determiners are words that help to identify nouns — in this case, they show who the noun belongs to.

a **fundamentally** flawed proposition
a **totally** unbelievable situation

Some phrases use **intensifiers** to make the text seem more **emotive** and **powerful**. Intensifiers are adverbs like 'very', 'really' or 'extremely' that are used **alongside** strong adjectives to provide **emphasis**.

Words and Phrases

Words **work together** to create **cumulative effects**

- 1) Writers can use the words from a specific **semantic field** (the words associated with a particular **theme** or **topic**) to convey an idea to the reader. For example:

*Dessert was simply **divine**; a **cloud-like** puff of pastry that was **lighter** than an **angel's wing**.*

Here, the **semantic field** of **heaven** is used to make something sound **appealing**.

- 2) Keep an eye out for situations where particular **types** of words are **repeated**, e.g. sentences with lots of **adjectives** or paragraphs with lots of **verbs**.
- 3) You could comment on the **cumulative effect** of particular types of words — show you've thought about how the words in the text **work together** to create **tone** or **affect** the reader in some way, e.g.

Adjectives like 'electrifying', 'thrilling', 'tense' and 'intriguing' create a cumulative effect of **excitement**.

The adverbs 'jovially', 'readily' and 'pleasantly' combine to create an impression of **enjoyment**.



Archie was keen to understand the cumulative effect of the words.

Try to **pick out significant words and phrases**

PAPER 2
Q3

Q3 How does the writer use language to describe Bijoux Birthdays' events?

A PICTURE-PERFECT PICNIC

Bijoux Birthdays invite you to celebrate **your special day** in style. Join us for a magical evening of entertainment on the beautiful banks of the River Fairer. Let us help you to relax in the **balmy atmosphere** of a warm summer's evening, recline next to the **glistening waters** and indulge in the most sumptuous of picnics.

We can tailor your evening to suit you. **We can** provide a refreshing feast for your senses. We can transport you to another place and time. Just sit back and let us do all the work. **All you need** to do is relax.

We have a large selection of menus for you to choose from, as well as a whole host of different entertainment acts — **maybe** you'd like a string quartet, or **perhaps** you'd be more interested in a circus act? **Whatever** your tastes, rest assured that we will be able to accommodate you.

If you're planning a celebration, Bijoux Birthdays really is the only choice.

Adjectives like 'magical', 'beautiful', 'balmy', 'glistening' and 'sumptuous' have an alluring cumulative effect — they create a calming atmosphere.

Watch out for repeated grammatical constructions — they give the text emphasis.

The words 'perhaps' and 'maybe' suggest that there is an abundance of choice.

Phrases that use possessive determiners establish familiarity with the reader and make the description more persuasive.

The list of three verbs — 'relax', 'recline' and 'indulge' — makes Bijoux Birthdays sound inviting.

Directly addressing the reader with the pronoun 'you' implies a sense of familiarity between the writer and the reader, giving the description a comforting feel.

Relax, it's just a phrase...

The technical grammar of words and phrases is important, but it's no good just pointing it out — you need to analyse its effects. Consider why certain words and phrases have been used and the impression they create.

Alliteration and Onomatopoeia

Here's heaps hof hinfornation hall hababout halliteration hand honomatopoeia. Wait a minute...

Alliteration and onomatopoeia are about how words sound

- 1) Alliteration and onomatopoeia use the sounds of words to create an effect:

Alliteration is when words that are close together begin with the same sound.

*PM's panic!
Close call for kids*

Onomatopoeic words sound like the noises they describe.

*thud crackle
hiss squish smash*



Naina was less than impressed with Chris's attempt to spell 'onomatopoeia'.

- 2) **Alliteration** helps a writer to grab a reader's attention.
3) It's often used for emphasis and to make key points more memorable.
4) **Onomatopoeia** makes descriptions more powerful — it appeals to the reader's sense of hearing, which helps them imagine what the writer is describing.

Alliteration and onomatopoeia keep readers interested

PAPER 2
Q3

Q3 How does the writer use language to describe the product?

MAKE MILKSHAKE MAGIC!

The alliteration of 'Milkshake Magic' is repeated for even more emphasis.

Just add our Milkshake Magic to a glass of milk, and listen to the powder fizz and crackle into a delicious drink that you'll be slurping up in no time!

'fizz', 'crackle' and 'slurping' are all onomatopoeic.

Show that you realise who the writing is aimed at.

Explain why the writer has chosen to use the technique.

This text is from an advert aimed at young children, so the writer uses alliteration in the title "Make Milkshake Magic" to make the product memorable to the reader. It does this by making the advert easy-to-read and emphasising how the product transforms regular milk into something special.

Stay focused on 'how' the language interests the reader.

The onomatopoeic words "fizz" and "crackle" create a strong impression of how the drink sounds and make the product seem more exciting. This is especially likely to gain the interest of younger readers as it is a lively and fun description of how the product works. It would help children to imagine themselves using the product, and therefore make Milkshake Magic more appealing.

Develop the point further if you can.

Wait — how many vowels? No, that can't be right...

Yep, the first challenge that this page presents is learning to spell 'onomatopoeia'... But once you've got your head around that, you can enjoy the bloomin' brilliant bang that this page can bring to your writing.

Irony

Irony — nothing to do with clothes or metal, everything to do with the tone of a piece of writing.

Irony is saying the opposite of what you mean

- 1) Irony is when the **literal meaning** of a piece of writing is the exact **opposite** of its **intended meaning**.
- 2) The reader can tell the writer is being ironic from the **context** of the writing.
- 3) Writers often use irony to express their viewpoint, but it helps to make what they're saying more **humorous** or **light-hearted**.

It was pouring down with rain — perfect weather for a barbecue.

The **context** (the rainy weather) shows that the writer actually means that it was **terrible** weather for a barbecue.

Irony can sometimes be a little tricky to spot

- Q4** A student said: "The writer makes the character's feelings explicitly clear. It feels as if you truly get to know her".

To what extent do you agree?

Clara sat on her lounge at the edge of the pool, thinking of all the poor souls still trapped in the office. She'd been asked to travel to Spain for work. Stay hunched over her cramped, stuffy desk in London or work in this paradise? A very difficult decision indeed.

As the sun rose higher in the sky and the temperature crept up, she thought of dreary, cloudy London. "It's a tough job," she thought to herself, "but somebody's got to do it."

You can tell she is being ironic because of the context — she describes it as a 'paradise' so it can't have been a 'difficult decision'.

I agree with the first part of this statement, though Clara's feelings are potentially open to misinterpretation. Her comments about a "difficult decision" and a "tough job" are negative if read literally, but the context makes it clear that they should be taken ironically. She clearly prefers being in Spain. Her office in London is "cramped", and the people are "trapped", whereas Spain is a "paradise". The irony emphasises just how happy she is by highlighting this contrast.

I also strongly agree with the second part of the student's statement. Her ironic tone shows that she isn't too serious, but that she is also perhaps quite unsympathetic. The contrast between her situation and that of the "poor souls" in the London office shows that whilst she is "thinking of all" of them, she is most interested in how pleasant her situation is. As a reader, this makes me unsure as to whether I like her character or not.

Don't forget to mention how much you agree or disagree with the statement.

Make sure you clearly explain why the language is ironic.

A further personal response is a good way to develop your answer.

Irony, yeah right, what a great technique...

It might seem confusing that exactly the same words can mean completely opposite things, but the context usually makes it fairly clear when a writer is trying to be ironic — otherwise it wouldn't be very effective.

PAPER 1
Q4

Sarcasm

The word 'sarcasm' comes from a Greek word that means 'flesh tearing', so you just know it's gonna be fun.

Sarcasm is nastier than irony

- 1) **Sarcasm** is language that has a **mocking** or **scornful** tone. It's often intended to **insult someone** or **make fun** of them, or to show that the writer is **angry** or **annoyed** about something.
- 2) Sarcastic writing usually uses **irony** — but the tone is more **aggressive** and **unpleasant**.



Phil couldn't believe how many people liked his new hat.

The food took 90 minutes to arrive, which was just brilliant. I can think of no better way to spend a Saturday evening than waiting around for a plate of mediocre mush.

The writer's used **irony** and a **sarcastic** tone to show his **frustration** and **anger** — it's meant to **insult** the restaurant that kept him waiting.

- 3) **Satire** is a kind of writing that uses sarcasm to **make fun** of a particular person or thing — it's often used in **journalism** and **reviews**.

Explain how you can tell a comment is sarcastic

PAPER 2
Q4

Q4 Compare how the two writers convey their different perspectives on the economy.

Source A

The Government's new economic proposal lays out an excellent path for our economy. Their plan will put more money where it is needed, which is exactly what this country needs right now.

This shows a clearly positive attitude...

... so this feels like a sincere opinion.

Source B

The Government's really outdone itself with this latest economic plan. A lovely gift to the taxpayers, who will now be under even greater financial strain. All in all, exactly what this country needs right now.

The context is negative...

... so this feels like a sarcastic tone.

Nice opening — it gets straight to the point.

Explain how you know that the writer's being sarcastic.

Explain the effect on the reader.

The writers' opinions differ greatly. Source A looks at the Government's new plan as a positive thing, describing it as "excellent", whereas source B uses a heavily sarcastic tone to criticise it. The plan is clearly not a "lovely gift to the taxpayers", as they will be under more "financial strain".

It is interesting that both writers describe the economic proposal as "exactly" what the country "needs", but with different effects. Source A's tone is sincere, whereas the negative context of source B makes it clear that the writer is being sarcastic, and believes that the plan is in fact the exact opposite of "what this country needs right now". This method of ridiculing the Government's plan may influence a reader to agree with the writer's point of view by making the proposal seem so ridiculous that it can't be taken seriously.

Use short quotes within your own sentences.

Use technical terms.

Explain the effect that the use of sarcasm has.

Oh great, now sarcasm — even better than irony...

So the Greeks may have been on to something with the whole 'flesh tearing' thing... Sarcasm is often used to ridicule someone or something. Not the nicest thing to do, perhaps, but you can't say it's not effective.

Rhetoric

Rhetorical techniques make language more persuasive — see if this page can persuade you to keep going...

There are lots of rhetorical techniques

Think about how other techniques (e.g. alliteration, sarcasm) could be used as rhetorical devices.

There are several ways you can be **persuaded** with rhetoric — make sure you're familiar with the ones below:

Rhetorical technique	What it is	Example
Rhetorical questions	Questions that require no answer. They make readers engage with the text and realise the answer for themselves . This makes the reader feel like they're making up their own mind .	<i>Is it right that footballers are paid such vast sums of money?</i>
List of three words or phrases	Emphasise the point the writer's making. They often repeat three adjectives.	<i>The cross-country run is painful, pointless and pure evil.</i>
Hyperbole	Intentional exaggeration. It's used to make a point very powerfully .	<i>We had to wait forever for the food to arrive.</i>
Antithesis	Opposing words or ideas are presented together to show a contrast .	<i>Just a small donation from you could have huge consequences for others.</i>
Parenthesis	When an extra clause or phrase is inserted into a complete sentence. Parenthesis can be used in many ways, such as to add extra information or to directly address the reader.	<i>This issue, as I'm sure you all agree, is of the highest importance.</i>

Rhetorical devices add impact to an argument

PAPER 2
Q3

Q3 How does the writer use language to describe the situation?

This is a rhetorical question.

The writer repeats 'join me' three times.

This plan to give students across the country more homework is shocking. Can it really be fair to set us even more ridiculous and unnecessary assignments? It's as if they don't think we work every hour God sends already! Join me if you're interested in a better work/life balance. Join me to make our voices heard. Join me in my campaign for less homework!

Here's some hyperbole.

The writer uses 'we' and 'us' to include the reader.

Analysing the effect on the reader develops 'how' the writer has argued their point.

It's good to link your points together wherever possible.

The writer uses a number of rhetorical devices to present the situation described as undesirable. The rhetorical question about whether it's fair to set more homework assignments is used to engage the reader. When combined with the forceful adjectives "ridiculous" and "unnecessary", this makes the reader think that it isn't fair, and therefore agree with the writer's point of view. This is immediately followed by the assertion that students are already working "every hour God sends". This hyperbolic statement makes an emphatic point about how hard students work, which generates sympathy from the reader and enhances the argument that more homework would be "shocking".

Opening statement is really focused on 'how' the writer argues their point.

Using the writer's words really backs up your analysis of their viewpoint.

Revision is a fun, exciting, thrilling way to spend a Friday night...

Rhetoric is a powerful tool, but I'm not sure it can convince us to love revision... Remember, there are lots of different types of rhetorical techniques, so keep your eyes peeled. Peeled eyes — now that's disgusting...

Bias

If a text is biased, it doesn't give a balanced view — the writer's opinion affects the writing.

Biased writing is affected by the writer's opinions

- 1) Biased writers don't usually lie, but they don't give the full picture.
- 2) Sometimes the writer won't mention something that opposes their viewpoint, or they'll exaggerate something that supports it.
- 3) Biased writing also often uses generalisations — sweeping statements that aren't necessarily true.
- 4) Bias isn't always obvious, or even deliberate. Biased writers often seem to be talking in a neutral, factual way — while actually only presenting one point of view.
- 5) You need to be able to recognise bias, so that you don't mistake opinion for fact.
- 6) Look out for bias in non-fiction texts like newspaper articles and reviews.



Sally's essay on who was boss wasn't the slightest bit biased.

Bias weakens a writer's argument

PAPER 2
Q4

Q4 Compare how the two writers convey their different viewpoints on *Romeo and Juliet*.

Source A — 19th century review

Romeo and Juliet, without the slightest shadow of a doubt, is the very greatest work of literature to have ever been penned in the English language. It truly is the pinnacle of Shakespeare's momentous talent and will never be matched by any playwright to come.

Source B — 20th century biography

Romeo and Juliet is one of the most well-known and widely studied works of literature to have ever been penned in the English language. It was among the most popular of Shakespeare's plays during his lifetime, and it is still performed to this day.

Biased writers may use hyperbole if they are trying to convince you about something.

They often make opinions sound like facts.

Try to use more interesting vocabulary to get across your exact meaning.

Mention the overall difference between the two texts.

Source A is written in a very biased way. The hyperbolic statements "without the slightest shadow of a doubt" and "never be matched" emphasise the writer's strength of feeling, but the statements are unjustified: the writer gives no evidence other than their own opinion. This bias presents the reader with an emphatic personal argument for how good the play is, but nothing to back it up. This may convince some readers to watch the play, but others may feel the argument is quite weak.

Although source B is also positive about *Romeo and Juliet*, the writer bases their viewpoint on factual statements, describing the play as "well-known" and "widely studied". The writer of source B is also careful to use phrases like "one of the most" and "among the most", which shows that they are aware that there are other successful and popular plays. Overall, source B presents a more balanced viewpoint towards *Romeo and Juliet*.

Develop your point by writing about the writer's purpose and how successful they are.

We're too expensive for you — you'll never bias...

A good way to spot bias is when the writer presents their opinion as fact (by saying something confidently), but giving no evidence for it. This weakens their argument, as you can claim all sorts of things this way.

Descriptive Language

Descriptive language pops its head up all over the place — writers just love it. Better get stuck in, then...

Descriptive language makes text interesting

- 1) Writers use descriptive **techniques** and **vocabulary** so that the reader gets a really clear **image** in their mind of what the writer's describing. It makes the text more **interesting**, **dramatic** and **convincing**.
- 2) **Descriptive techniques** include **imagery** such as metaphors, similes and personification (see p.39).
- 3) Writers often give **descriptions** based on their five **senses** (what they can **see**, **smell**, **hear**, **touch** or **taste**).
- 4) Another sign of descriptive language is when the writer uses lots of **adjectives** — describing words like 'huge' or 'fiery' that give a specific **impression** of something. Writers can also use interesting **verbs**, such as 'saunter' instead of 'walk', to make their descriptions really **specific**.

*The sun was setting over the sea.
The view from the beach was incredible.*

This example relies on the reader to picture **for themselves** what a nice sunset might look like.

*The salty sea air whooshed around me as
the dark-orange sun melted into the horizon,
dyeing the cobalt sky a deep crimson.*

This one uses interesting **adjectives** and **verbs** to help the reader to picture and even 'feel' what's going on.

- 5) Writers can also **build up** the description of something **throughout** their work. For example, by writing sentences with **contrasting** descriptions or descriptions that **agree** with each other.

Talk about the effects of specific words

Q2

How does the writer use language here to describe how Deepak feels?

PAPER 1
Q2

Describes the smell to add to the description.

The building is personified to emphasise how intimidating it is.

Deepak crept slowly towards the tall, dark, brooding building, coming to a standstill in its looming shadow. Smoke billowed from its many chimneys, stinging his eyes and filling his nostrils with an overpowering, acrid smell. He watched the other workers scuttling in through the iron gates. With the tall building glowering down at him, he shuddered, forced his right foot out in front of his left, and began to traipse towards the doors.

Uses a lot of interesting verbs and adjectives.

The writer uses descriptive language to make it clear that Deepak is feeling very intimidated. The verbs "crept" and "traipse" both carry a negative connotation: they imply walking very slowly and reluctantly, as if the character is unwilling. Deepak clearly doesn't want to approach the building. His reluctance is also shown by the use of the cumbersome phrase, "forced his right foot out in front of his left". The verb "forced", coupled with the extra detail of exactly how he moved his feet, shows that it is a considerable effort.

It's great to talk about the effects of specific words.

Mention if language techniques work together to create an effect.

My dad used descriptive language when I scratched his car...

Descriptive language comes in all shapes and sizes. Look out for it in the literature extract in paper 1 and the literary non-fiction in paper 2, and be prepared to write about the effect the descriptive language has...

Other Language Techniques

This page is handy for spotting and explaining some higher-level language techniques, from assonance to paradox — and I've even laid them out in a nice orange table for you. Don't say I never treat you...

Identify and explain the effect of language techniques

- 1) You have to **analyse** the effect of language for **paper 1, question 2** and **paper 2, question 3**. Make sure you're familiar with the language techniques in the table below so you can really impress the examiner.

Technique	What it is	Example	Effects
Pathetic fallacy	A kind of personification where nature (often weather) is given human feelings and responses .	<i>The storm raged outside the house, rattling the windows menacingly.</i>	Often used to reflect characters' emotions and create the mood in a particular scene.
Sibilance	Repeated use of sounds like ' s ' and ' sh '.	<i>The ship sailed across the silent sea.</i>	These sounds create a ' hissing ' or ' shushing ' effect. This could be comforting or even menacing , depending on where it appears.
Assonance	Use of words that have similar vowel sounds but different consonants .	<i>I tried to find the pie.</i>	Can create a sense of rhythm or give a piece of writing a song-like feel .
Superlatives	The most extreme form of an adjective or adverb.	<i>Frank was the laziest cat that lived on our street.</i>	Often used for emphasis , or to exaggerate a point. Can also create humour .
Oxymoron	When two opposing ideas are brought together in a word or phrase.	<i>The ending was bittersweet.</i>	Can be used for humorous or dramatic effect.
Paradox	A statement that initially appears to contradict itself .	<i>Sometimes you have to be cruel to be kind.</i>	Paradoxes can be used to make readers pause and think about a point that the writer might be making.

For more language devices, look at p39 for metaphors, p42 for alliteration and onomatopoeia, and p45 for rhetorical devices.

- 2) There's **no standard effect** that always applies for each technique. Make sure your analysis concentrates on the **specific effect** of the techniques used in the text you are given.
- 3) Don't just list all the language techniques you can spot in a text. Only mention the ones that are **relevant** to the question, and make sure you focus on **analysing** their **effect** on the reader.



The specific effect of the girls' outfits might be best described as 'eye-catching'.

Assonance... sibilance... more like nuisance, if you ask me...

Writing about language techniques is like presenting a weather report — people want to know what's going on, but are more interested in how it affects them (so they can plan their outfit for the Snail Racing Finals).

Narrative Viewpoint

Literary texts will always have a narrator — a voice that is telling the story.

The narrative viewpoint is usually quite easy to spot

- 1) A **first-person narrator** tells the story using words like 'I', 'we' and 'me'. A first-person narrator is often one of the **characters**, telling the reader **directly** about their feelings and experiences.

I stood on the fringes of the stage, waiting my turn, fear coursing through my veins.

A first-person narrator establishes a **stronger**, more **personal** connection with the reader.

- 2) A **second-person narrator** tells the story using words like 'you'. A second-person narrator talks as if the reader ('you') **is** one of the characters.

You turn your head to see her walking towards you. Your heart begins to race.

A second-person narrator makes the reader **'feel'** what the character is feeling.

- 3) A **third-person narrator** is not one of the characters. They tell the story using words like 'he' and 'she' to talk **about** the characters.

Jo's elated expression could mean only one thing: she had got a place at medical school.

A third-person narrator has a more **detached** viewpoint.

Some third-person narrators are omniscient — they know what all the characters are thinking. Others are limited — they only know what one character is thinking.

- 4) When writing about a narrator, think about how **reliable** they are. You might not be able to **trust** them fully if they **don't know something**, or if they're trying to **affect** the reader in some way.

Think about how the narrator presents the characters

Q4 A student said: "Faiza thinks Alice is a difficult person to spend time with."

To what extent do you agree?

Uses 'she' and is separate to the characters, so it's a third-person narrator.

Faiza was walking down the corridor when she noticed that Alice was walking towards her. Faiza sighed, rolled her eyes and braced herself. "Hi Faiza!" chirped Alice, with her typically exhausting optimism, "I hope I'll see you at the party later!" Faiza's face contorted into an obviously forced smile as she nodded sharply.

Think carefully about how the narrator's perspective is being used to affect the reader.

I agree with the student's evaluation. The writer has used the narrator's perspective to present Alice as unlikeable, despite her actions. Everything she does is positive: she is bright, friendly, optimistic and simply invites Faiza to a party. The narrator presents her optimism as "typically exhausting" though, so her actions come across to the reader as tiresome, rather than positive. This is reinforced by the narrator's heavy focus on Faiza's expressions, which all betray her personal dislike for Alice: she "rolled" her eyes and had a "forced smile".

Link your points together to give a really detailed analysis of what the writer has done.

Narrator race — 'I' was first, 'you' were second, 'he' was third...

It can be quite easy to forget about the narrator, because they're often not one of the characters directly involved in the story. But try to think about how they talk, and also if you can trust what they tell you.

Structure — Whole Texts

Whole text structure is all about the order that writers present events and ideas to the reader.

Structure is important for fiction and non-fiction

- 1) **Structure** is the way a writer **organises** their **ideas** within a text.
- 2) In **non-fiction** texts, writers will use structure to help them achieve their **purpose**. This might be to:

- Build their **argument** to a powerful conclusion.
- Reinforce the **persuasive** elements of their text through repetition.
- Set out an **informative** text in a clear and balanced way.
- Order their **advice** in a logical and easy-to-follow way.



The architect certainly took a daring approach to structure.

- 3) In **fiction** texts, writers will structure their work in a way they think will **entertain** the reader. For example, story writing could have a **linear** or **non-linear** structure:

Texts with a **linear** structure are arranged **chronologically** — events are described in the order in which they happened and the text **flows** naturally from **beginning** to **middle** to **end**.

Texts with a **non-linear** structure are ordered in a way that makes the text **interesting**, rather than in chronological order. They might include things like **flashbacks**, changes in **perspective** or **time shifts**.

- 4) Linear texts tend to **build** towards some form of **climax**, whilst non-linear texts might **begin** with a **dramatic moment** and work **backwards** from there.
- 5) Whenever you write about **structure**, you need to show **how** the writer has used structure to produce a particular **effect** on the reader.

It might help you to break a text up (e.g. into a 'start', 'middle' and 'end') and look at one part at a time. Think about **why** the text might have been put together that way.

Writers use structure to focus the reader's attention

- 1) One of the easiest ways to write about **structure** is to think about how the writer is **directing** your **attention** as you read, as well as **why** they've chosen to do this at that precise moment in the text. There are lots of ways a writer can direct your attention, for example:

- The writer might draw the reader in by **describing** something **general**, then **narrow** their **focus** down to something more **specific**.
- The writer could **describe** things along a **journey** and make you feel as if you are travelling with them. This might involve moving from the **outside** to the **inside** or just from one place to another.
- A text might start with **description** and then move on to **dialogue**. This would shift your focus from **setting** to **characters**.
- Often, a writer will use a **new paragraph** to start a **new topic**. This could be a **smooth** transition or it could have a **jarring** effect that draws the reader's attention to a particular part of the text.
- In **non-fiction** texts, the writer will usually use paragraphs to **lead** you from their **introduction**, through their **main points** and onto their **conclusion**.

- 2) Often, **descriptive** writing will **show** rather than **tell** the reader what to **focus** on. For example, it might move the reader's attention from one place to another, acting like a camera shot does in a film.

Structure — Whole Texts

Here are some **structural features** to look out for

There are lots of structural features you could **comment on** in the **fiction** part of your exam. The structural techniques below are popular ones, so make sure you're familiar with them:

Cinematic techniques are features that remind readers of watching a **film** — zooming in and out, close-ups, etc.

They can highlight the start or end points of a story, as well as direct the reader's **focus** to important moments. They can create a sense of pace and action.

Flashbacks are when a text's focus briefly jumps **back in time**, often showing something from the past that is significant in the present.

They can provide more background information to the reader, or **build suspense** by delaying events in a text's present.

Foreshadowing is when a writer gives **hints** about what will happen later on in the story.

It **highlights** important characters, objects or events without revealing their significance.

Structural instability is when a writer **frequently** jumps from one point (e.g. a place, a time or a perspective) to another.

If the structure is unique or unexpected, it can **intrigue** readers. Instability might suggest that a narrator is **unreliable**.

Here are **more techniques** you can write about

Take a look at the table below for some **more** devices that you could comment on in fiction texts:

Technique	What it is	Effects
Recurring motifs or imagery	When an idea or image appears multiple times in a narrative.	Links various points in the narrative. Can reinforce an important theme or idea.
Frame narratives	An overarching story that contains other stories within it — e.g. one character might narrate a story to another character.	Can provide a backdrop or context for any embedded narratives.
Embedded narratives	A narrative contained inside a frame narrative, sometimes called a 'story within a story'.	Can provide insight into the frame narrative. May show events from a different perspective , often in a way that changes the reader's opinion.
Juxtaposition	When two contrasting ideas are placed near or next to each other in a text.	Can highlight similarities and differences between ideas that are not often linked. Can also be used to create humour.
Cliffhangers	When a writer ends the story, or a section of the story, in a dramatic and sudden way that introduces a new plot or idea.	At the end of a section it can create suspense over what will happen next. At the end of a story, a cliffhanger might shock the reader or create an impactful ending that is memorable .

For structure questions, you need to make sure you're thinking about the **overall structure** of a text. It's important to write about **specific** structural features like these, but try to think about how they contribute to the **overall tone, pace** or **atmosphere** of a text.

Structure — Whole Texts

The narrative **viewpoint** will affect the **structure**

- 1) The narrative viewpoint is **not** a structural feature itself, so you won't get marks just for identifying that a text is written in the first-person. However, the **narrator affects** what information the reader **receives**, so the narrative viewpoint **can influence** the structure of a text.
- 2) The narrator might **withhold** some information, creating **tension**, or they could **skip** over certain parts of a story because they are **biased**.
- 3) Different **narrators** will have different **effects** on the **structure** of a text:

- A **third-person** narrator (see page 49) will often have an **overall** view of the story, and so the structure might **skip around** to cover lots of **different** events.
- For texts with a **first-person** narrator, the structure will probably **follow** that character's experiences quite **closely**.



"When you're a grown-up narrator, you can skip about too."

- 4) Look out for texts that **change** their **narrative perspective**, i.e. they have **more than one** narrator. This might mean that the structure **jumps around** or alternates between the different **viewpoints**.
- 5) Shifts in perspective can affect the **mood** of the text or suddenly have the reader **focus** on something **different**. They can also give the reader greater **insight** by revealing what different characters think.

Explain what **effect** the text's **structure** has on the **reader**

Q3 Now think about the **whole source**.

This text is from the beginning of a short story.

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

For paper 1, question 3, it will say where in a text the extract is from. Make sure you bear this in mind when writing your answer.

You can write about individual sentences, but for structure questions you must explain the effect they have on the text's overall structure.

The mountain looked a little mysterious in the half-light of the dusky evening. Its snow-capped peak stood alert, bathing in the dying embers of the setting sun. From there, my eye was drawn to the narrow path that wound its way precariously down past the dark woods and craggy outcrops of the mountain face. I traced the weaving path all the way down, until it vanished behind the spire of a magnificent church that loomed over the town nestled at the foot of the mountain.

This was the town of my youth.

This was the town where I had taken my first steps. This was the town where I had been to school, where I had battled through those tough transition years of teenage angst and, finally, where I had first fallen in love. It was permeated with memories of childhood games and, later in my adolescence, secret late-night trysts.

I crossed the road and entered the alley that would take me deeper into the warren of streets that wound their way around the foot of the imposing church. When I finally emerged into the square, I was assaulted by a barrage of sights and smells that instantly took me all the way back to my youth.

Think about the overall structure of the text as you read. Try to identify any perspective shifts or other obvious structural features.

PAPER 1
Q3

Structure — Whole Texts

A flashback in the middle of the text shifts the reader's focus.

Immediately, I was back under the oak tree, crouching silently next to my best friend Mirela. We were hiding from James Cotton, and it was matter of grave honour that we preserved our hiding place. Back then, a game of hide and seek was no mere playground triviality, it was a fierce battle of the sexes, a passionately fought war between two equally resolute forces.

Both Mirela and I were fascinated with James: he was old for his age, smart and funny. Obviously, at that age, this fascination manifested itself as bitter hatred. The coyness would come later, along with the feelings of claustrophobia and a yearning for the big city. Mirela hadn't felt the same longing for the metropolis as I had, but she had discovered the coyness that would replace the naive and innocent feud. She had stayed here and built a life for herself; tomorrow morning I was to attend the wedding at which she would become Mrs Cotton.

The tolling of the church bells brought me back to the present with a start. I needed to hurry if I was to get to my parents' house before dinnertime. With a sigh of nostalgia, I began the final leg of my journey back to my former home.

This text contains time shifts — it has a non-linear structure.

You need to talk about the text as a whole, but you can also focus on how the writer has used individual paragraphs.

The text is structured to control the reader's focus, directing their attention closely to interesting features of the setting and the narrator's past. At the start, the writer draws the reader's attention to the "snow-capped peak" of the mountain and "the dying embers of the setting sun". She then uses the "narrow path" as a device to lead the reader's focus "From there" to the town at the bottom. By narrowing the focus in this way, the writer is able to smoothly shift perspective. She does this using the single sentence paragraph, "This was the town of my youth", which shifts the reader's focus from the landscape to the narrator's account of her youth. This structure enables a transition from the impersonal to the personal without making it obvious to the reader that their attention is being carefully controlled.

Think about how the writer might have used cinematic techniques to focus the reader's attention.

A perspective shift could involve a shift in time or place or both.

The structure includes a time-shift from the present to the past and the narrator's childhood memories. This shift is triggered by a "barrage of sights and smells" and reversed, in the final paragraph, by the "tolling of the church bells" that returns the narrator to the present. By framing the narrator's past with her experiences in the present, the writer avoids the time shifts becoming jarring for the reader, so they are able to immerse themselves in the narrator's intriguing past. This is helped by the fact that the town is used as a link between the passages that take place in multiple time frames.

This text has been structured to create a smooth flow of ideas. Other texts might use more obvious perspective shifts to deliberately draw the reader's attention to something.

Develop your points by writing about the effects of structural features on the reader.

The use of a first-person narrative voice also allows the writer to use structure to control the reader's focus. The reader is taken on the same journey as the narrator, from moving around the town, to moving around her thoughts. This gives the reader a steady trickle of information, as we learn about the setting, then its relation to the character, her youth and finally the complex reason for her return. This gradual supply of information keeps the reader interested and focused on what happens to her.

Always use examples to back up your points — you can use short quotes or descriptions of the text.

Recurring themes or ideas (called motifs) can be used to draw together various parts of a text or argument.

We had to let the pun-writer go — we were restructuring....

Try and avoid generic statements in your answers — examiners really aren't keen on vague responses that lack specific details. Make sure you explain exactly how structure is used in the text to interest the reader.

Sentence Forms

Writing about the effects of different sentence forms will earn you marks in questions about language. In structure questions, you need to talk about how individual sentences affect the overall structure of the text.

Sentences are made up of clauses

1) A **clause** is a part of a sentence that has a **subject** and a **verb**. A clause will usually **make sense** on its own.

The **subject** is the person or thing **doing** the verb.

2) A **single clause** on its own is called a **simple sentence**.

The sky was grey and sombre.

This is a single clause that is also a simple sentence. It has a **subject** ('The sky') and a **verb** ('was').

3) Simple sentences can be used to **explain** something **clearly** and **simply**. They are also often used to create a **sharp** or **abrupt** tone that keeps the reader **engaged** or creates **tension**.

4) A **compound sentence** has **two** main clauses, linked by a **conjunction** like 'or', 'but' or 'and'. **Both** clauses have to be able to make sense on their own. For example:

The sky was grey and sombre, and the rain lashed at our faces.

Writers can use compound sentences to do things like **expand** on their initial statement, creating more **detailed** and **interesting** descriptions.

5) **Complex sentences** have **two** or more clauses, but only **one** of them needs to make sense on its own.

When I arrived, the sky was grey and sombre.

This is a complex sentence — 'When I arrived' wouldn't work as a sentence on its **own**. This clause could go either **before** or **after** the main clause. Writers often **create interest** by using complex sentences to break up the **rhythm** of a text.

6) Writers use a variety of **sentence forms** to achieve different **effects** and keep the reader **interested**.

There are four main types of sentence

1) Different **types** of sentences have different **purposes**:

- **Statements** deliver **information**, e.g. 'The referee made the decision.' They can be found in all texts, but they are particularly common in **informative** texts like newspaper articles, reports and reviews.
- **Questions** ask the reader something, e.g. 'What would you do in my situation?' They don't always require an **answer** — sometimes they are just there to **encourage** us to **think** about something.
- **Orders**, or **commands**, tell us to **do** something, e.g. 'Consider the effects of this in the long-term.' They often use **imperative** verbs (verbs that give an instruction, like 'remember', 'think about' or 'go').
- **Exclamations** convey **strong emotions**, e.g. 'How outrageous this is!' They usually end with an **exclamation mark**, and they're common in **persuasive** texts.

2) For the **reading questions**, it's a good idea to think about **how** and **why** writers have used particular **types** of sentence — bear in mind that different sentence types are suited to different **purposes**.

Sentence Forms

Writers use **different** sentence forms to **interest** the reader

- 1) Varying the **length** of sentences can create different **effects**. Here are a couple of **examples**:

These are just examples — the effects of different sentence lengths will vary from text to text.

The sky was growing darker. I couldn't see where I was going. I stumbled.

Short simple sentences can be used to **build tension** or to create a **worried** and **confused** tone.

I waited excitedly at the foot of the stairs, listening to the footsteps above, thinking about the afternoon ahead, pacing the hall and counting down the minutes until we could set off.

A longer, complex sentence could be used to give the impression of **time dragging**.

- 2) The **order** of words within sentences can also be chosen to create an **effect**. For example:

*I had **never** seen such chaos **before**.
Never before had I seen such chaos.*

Writers sometimes use **inversion** (altering the normal **word order**) to change the **emphasis** in a text. Here, inversion helps to emphasise the phrase '**Never before**'.

- 3) If you notice something about the way a writer has used sentences, don't just identify it — you need to **analyse** the **effects** to show how they **influence** the reader.

Comment on the **effects** of different sentence forms

Q2 How has the writer used language to convey their emotions?

PAPER 1
Q2

This is a long sentence that leaves the reader breathless by the end. It emphasises the feeling of weariness that the narrator is describing.

Short, simple sentences are used to reinforce the narrator's feelings of dread.

This longer sentence marks a change in tone from fear to anger.

It was late evening by the time I returned home from the shops, tired and weary from barging my way past all the desperate Christmas Eve shoppers. It had been a long day, and I was ready for a relaxing bath and a long sleep. It wasn't until I was halfway up the path that I noticed the front door was ajar. My heart began beating wildly inside my chest as I hesitantly advanced towards the door. My hands began to shake. My mind began conjuring apparitions of the unspeakable horrors that could be lurking inside. On reaching the door, I took a deep breath, collected my senses and stepped across the threshold. Everything was quiet and still. I crossed the hall and put down my shopping. Everything looked normal. Nothing was out of place. Suddenly I heard a noise above me. Someone was upstairs. I gasped. But then a change came over me: my fear had turned to resolute anger. Seldom had I experienced such intense fury in all my life. There was an intruder in my house, and they had no right to be there. I made for the stairs.

The repetition in the sentence beginnings 'My heart began', 'My hands began' and 'My mind began' gives emphasis to the physical effects of the narrator's fear.

The use of a colon shows that there is going to be some form of explanation. This highlights the move away from unexplained short simple sentences.

This inversion disrupts the usual word order and focuses the reader's attention on the narrator's anger.

Phew, there's a lot to get your clause into on these pages...

This stuff's pretty complex (see what I did there...), but it's worth spending some time on it — it'll really help you in the language questions if you're able to talk about the effects of different sentence forms.

Language & Structure — Knowledge Organiser

AO2

Here's a handy summary of the last section — it's everything you've just learnt, but prettier. Ooh, look at all those colours...

Tone

The **feeling** that words are written with. Tone:

Creates a particular mood — e.g. a happy tone might create a light-hearted mood.

Can show writers' attitudes — e.g. a writer might use a serious tone for a topic they consider important.

Can reflect purpose & audience — e.g. a friendly tone might suggest a familiar audience.

Can be conveyed through language & punctuation — e.g. lots of ellipses and dashes might show that the tone is very uncertain & confused.

Style & Register

Writers adapt style / register to suit **purpose** & **audience**.

Style

- The **overall way** a text is written. Consider:
 - Language choices
 - Sentence forms
 - Structure
- There are lots of **different styles**. E.g. cinematic and journalistic.



Register

The **specific language** used to match writing to its social situation.

Formal register → authority figures or strangers
Informal register → friends

Language Techniques

≡ Paper 1, question 2 & paper 2, question 3 specifically test how the writer uses language. ≡

Figurative language

- Similes** — Describe one thing by comparing it to something else.
- Metaphors** — Describe something as if it **actually** were something else.
- Extended metaphor** — A metaphor that's developed throughout a text.
- Personification** — Describes something as if it were a person.

Sarcasm

- Language with a **mocking** or **insulting** tone.
- Often used to **make fun** of something.
- Uses **irony** — BUT with extra unpleasantness.

Rhetoric

- Rhetorical questions** — engage the reader.
- List of three** — used for emphasis.
- Hyperbole** — intentional exaggeration.
- Antithesis** — highlights contrasts.
- Parenthesis** — adds extra information.

Irony

- When the **literal meaning** is the **opposite** of the **intended meaning**.
- Often **humorous** or light-hearted.
- Can be hard to spot — use **context** to help.

Descriptive language

Makes texts **vivid** & **interesting**. Includes:

- Interesting verbs**.
- Five senses** — see, smell, hear, touch or taste.
- Lots of adjectives** to create a clear image.

Bias

- Not presenting the whole picture, e.g. by **omitting** information, **exaggerating** or **generalising**.
- Can be **tricky to spot** — seems neutral / factual.

Look out for bias in paper 2, e.g. in a non-fiction article.

Other language techniques

Technique	What it is & what it does
Pathetic fallacy	A kind of personification where nature is given human feelings and responses. Reflects character's emotions & sets mood.
Sound effects	<ul style="list-style-type: none"> Alliteration — neighbouring words starting with same sound. Onomatopoeia — words that sound like the noise described. Sibilance — repeated use of 's' & 'sh' sounds. Assonance — words with similar vowel sounds. Grabs reader's attention. Makes writing memorable & powerful .
Superlatives	Most extreme form of a describing word. Adds emphasis .
Oxymoron	Two opposing ideas combined in a word or phrase. Used for humorous / dramatic effect.
Paradox	Statement that seems to contradict itself. Makes reader pause & think .



Words and Phrases

Nouns — Naming words that refer to a person, place or thing.
Pronouns — Words that replace nouns.
Possessive Pronouns — Pronouns that show ownership.
Possessive Determiners — Show who a noun belongs to.

Verbs — Action words.
Adjectives — Describe a noun or pronoun.
Adverbs — Give extra information about verbs.
Intensifiers — Adverbs used for emphasis.

Different words have specific **connotations** & are chosen to achieve particular **effects**.



e.g. 'muttered' has a similar meaning to 'said', but **implies** annoyance.

Groups of words work together to make **cumulative effects**.

- **Semantic field** — words associated with a specific theme or topic.
- **Repetition** of word types — e.g. using lots of verbs can make a text seem exciting.

For both papers, you'll need to consider why writers use particular words and phrases and comment on their effect.

Sentence Forms

Different sentence forms achieve **different effects**:

Simple → single clause sentences

- Can explain something clearly.
- Can create an abrupt tone to build tension.

Compound → 2 main clauses & a conjunction

- Can expand initial statements.
- Can create detailed descriptions.

Complex → main clause & dependent clause

- Can vary the rhythm of a text.

There are **four** main types of sentence:

- 1 **Statements**
- 2 **Questions**
- 3 **Commands**
- 4 **Exclamations**

Narrative Viewpoint

Narrators **affect** the information a reader receives:



First person

- 'I' / 'we' / 'me'. Often one of the characters.
- Creates a **personal connection** with reader.

Second person

- 'you'. Addresses reader as if they're a character.
- Reader **'feels'** what character is feeling.

Third person

- 'he' / 'she' / 'it'.
- Often **detached** from a text's action.

The narrative viewpoint affects the structure of a text.

Unusual narrators

- **Unreliable narrators** — might leave out parts of story deliberately or unknowingly.
- **Multiple narrators** — can change focus & affect mood.

Structure — Whole Texts

Structure is used to **focus** the reader's attention.

Non-fiction — structure used to help writers achieve their purpose.

Fiction — structure used to entertain the reader.

Paper 1 question 3 will ask you to analyse the structure of a fictional text.

Cinematic techniques	Direct reader's focus like in a film (e.g. zooms in & out).
Flashbacks	Focus briefly jumps backwards in time.
Foreshadowing	Hints about what will happen later on in narrative.
Recurring motifs	Repetition of images to reinforce key ideas.
Frame narrative	Overarching story containing embedded narrative.
Juxtaposition	Contrasting ideas placed near each other.
Linear structure	Chronological events (i.e. things happen in order).
Cliffhangers	Sudden ending which creates suspense .
Paragraphs	Create logical structure or change focus of narrative.

EXAM TIP

"General Language Effect reporting for duty, Sir."

Remember — when you comment on a text's language or structure, **don't** give a vague, general explanation of its effect. You need to analyse the specific impact of the technique in its context.

Revision Summary

If you've got to grips with the section, this page will be a breeze. Don't move on until you can do it all.

- Try these questions and tick off each one when you get it right.
- When you've done all the questions under a heading and are completely happy with it, tick it off.

Tone, Style and Register (p.37-38) ☐

- Are the following definitions for tone or style?
 - This is the overall way in which the text is written. ☐
 - This is the feeling the words are written with. ☐
- Write down two features of a text that you could use to identify its tone. ☐
- Give a feature of each of the following writing styles:
 - cinematic ☐
 - journalistic ☐
- What is register? ☐
- Would you expect the register of the following types of writing to be formal or informal?
 - a job advert for the role of bank manager ☐
 - a newspaper article reporting on changes to the tax system ☐
 - an article about mountain biking on a website aimed at teenagers ☐

Figurative Language (p.39) ☐

- What is the difference between a metaphor and a simile? ☐
- Which of the following are metaphors and which are similes?
 - He was as hairy as a dog. ☐
 - On the racetrack my sister was a whippet. ☐
 - You look like something the cat dragged in. ☐
- Ella says "The writer uses personification — he describes the young girl as if she were an animal." Why is Ella wrong? ☐

Words and Phrases (p.40-41) ☐

- Define each of the following word types, then give an example of each:
 - Noun ☐
 - Possessive pronoun ☐
 - Adverb ☐
- Kwame says "You should comment on the effect of individual words and phrases in the text." Jade says "To get top marks you should only comment on the effect of entire sentences." Who is correct and why? ☐
- What is a semantic field? ☐
- Briefly comment on the cumulative effect of each of the groups of words below:
 - gloomy, dull, melancholy, sighed ☐
 - rose, love, blushed, heart ☐

Revision Summary

Language Techniques (p.42-48) ☐

- 13) Choose an alliterative adjective to go with 'badger' to make the badger sound:
 a) attractive
 b) dangerous ☐
- 14) Write out three examples of onomatopoeic words. ☐
- 15) What is irony? ☐
- 16) What is the main thing you can look at to work out if a writer is being sarcastic? ☐
- 17) a) Why might a writer use a rhetorical question?
 b) Name three more rhetorical techniques. ☐
- 18) True or false? *It'll always be obvious if a text is biased.* ☐
- 19) Which word fills in the blank? *Writers often give descriptions based on the five _____.* ☐
- 20) What is a paradox? ☐
- 21) Match the language devices (i-iv) to the sentences (a-d) which use them.
 i) oxymoron ii) superlative iii) pathetic fallacy iv) sibilance
- a) The wind blew angrily through the trees, tearing at leaves in frustration.
 b) The question was met with deafening silence.
 c) The sun slipped slowly over the horizon.
 d) Karolina carefully selected the ripest apple. ☐

Narrative Viewpoint and Structure (p.49-55) ☐

- 22) What are the three types of narrative viewpoint? Write down a brief definition for each one. ☐
- 23) What is a linear structure? ☐
- 24) a) What is a flashback?
 b) What is foreshadowing? ☐
- 25) What is juxtaposition? ☐
- 26) Name the structural techniques from the following definitions:
 a) An overarching story that contains other stories within it.
 b) When a narrative ends where it began, either in terms of place or situation.
 c) A narrative contained inside another narrative. ☐
- 27) Briefly explain one possible effect of structural instability in a text. ☐
- 28) What is a clause? ☐
- 29) Are the following sentences simple, compound or complex?
 a) Gazing longingly out to sea, the sailor dreamed of adventure.
 b) I waited for an hour, but he never arrived.
 c) She listened in shock to the news on the radio.
 d) The sun rose reluctantly, casting sombre shadows across the fields. ☐
- 30) What are the four main types of sentence? ☐

Writing with Purpose

All writing has a purpose — even this introduction, which is here to explain that this page is about purpose.

Structure your writing to suit your purpose

- 1) The purpose of your writing might be to **inform**, **advise**, **argue** or **persuade**, or **entertain**. It could even be **more than one** of these.
- 2) For both papers, question 5 will let you know what the **purpose** of your writing needs to be.
- 3) Sometimes it will be **obvious**, e.g. in paper 2 you might be asked to write a letter to argue or persuade. It can be **less obvious** though, so sometimes you'll need to **work it out**, e.g. if you're asked to write a story for paper 1, your purpose would be to entertain.
- 4) Different purposes will need different **structures**, so you'll need to think about a **structure** that will help you achieve your purpose most effectively.
- 5) You can lay out your structure by writing a **plan**, so that it stays **consistent** throughout your answer:

See pages 25-28
for more about
writer's purpose.

Have a look at pages
9-10 for more detail
on planning.

In this case, your purpose is to argue, so you'll need a structure that sets out your argument effectively.

- Q5** Write an article for your school newspaper in which you **argue** that teenagers are portrayed negatively in the media.

PAPER 2
Q5

PLAN

- 1) State the problem — negative image of teens in media, changes way teens are perceived, breaks down links between generations.
- 2) Give an example of an unfair news report, explain why it's not fair — not representative of all teens, exaggerates the truth.
- 3) Give some positive examples of teenagers to contrast negative examples, explain that they're more accurate / representative.

Stating your point of view clearly at the start of your answer helps to give your article a clear direction.

You could present an opposing argument and explain why it's wrong...

... then use a contrasting argument to explain your own viewpoint.

Choose your tone, style and register to match your purpose

- 1) In order to get good marks, you also need to show that you can **adjust** your **tone**, **style** and **register** to suit your purpose.
- 2) For example, a text written to **advise** might have an **objective**, **authoritative** tone:

See p.37-38 for more on
tone, style and register.

Upon consultation with local residents, and in light of their strong opposition, this committee recommends that the proposal be withdrawn immediately.

This text uses a **formal** register and **complex** language to make its advice seem **reliable**.

- 3) A **persuasive** text needs to be more **subjective** (based on personal feelings). It might try to create a **personal** tone that involves the reader in a text:

See p.45 for some rhetorical
techniques that help to achieve this.

Like me, you must be weary of the incessant criticism. We're intelligent young citizens who understand the issues threatening our planet. Why are we being ignored?

This text uses a **rhetorical question** and the pronouns 'you' and 'we' to **involve** and **persuade** its audience.

- 4) When you adjust your **writing** to suit your purpose, make sure you're still showing off your ability to use **sophisticated vocabulary**.

Writing with Purpose

Literary fiction texts are often written to entertain

PAPER 1
Q5

- Q5** You are entering a creative writing competition.
The winner will have their piece printed in a national newspaper.

Write a story suggested by this picture:



The purpose will always be referred to in the question. In this case, you're writing a story, so you're writing to intrigue and engage the reader.

The purpose is to entertain, so this story starts in the middle of the action to grab the reader's interest.

Unusual vocabulary makes your writing more interesting and enjoyable to read.

I'd never in my life needed a break so badly. My airless writing room had begun to feel suffocating; so had the frustration of my unending writer's block. I gave up, threw down my pen, and went out for a walk. My irritation evaporated almost immediately into the crisp autumn air. Buoyed by the hope of finding inspiration amongst the fiery leaves that surrounded me, I ambled contentedly through the silence of the golden wood.

This uses complex sentences to keep the writing style varied.

Figurative language helps the reader to imagine the writer's feelings.

Non-fiction texts can have a variety of purposes

PAPER 2
Q5

- Q5** 'Cosmetic surgery is a psychologically damaging procedure that increases the pressure to achieve an unrealistic level of perfection. It should be banned.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement and persuade your readers to agree with you.

If you're writing to persuade, you could structure your answer by stating an opposing opinion and then counteracting it.

Emotive phrases like this can help to make the audience sympathise with your viewpoint.

Public consensus has long seen cosmetic surgery as a mere vanity project, a procedure dreamed up by the wealthy to aid their endless pursuit of perfection. This seems somewhat unfair on the medical establishment. In truth, cosmetic surgery sits at the height of medical achievement. Far from being a symptom of a shallow society, cosmetic procedures are a solution: they offer the chance of a new life. Plastic surgery has the power to improve lives, something that has always been an important medical objective. It is time for a sea-change in attitudes to plastic surgery — it is no longer acceptable for the world to view with scorn those who have chosen to specialise in the improvement of the human form.

In this task, your purpose is to explain your point of view and persuade your readers.

You need to use a confident, assured tone to be persuasive.

This revision guide's purpose is to get you through your exams...

Don't forget that writing can often have more than one purpose — make sure you think about all the reasons that you're writing, so that you can adapt your style and produce a top-quality piece of writing. Easy peasy.

Writing for an Audience

For each writing task, you'll need to bear in mind your audience. Your audience is just anyone who's going to hear or read your writing — it doesn't mean you'll have to perform your work to a room full of strangers...

Work out **who your audience is**

- 1) For question 5 on both papers, you'll need to pay attention to the **audience** you're writing for.
- 2) Sometimes the audience will be **specified**...

Q5 You are going to submit a short story to a magazine. The magazine is aimed at young people aged 14-18.

Here's the audience — 'young people aged 14-18'.

Write a short story about somebody who has travelled a long way.

PAPER 1
Q5

- 3) ...and sometimes you'll have to work it out — the **form** and **content** will give you some clues:

This statement is about schools, so the audience will be people interested in education, such as parents or teachers.

Q5 'Students should attend classes virtually. In today's digital society, it's illogical that students still have to leave the house to go to school.'

You're writing a broadsheet newspaper article, so your audience will mostly be well-educated adults.

Write a broadsheet newspaper article in which you argue the case for or against this statement.

PAPER 2
Q5

Choose your **tone, style and register** to match your audience

- 1) Once you know who your audience is, you'll need to **adapt** your **tone, style and register** so that they're **appropriate** to the people who will be reading your writing.
- 2) For example, you might want to consider the **age** and level of **expertise** of your audience, as well as your **relationship** with them.

See p37-38 for more on tone, style and register.

Age

- If you're addressing a **younger** audience, you might use a more **light-hearted** tone.
- A more **formal, serious** register might work better for **older** audiences. You might also use a more **complex** style than you would for a younger audience.

Relationship with reader

- If you're writing to a **familiar** audience, you might use a **conversational** style and a **friendly** tone.
- If you're writing to an **unknown** audience, it might be better to use an **impersonal** tone and a **formal** register.

Expertise

- Different audiences will have different levels of **expertise** in the subject you're writing about.
- For example, if you're writing a report for a panel of experts, your register should be very **formal**, with a style that uses more **specialised** language than if you were writing for a **general** audience.

- 3) Whoever your audience is, **avoid** using **colloquial** and **overly chatty** language in your exam answers.
- 4) You should always aim to show your **writing skills** to the examiner by including a **range** of **vocabulary** and **sentence types**.

Writing for an Audience

Literary fiction texts need to engage their audience

PAPER 1
Q5

- Q5** You are entering a creative writing competition.
The judges will be a panel of your teachers.

Write a story about a character's birthday.

The audience for this question is your teachers.

For this task, your immediate audience is a panel of judges — you need to impress them by writing engagingly. Try surprising them with something unexpected, e.g. addressing the reader directly.

Amelia's eighteenth birthday had truly been a day like no other. It was the day she first met Jack: a tall, handsome stranger dressed in a naval uniform.

Don't be fooled by the intrusion of a charming stranger into this narrative. This is not a romance novel, and Amelia was not Cinderella. Jack was her brother — her long-lost brother, who had left to join the Navy before she had been born, and who returned now with the cowed despondence of a disgraced man.

Amelia could never forget her mother's face as she had opened the door to greet another well-wishing neighbour, only to find her lost son hunched on the doorstep. Her features appeared to melt, losing all definition as they formed themselves into a canvas over which several emotions flashed. At first there was shock, which quickly became anger, then relief, and finally, remorse.

To impress teachers, you will need to use a formal, sophisticated register.

Non-fiction texts can use a personal tone

PAPER 2
Q5

- Q5** 'Social media has provided a new way for us to interact with our peers. In turn, this has led to the creation of a new forum for bullying — the Internet.'

Write a speech to be given at your school, advising teenagers on how to cope with the threat of internet bullying.

In this task, you're writing for a teenage audience, so you'll need to adjust your tone, style and register accordingly.

Your tone should be helpful and friendly, but in this case your register should still be quite formal. Don't use any slang or text speak.

We are a generation that has been raised in the era of social media. Every day, most of us use some form of social media to broadcast our identities. We're telling the world, "This is who I am." That's why cyber bullying can be so upsetting — it can feel like your whole identity is being attacked.

There are many different ways to deal with online bullying. The first thing you need to do is report it. You can usually do this on the social media site itself, but if you don't feel comfortable doing this, you should talk to someone in person. Suffering in silence will only make things worse.

If you find you are the victim of persistent bullying, take steps to block the person who is bullying you from contacting you. It's also a good idea to record the bullying in some way — you could take a screenshot, or even just save the messages somewhere. This will make things much easier to report later.

You're writing to advise teenagers. Use words like "we" and "you" to establish a connection and give your advice calmly, without being patronising.

I don't believe it, she's written an essay! And the crowd goes wild!

You'll be pleased to hear that your audience won't actually be there in the exam room — although I suppose it might be nice to have a group of people to applaud you whenever you craft a particularly good sentence...

Writing Stories

Story-writing is a task that might pop up in paper 1, question 5. You might have to write a short story, or focus on writing a particular bit, like the opening or the ending. It's time to sharpen up those storytelling skills...

Grab your reader's attention from the start

- 1) It's always a good idea to **start** your stories with an **opening sentence** that'll make your **reader** want to **carry on** reading. For example:

You could start with a **direct address** to the reader:

Everybody has a bad day now and again, don't they? Well, I'm going to tell you about a day that was much, much worse than your worst day ever.

Or you could try a description of a particularly **unusual character**:

Humphrey Ward was, without a shadow of a doubt, the most brilliant (and most cantankerous) banana thief in the country.

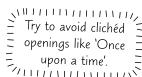
- 2) If you start your story in the **middle of the action**, it'll create a **fast-paced** atmosphere that makes the reader want to find out **what happens next**:

I couldn't believe it. He was gone. "He must be here," I thought to myself as I went through the shed, desperately throwing aside box after box. It was no use. Tanmay had run away, and it was all my fault.

- 3) This example **explains** some of what's happening after a few sentences, which keeps up the **fast pace** of the narrative — so the story stays **interesting**.
- 4) You could also try **prolonging** the mystery to create **tension** in your narrative. Just make sure you **reveal** what's going on before it gets too **confusing** for your audience.
- 5) However you start your writing, you need to make sure it's **engaging** and **entertaining** for the reader — so whatever you do, don't **waffle**.



Grabbing attention had never been a problem for Tallulah.



Try to build the tension from the start

- Q5** Your school is making a creative writing anthology that will be sold to other pupils. You have decided to submit a piece of writing.

Write a story about a trip to the beach.

This story starts in the middle of the action — we don't know who the narrator is or why they're shouting.

The waves drowned out my shouts as they crashed against the rocks with thundering force. I had only closed my eyes for a minute, and now I had awoken to find that Amy was nowhere to be seen. I scanned the deserted beach, searching for any sign of my beautiful daughter.

Amy had been wearing a blue pinafore dress that made her look like Alice in Wonderland. I remembered joking with her about how funny it would be if the Queen of Hearts had suddenly appeared to chase her along the sands. She had merely giggled and returned to the digging project that was taking up all her attention. But where was she now?

Try to keep the tension building as you move on from your opening paragraphs.

This text solves the mystery of what's going on fairly quickly to maintain the pace.

Use key words to show as clearly as possible that you're answering the question.

PAPER 1
Q5

Writing Stories

Make your language and narrative viewpoint fit the task

- 1) Different **word choices** will have different **effects**, so you'll need to pick vocabulary that creates the right **tone** for your story. For example:

The door screeched open and I carefully entered the dingy cellar. Shadows cast by my torch leapt up at me through the gloom.

Words like '**screeched**', '**dingy**' and '**gloom**' make this writing sound **spooky**.

I burst noisily through the thicket of trees and sprinted towards the shore. The men were still chasing me, bellowing threats.

Words like '**burst**', '**sprinted**' and '**chasing**' make this writing sound **exciting** and **dramatic**.

- 2) You also need to think about what **narrative viewpoint** you're going to use (see p.49).
3) A **first-person narrator** uses the pronouns 'I' and 'we', as they're usually one of the **characters** in the story.

I quickly scanned the book for anything that might help. My heart was racing; I knew I needed to work fast.

The first-person narrative makes things more **dramatic** by helping the reader to **imagine** the story is happening to them.

- 4) A **third-person narrator** uses words like 'he' and 'she' to talk **about** the characters from a **separate** viewpoint.

Shamil lit the bonfire carefully, then retreated back a few metres as the feeble fire began to crackle and spit.

The narrator isn't part of the story. This creates **distance**, as the narrative voice and the characters are **separate** from each other.

Use descriptive techniques to make your text engaging

Q5 Write a story suggested by this picture:



Make clear references to the prompt you're given in the question.

Use techniques like alliteration and repeating patterns to add rhythm to your text.

Combine visual imagery with other senses to help the reader imagine they are there with the narrator.

Using figurative language, like similes and personification, will help to make your text more engaging.

This description uses a third-person narrator, so the narrative isn't limited by the rider's perspective.

The sun dipped low beneath the looming, dusky sky. Its daytime glory was reduced to the fading flicker of a tiny ember that only just protruded above the dark horizon.

Down in the valley, the camp hummed with activity: people milled about like ants, erecting tents, cooking meals and lighting fires, the smoke from which crept stealthily up the side of the mound, eventually reaching the rider's nostrils and filling him with the warming aromas of home.

A glance beyond the confines of the camp revealed the open plains beyond, as they bathed in the warmth of the dying light. Come nightfall, these plains would transform from places of refuge into discordant wastelands, answerable only to the laws of nature.

PAPER 1
Q5

Writing Stories

It's important to write a good ending

1) Whether you're asked to write the **end** of a story, or a **different part**, it's still important that you **finish it well** — you want to leave the examiner with a **great impression** of your writing abilities.

2) Here are some **examples** of different ways that you could **end** a story:

- You could finish with an unexpected **plot twist** that will **shock** the reader.
- You could show the **main character** coming to some kind of **realisation**.
- You could create a **cliffhanger** ending by finishing with a **question**. This will leave the reader thinking about what will happen **next**.
- You could have a **neat, happy ending** that will **satisfy** the reader.



Bella had come to the realisation that she was going to need a hair cut.

3) If you find you're running out of time, think up a **quick ending** — make sure you show how the story ends, and finish with a short, **punchy** line.

4) Under absolutely no circumstances use the ending, "And it was all a **dream**."

Try to make your ending as powerful as possible

Q5 Write a story about somebody who made a bad decision.

PAPER 1
Q5

The narrator has had a realisation, which hints to the reader that the story is about to come to an end.

... I knew I should never have stolen the vase. It had been a moment of madness. I had just seen it sitting there, and it looked so beautiful and elegant. All of my problems stemmed from that decision, that single flash of foolishness.

I spent a long time wondering what to do with the vase. I studied it intently. It was too beautiful to discard, too dazzling to keep concealed any longer. Eventually, I made a decision. I took it to the cliff and threw it over, watching it smash on the rocks below. It was an awful sight, but at least my guilty secret was gone forever.

After you've given a satisfying ending, you could go on to add an unexpected twist that leaves the reader with doubt in their mind.

Late that night, the wind was howling around my tent, and the rain was pelting down on the canvas. Suddenly, there was a huge crash of thunder and a blinding flash of lightning. Terrified, I ran out of the tent, only to be greeted by a strange apparition: there, sitting on top of a tree stump, was the missing vase. It was completely whole. Not a single crack was visible on its smooth, shiny exterior. I whirled around and scoured the field for any sign of an intruder. That was when I saw the old, hunched man walking slowly away.

Your final paragraphs should build the tension towards a climax that will resolve the action.

However you end your text, make sure it's exciting and powerful.

"It was all a dream" — the examiner's nightmare...

Seriously — steer as far away as you can from clichéd endings. All they do is prove to the examiner that you haven't thought very hard about your answer, as well as making your story snooze-inducingly boring. Yawn.

Writing Descriptions

For paper 1, question 5 you could be asked to write a description. Your aim is to give your audience a detailed idea about a character or scene, so you'll need to use words to paint a vivid, interesting picture in their mind.

Descriptions are detailed

- 1) Descriptions use strong **visual** language to create an **impression** of a person or place for the reader.
- 2) You **don't** need to include as much **plot** or **action** — focus mostly on **describing** the subject.
- 3) Even though there's no **plot**, you still need to **structure** your writing — e.g. you could start with a **general** description, then go on to describe some more **specific** details.
- 4) The purpose of a description is normally to **entertain** the reader, so you need to adapt your writing **style** accordingly, and keep your **language** interesting.
- 5) **Appealing to the senses** can bring your description to life. Keep your descriptions **varied** though — if you just list lots of the senses, it can feel **repetitive**.
- 6) Descriptions need **detail**. For example, a **character** description might include:

- A character's **physical features**, e.g. hair colour, clothing.
- A character's **personality**, e.g. they could be funny, serious, reserved, extroverted.
- Any other particular **features** that reveal **more** about them, e.g. any nervous habits.
- Your **personal opinion**, e.g. what you like or dislike about them.



Alice had nearly forgotten to describe Maria's habit.

Use language to describe a character or scene

Q5 Write a character description about someone who is intimidating.

You can use the character's habits to create an impression of their personality.

Use figurative language to show off your descriptive skills.

You can write from any narrative viewpoint, as long as it's appropriate to your purpose and audience.

The woman's fingernails tapped impatiently against the wood of the mantelpiece.

She was standing still, but the motion of her perfectly-manicured fingernails, and the impatient huffs of air that were regularly expelled from between her thin lips, made her seem restless and agitated. Somehow she gave off the impression that she never really stopped moving.

She was an angular exclamation mark of a woman, and she stuck out like a sore thumb against our familiar, homely surroundings. She wore her dark hair short; it had been meticulously combed into an unforgiving style that cut into her sharp cheekbones. Her suit was an inky black colour, which only served to emphasise her militantly slender form. When she spoke, her voice was low and commanding, and her expression was set into a permanent frown that was half-angry, half-distracted, and wholly intimidating.

She was the most terrifying person I had ever met.

PAPER 1
Q5

One way to structure your writing is to start with a tiny detail, then expand outwards.

Use the five senses to create a really detailed description.

Don't lose your focus — remember that your answer needs to be about somebody intimidating.

How do you contact the Ancient Egyptians? Write to describe...

You can pull out all the weapons in your descriptive arsenal for this one — go to town with metaphors, similes, alliteration, personification, adjectives, repetition, onomatopoeia, hyperbole — and lists...

Writing Newspaper Articles

Read all about it... paper 2, question 5 might ask students to write a newspaper article... read all about it.

Newspaper articles report events and offer opinions

- 1) A newspaper's main purpose is to inform people about current affairs and other topics of interest.
- 2) Some newspaper articles directly report news. They convey facts about a story or theme, often using an unemotional tone and a sophisticated style to make the information seem accurate and reliable.
- 3) Other newspaper articles offer the viewpoint of the writer on a news story or theme. These are sometimes called commentaries, columns, editorials or opinion pieces.
- 4) As well as informing the reader, commentaries try to entertain their audience by making readers engage with the personality of the writer.

Make sure that your own viewpoint comes across whichever type of article you write.

Commentaries need to engage their audience

- 1) To grab the audience's interest, a commentary might use a personal tone and a conversational style to help convey the writer's opinions and personality.

It seems to me that this lot all need to take a deep breath and stop whinging. Nobody's going to bulldoze our green spaces any time soon — they'll have to spend 25 years making a planning application first.

This uses colloquial words to create a conversational style and sarcasm to convey the viewpoint of the writer.

- 2) Rhetorical techniques (see p.45) are commonly used in commentaries to help get the writer's opinions across forcefully and to encourage readers to agree with the writer.

What happened to the good old days, when the presence of a heap of spuds on the table at dinnertime brought delight all round? Has all this 'health food' nonsense made us forget our faithful starchy friend?

This uses rhetorical questions to engage and persuade the reader.

Articles have particular features

Newspaper articles usually include headlines, straplines and subheadings to engage the reader's attention and convey information clearly.

Headlines tell you, very briefly, what an article is about. Headlines need to capture the audience's interest so that they carry on reading the article.

Subheadings are used to split an article up. Each subheading briefly tells you what the next section of text is about, often in an interesting or humorous way.

SECRET WEDDING FOR DUTTON DUO

Private ceremony for TV's cutest couple

By our showbiz reporter, Jess Shoopeng

Actors Simon Tremble and Katie Davies, stars of the TV series Dutton Manor, married yesterday at a secret ceremony in the Lake District.

LOVE AT FIRST SIGHT

According to insiders, the pair got together just three months ago and their engagement was only announced publicly last week. Thirty close friends and family, including several co-stars, joined them to celebrate, and pop sensation Al Blue performed at the reception.

DIRECTOR IS 'DELIGHTED'

Director of the series, Julian Parker, told The Daily Gossip that he was 'absolutely delighted' for the couple and added that they are 'perfect for each other'. However, he refused to comment on rumours that Simon's character in the show may be killed off when the new series begins in April.

COUPLE TO HONEYMOON IN CARIBBEAN

After their wedding, the couple jetted off on honeymoon to the beautiful island of Anguilla. They will stay at a luxury beach resort for two weeks before returning to London to set up their new home.

Straplines are short statements that expand on the headline. They try to hook the reader, after the headline has got their initial interest.

Articles often start with a short paragraph that gives an overview of the story or theme.

Writing Newspaper Articles

Newspapers have **varying audiences**

- 1) Newspapers are broadly split into two types — **tabloids** and **broadsheets**.
- 2) **Tabloids** (such as *The Sun* and *The Mirror*) tend to focus on more **sensational** topics and people, making their news stories accessible and with a wide appeal.
- 3) **Broadsheets** (such as *The Telegraph* and *The Guardian*) are thought of as more **formal**, ‘high-brow’ journalism — focusing on what are thought to be more sophisticated topics.
- 4) Question 5 will tell you what **form** to write in, e.g. ‘a broadsheet newspaper article’ — make sure you adapt your **tone**, **style** and **register** to the right audience.



“My, what sensational news!”

Most newspapers also publish articles on the internet. If you're asked to write a news article for an online audience, think about how your audience might be different (e.g. younger or with a different level of understanding about the subject), and adapt your writing to suit.

Make sure your article **gives your opinion**

- Q5** ‘You will never be able to get the real feel of a place by taking a guided tour. The true heart of any country lies off the beaten track.’

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

This question is asking you to give your opinion on a topic.

Your headline needs to be short and punchy to engage the reader.

FORGET THE ROAD LESS TRAVELLED

Guided tours are the best way to experience somewhere new.

Use a strapline to summarise the article in an interesting way.

You're giving an opinion, so your tone should be quite personal.

At some point or other, we've all been faced with a travel snob: that particular breed of rough-and-tumble traveller who knows all about where to go, what to see and, most importantly, how to see it. The travel snob thinks that guided tours are for the uncultured bores of this planet. The travel snob believes in travel without a destination. And yet, the travel snob will always find time to tell you about a 'hidden gem' that only they can take you to.

Use rhetorical devices like repetition to make your writing entertaining and persuasive.

Make sure you link your answer to the prompt you're given in the question.

You would think someone so worldly-wise would have realised the irony by now — travel snobs are themselves tour guides. The places that they think are 'off the beaten track' are transported, by their recommendation, right onto 'the beaten track'. They are the one beating the track, leading the tourists away from their well-known honeypot attractions and into 'the heart of things'.

You can use a sarcastic tone to give your writing a sense of personality.

Opinion articles often combine a conversational style with complex sentences and vocabulary.

In the meantime, guided tours are often run by local people, who will frequently have a real treasure trove of local knowledge. How can a throwaway recommendation from an outsider possibly surpass that? Anybody who wants to see the true heart of a country must be guided by the people who live in it.

“Why do you prefer broad sheets?” “I’ve got a really wide bed...”

It's worth having a look at some real newspaper articles as part of your revision. You'll soon start to spot some patterns in the vocabulary and structure that they use, which you can use to help you write a top-notch answer.

Writing Leaflets

Leaflets need to give the reader lots of information in a clear, organised way.

Leaflets can have **varied audiences and purposes**

- 1) Leaflets can have **any** purpose, but they're often used to **advise** (e.g. a leaflet advising the reader to open a savings account) or **persuade** an audience (e.g. to vote for a particular political party).
- 2) They can have a **general audience** (e.g. a leaflet about the importance of healthy eating) or a more **specific audience** (e.g. a leaflet advertising a particular museum or exhibition).
- 3) Leaflets need a **clear structure** to **break up** information. This could include:

- a clear title
- bullet points
- subheadings
- boxes around extra bits of information

It's important to break up the information in a leaflet, but don't waste time in the exam trying to make it look pretty or drawing pictures.

- 4) Leaflets also need to **grab the reader's attention**, so that they **remember** all the information they're given. You can use **language techniques**, such as **lists of three** or **direct address**, to achieve this.

Organise your leaflet in a clear and interesting way

Q5 'Keeping fit as a student is too hard. Gym memberships and exercise equipment are too expensive for young people, and students don't have time to exercise.'

Write the text for a leaflet in which you advise students about how to keep fit.

PAPER 2
Q5

Use a title to catch the reader's attention.

KEEPING FIT THE EASY WAY

Exercise is important for your health, but as a student your time and budget may be limited. Fortunately, there are many cheap, simple, fun ways to keep fit.

WALK THE WALK

Walking costs you nothing, and it doesn't require too much spare time. You could try:

- Walking to a friend's house instead of asking your parents for a lift.
- Planning a longer route to a destination you already walk to.
- Getting off the bus or train a few stops early and walking the rest of the way.

PEDAL POWER

If you own a bike, cycling is an excellent way to keep fit. Look at your council's website to see if there are cycle routes nearby, or plan a safe route on your local roads.

DANCE THE NIGHT AWAY

Dancing can help to maintain your fitness and improve your coordination, regardless of your skill level. Try looking for tutorial videos on the Internet to help you learn.

YOUR TURN...

These are just a few ideas; there are many more options available. Whether it's skipping, skating or salsa, there will certainly be something for you.

You're writing for students, but you should still use a formal register and Standard English.

Use bullet points to break information up for the reader.

Imperatives and direct address create a clear, confident tone.

Alliteration and a list of three emphasise the variety of activities on offer.

Use interesting subheadings to organise your answer and hold the reader's interest.

Short paragraphs can help to break up the information in a text.

And here I was thinking a leaflet was a baby leaf...

Leaflets can be written for a wide variety of different audiences. Make sure your leaflet is adapted to the audience you're given in the question by choosing a suitable writing style that uses appropriate language.

Writing Essays

Essays are informative texts that give a particular viewpoint — they're also the favourite punishment of teachers, professors and angry parents when you refuse to get off your phone during a family meal. Read on for more...

Essays present an **argument** or **opinion**

- 1) Essays usually demonstrate the writer's point of view. They are often **impersonal** and **objective**, so your language usually needs to be quite formal and not too chatty.
- 2) Essays should follow a **logical structure**. They need to have:

- An **introduction** that sets up the **main theme**.
- Well-structured **paragraphs** that clearly convey your arguments.
- A **conclusion** that ties things together.

A good essay will often consider opposing points of view before coming to a conclusion.

Essays can sometimes be more personal in tone — make sure yours fits the audience and purpose you're given in the exam.

- 3) The purpose of essays is usually to **argue**, but they can inform, advise or persuade too.
- 4) You need to make sure you write for the correct **audience** — **essays** usually have quite a **general** audience, but you may have to write for a **particular** person or group of people.

Essays should **analyse** and **conclude**

- Q5** "Rock-climbing helps build strength, encourages teamwork and, most importantly, is fun. It is therefore the ideal sport for an after-school club."

Write an essay to be published in your school newspaper in which you argue your point of view on this statement.

Why Rock-Climbing is the Perfect Sport for Our School

Rock-climbing would be an ideal after-school activity for several reasons: it increases health and fitness, promotes a sense of adventure and helps to forge friendships. Although it has some critics, largely due to its relatively high cost and risk of injury, this essay will outline why the positives far outweigh the negatives.

Firstly, rock-climbing has benefits for both the minds and bodies of students. Not only does it build strength and aerobic fitness due to the physical exertion needed to successfully reach the top, but rock-climbing also builds character. The process of attempting a route, failing, yet trying again until you succeed, is a highly effective way to develop resilience. Participating in rock-climbing therefore stretches students' physical and mental limits, teaching them invaluable skills which they could apply to many parts of their lives.

Even if you consider both sides of the argument, stick to one clear opinion throughout.

Discourse markers like 'firstly' guide the reader through the text, making the argument easy to follow.

You don't need to create any suspense — you can give your point of view in your title or introduction.

Your language should be formal and impersonal because it is for a school newspaper, but you still need to convey a viewpoint.

In the real answer, you would go on to include several more paragraphs and finish with a conclusion that sums up your opinion.

I wrote an essay about Belgian desserts — it was a load of waffle...

Essays are pretty straightforward when it comes down to it — just present your views clearly and include an introduction, some well-structured paragraphs and a conclusion. It's a sure recipe for exam success.

Writing Speeches

A speech needs to be powerful and moving. You should aim to have an emotional effect on the people who are listening. See if you can reduce them to tears with your carefully crafted sermon. Go on, I dare you...

Speeches need to be **dramatic** and **engaging**

- 1) **Speeches** are often written to **argue** or **persuade**, so they need to have a **dramatic**, **emotional impact** on their audience.
- 2) One way to make a speech persuasive is to give it an effective **structure** — arrange your points so that they build **tension** throughout your answer, then end with an **emotive** or **exciting** climax.
- 3) Make sure that your points are **linked smoothly**, so that the audience can follow your speech easily.
- 4) You can use **language techniques** to make your writing **engaging** and **persuasive**:

These accusations are hateful, hurtful and humiliating.

Alliteration and the use of a **list** of three adjectives make this **sound** strong and angry.

Persuasive language techniques like these are known as rhetorical devices — see page 45.

*Do we truly have no other option?
The current situation is a disgrace!*

Rhetorical questions and **exclamations** engage the reader and make your writing sound more like **spoken language**.

- 5) Remember that speeches are **spoken**, not read. Try to use techniques that are effective when they're spoken **out loud**. It's also important to end with a clear **sign-off**, such as '**it's been a pleasure talking to you today**'.

Your speech should **make people think**

- Q5** 'The practice of keeping animals in zoos cannot be allowed to continue. It is inhumane and encourages the use of animals as mere entertainment.'

Write a speech to be delivered at an animal welfare conference, in which you persuade your audience to agree with your point of view on this statement.

Start off by addressing your listeners directly and announcing the reason for your speech — show that you've understood your purpose and audience.

Ladies and gentlemen, I have called you here today to defend the practice of keeping animals in captivity. I believe that zoos represent a positive presence in this country.

The vast majority of modern British zoos are focused on conservation and education.

To my mind, these important values are worth preserving. It is essential that we give our youngsters a sense of awareness about the world around them. We must impress upon the youth of today the need to protect endangered species and habitats. Zoos can help us to do this. Modern zoos offer extensive opportunities for these kinds of educational experiences: there are interactive exhibitions, talks from conservationists and live question-and-answer forums that will help to educate our young people.

Vary the lengths of your sentences to show pauses and emphasis.

You could use repetition to increase the dramatic impact of your speech.

Zoos can help us inspire a generation with the importance of conservation. Zoos can help us raise awareness of environmental issues. Zoos can help us by providing a space in which we can work together to build a safer, greener and more ecologically friendly world.

PAPER 2
Q5

Try to use lots of personal pronouns like 'I', 'you' and 'we' to engage your audience.

The word 'must' creates a confident tone.

Use rhetorical devices like lists of three to make your argument sound more forceful.

Ladies, gentlemen, and assorted zoo animals...

There are lots of famous speeches throughout history — you could try looking at some of the techniques they use. Luckily for you, your speech doesn't have to impress a crowd of people, just a few picky examiners...

Writing Letters

Letters are always addressed to a particular person or group of people. This means that they have very specific audiences, so it's super important that you tailor your letter to suit that audience...

Letters need to **start** and **end** correctly

- 1) If you're asked to write a **letter**, look at the **audience** to decide how **formal** your register should be.
- 2) If the letter is to someone you **don't** know well, or to someone in a position of **authority**, keep it **formal** with a **serious** tone. This means you should:

- Use **formal greetings** (e.g. 'Dear Sir/Madam') and **sign-offs** (e.g. 'Yours sincerely' if you've used their name, 'Yours faithfully' if you haven't).
- Use **Standard English** and **formal vocabulary**, e.g. you could use phrases like 'In my opinion...' or 'I find this state of affairs...'

Letters should start with the address of the sender, the address of the recipient and the date.

- 3) If the letter is to someone you **know**, or someone who **isn't** in a position of authority, you might use a more **conversational** style, although it should still be fairly **formal**. This means you should:

- Start with your reader's **name**, e.g. 'Dear Jenny', and **sign off** with 'best wishes' or 'warm regards'.
- Make sure you still write in **Standard English** (so no **text speak** or **slang**) and show the examiner that you can use interesting **vocabulary** and **sentence structures**.

State your **viewpoint** clearly

- Q5** You have read a newspaper article which states:
'International travel is not worth the cost.'

Write a letter to the newspaper in which you argue for or against this statement.

Dear Sir or Madam,

I read with dismay your recent article regarding international travel.

As a regular traveller myself, I strongly disagree with your assertion that international travel is not worth the cost. The benefits of international travel far outweigh the expenses incurred: it broadens the mind, adds to your wealth of experience and heightens your awareness of the world around you.

The article claims that UK holidays are cheaper and provide similar benefits. If you are not deterred by the threat of drizzle, perhaps that is true. To me, however, it is worth spending a fraction more to avoid wasting your holidays sheltering from the British rain.

Yours faithfully,

Ms Karen Samuels

This letter is for somebody in a position of authority, so it uses a formal greeting and sign-off.

Formal language like this helps to set the right tone for your letter and shows that you've understood your audience.

You need to make your viewpoint on the statement clear.

Introducing a counter-argument, then contradicting it, can help to build up your argument.

Your answer would need to be longer than this in the exam, with a few more paragraphs that support your argument.

PAPER 2
Q5

A love letter has a very specific purpose and audience...

...but you probably won't be asked to write one in the exam. You will need to pay attention to purpose and audience though. Make sure your letter completes the task in the question and is in an appropriate style.

Writing — Knowledge Organiser

AOS

These two pages will summarise all of the key knowledge you need from this section. Make sure you know it inside out.

Purpose

Every text has **at least one** purpose.

- 1 **Informative texts** — are usually clear & accessible with a formal register.
- 2 **Advisory texts** — often unbiased, with a calm tone & formal register.
- 3 **Texts that argue** — usually have a clear structure & a serious tone.
- 4 **Persuasive texts** — often have a conversational tone & emotive language.
- 5 **Entertaining texts** — usually have a light-hearted tone & an engaging style.

Match your **tone, style, register & structure** to your purpose.



Audience

Adapt your tone, style & register to **suit** your audience:

Audience characteristic	How it might affect your writing
Age	<ul style="list-style-type: none"> Younger audience — light-hearted tone. Older audience — formal, serious register & complex style.
Relationship with reader	<ul style="list-style-type: none"> Familiar audience — friendly tone & conversational style. Unknown audience — impersonal tone & formal register.
Expertise	<ul style="list-style-type: none"> General audience — accessible language. Expert audience — very formal register & specialist language.

Some questions will tell you exactly who your audience is, but sometimes you'll have to work out your audience from the question prompt.

Writing Stories

Techniques

Language — establish the tone of your story, e.g. use words like 'burst' or 'sprinted' if you want to create a **dramatic** tone.

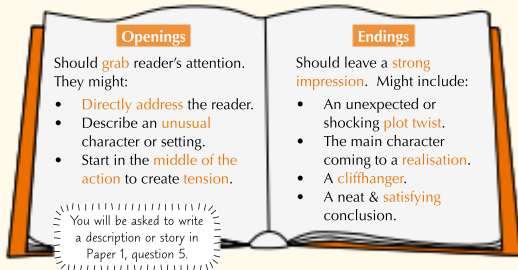
Avoid clichés.

Use **techniques** to **interest** the reader, e.g. alliteration, metaphors or personification.

Take a look at pages 37-48 for more language techniques.

Narrative viewpoints can have different effects:

- 1 **First person** — 'I' or 'we'.
Creates personal connection with reader.
- 2 **Third person** — 'He', 'She' or 'They'.
More detached viewpoint.



Writing Descriptions

You might have to describe a **person** or **place**:

- You could start by giving an **overview**, then give **specific details**.
- Don't just focus on **physical features** — describe a character's **personality** / a setting's **atmosphere**.
- Use **sensory language** — but don't be repetitive.
- You could also give **your opinion** on what you're describing.



Newspaper Articles

- News articles **inform** people about current affairs — use facts, an unemotional tone & sophisticated style to seem **reliable**.
- Commentaries** give **opinions** — use a conversational style to entertain, or rhetorical techniques to **persuade**.

Articles usually have:

Headlines —
a short, snappy summary

Straplines — a short statement
that expands on the headline

Subheadings —
split article into sections

Two types of newspaper

- Tabloids** — focus on more sensational topics. Use accessible language.
- Broadsheets** — focus on more sophisticated topics. Use more formal language.

You could be asked to write any of the forms of non-fiction on this page in paper 2, question 5.

Leaflets

- Give lots of information in an **organised** way.
- Usually **advise** or **persuade**.
- Aimed at specific or general audiences.
- Use a **clear structure** to break up information:

- | | |
|---|---|
| <input checked="" type="checkbox"/> a clear title | <input checked="" type="checkbox"/> bullet points |
| <input checked="" type="checkbox"/> subheadings | <input checked="" type="checkbox"/> boxes |

- Should **grab** the reader's attention & be memorable.

Speeches

- Written to **argue** or **persuade**.
- Have a dramatic, emotional effect on the audience.
- Structured to build **tension** — end with an emotive or exciting climax.
- Use **rhetorical devices**, e.g. rule of three, hyperbole.
- Use **techniques** that are effective when **said aloud**, e.g. alliteration and rhetorical questions.
- Important to end with a clear **sign-off**, e.g. "It's been a pleasure".

Essays

- Make an **argument** / give an **opinion** & come to a **conclusion**.
- Purpose is usually to **argue**, but can also advise, inform or persuade.
- Audience is usually **general**, but can be **specific**.
- Often **impersonal** & **objective** tone
- Have a **logical structure**:

- | |
|--|
| <input checked="" type="checkbox"/> introduction — sets up the main theme |
| <input checked="" type="checkbox"/> paragraphs — cover the pros or cons of argument |
| <input checked="" type="checkbox"/> conclusion — ties argument together |

Whichever type of text you write, you should use interesting vocabulary & sentence structures to pick up marks for AO6.

Letters

Should always begin with your **address**, the address of the recipient and the **date**.

Directed at a particular **person** or **group** of people — level of **formality** depends on the **audience**:

Formal letters

- For people you don't know well.
- Formal register & **serious** tone.
- Formal greetings (e.g. "Dear Sir/Madam") & sign-offs (e.g. "Yours sincerely/fairly").



Informal letters

- For people you know.
- More **conversational** style.
- Informal greetings (e.g. "Dear Jenny") & sign-offs (e.g. "best wishes").



Both types of letters use Standard English — no slang.

EXAM TIP

Finally — someone wants to know my opinion...

In paper 2, question 5, you will have to argue or explain your view on a topic, so it's important to know what your opinion is before you start writing. Then, clearly maintain this stance throughout.

Revision Summary

And that's your lot for **Section Four** — have a go at these questions to see how much you really know.

- Try these questions and tick off each one when you get it right.
- When you're completely happy with a topic, tick that off too.

Purpose and Audience (p.60-63) ☐

- 1) What would be the purpose of an answer to this question?
Write a short story about a lost pet. ☐
- 2) True or false?
You never have to work out the audience in a writing question — it will be stated for you explicitly every time. ☐
- 3) Why might an advert for children's breakfast cereal have more than one audience? ☐
- 4) What three things do you always need to match to your purpose and audience? ☐
- 5) How might you adapt your writing to match the following audiences?
 - a) A close friend
 - b) A group of young people who don't know about the subject you're writing about
 - c) An adult who is an expert in the subject you're writing about☐

Writing Stories and Descriptions (p.64-67) ☐

- 6) Give two ways in which you could start a story so that it's engaging for the reader. ☐
- 7) Rewrite this sentence so that it has a first-person narrative viewpoint.
Frances skulked down the hallway, delaying her arrival at her Maths classroom. ☐
- 8) Give one effect of using a third-person narrative viewpoint. ☐
- 9) Write down three words which could create the following tones in a story:
 - a) humorous
 - b) romantic
 - c) unhappy☐
- 10) Which of these would be good ways to end a story?
 - a) A question that creates a cliffhanger.
 - b) An unexpected plot twist to shock the reader.
 - c) And they all lived happily ever after.☐
- 11) Imagine you are writing a story with the title *The Missing Painting*. Briefly describe:
 - a) The general tone of the story
 - b) Your choice of narrative voice
 Give a reason for each of your choices. ☐
- 12) True or false? *You don't need to include as much plot or action when writing a description.* ☐
- 13) Suggest one way you might structure a description to keep the reader interested. ☐
- 14) If you're asked to write a description of a character, you might describe their physical features.
 - a) What's another thing you could describe about them?
 - b) Write a brief description of a famous person.☐

Revision Summary

Writing Articles and Leaflets (p.68-70) ☐

- 15) Briefly describe the tone and style of the following types of newspaper article:
- a) News report ☐
 - b) Commentary ☐
- 16) Give two features that you could include in a newspaper article. ☐
- 17) a) What is a broadsheet newspaper? ☐
- b) What is a tabloid newspaper? ☐
- 18) How should your style of writing be different in an article for a teen magazine, and an article for a broadsheet newspaper? ☐
- 19) Name two structural features that you could use to break up information in a leaflet. ☐
- 20) True or false?
If you are asked to write a leaflet in your English exam, you should spend time making it look nice by drawing pictures and using colour. ☐

Writing Essays, Speeches and Letters (p.71-73) ☐

- 21) Briefly explain the logical structure you should use when writing an essay. ☐
- 22) What tone should you use in an essay to be read by members of the local council? ☐
- 23) Imagine you've been asked to write an essay about whether sports lessons should be compulsory.
- a) Write down one argument in favour of compulsory sports lessons. ☐
 - b) Write down one argument against compulsory sports lessons. ☐
- 24) What is usually your main purpose when you're writing a speech? ☐
- 25) Give one difference between a speech and an essay.
 How might this difference affect the way a speech is written? ☐
- 26) Briefly describe the tone and style you would use for:
- a) a formal letter ☐
 - b) an informal letter ☐
- 27) Write down an example opening and ending for:
- a) A letter to a local councillor, arguing in favour of building a new shopping centre near where you live ☐
 - b) A letter to a named teacher, asking for an extension on your homework deadline. ☐

Sample Exam — Paper 1

These two pages show you some example questions that are like the ones you'll see in paper 1 — the source to go with questions 1-4 is on p.80. First have a good read through the source and the questions, then have a look at the handy graded answer extracts we've provided on pages 81-89.

Question 1 asks you to find some information

- Q1 Read again lines 12 to 19 of the source.
List **four** things from this part of the text about the baby.

[4 marks]

Question 2 is about the writer's use of language

- Q2 Look in detail at lines 1 to 11 of the source.
How does the writer use language here to describe Mabel's life in Alaska?
You could include the writer's choice of:
- words and phrases
 - language features and techniques
 - sentence forms.

[8 marks]

Question 3 is about the structure of the whole text

- Q3 Now think about the **whole source**.
This text is from the beginning of a novel.
How has the writer structured the text to interest you as a reader?
You could mention:
- what the writer focuses your attention on at the beginning
 - how and why the writer changes this focus throughout the source
 - any other structural features that interest you.



The attempt at structuring the text to interest the audience hadn't been entirely successful.

[8 marks]

Sample Exam — Paper 1

Question 4 asks for a personal response to the text

Q4 Focus this part of your answer on the last part of the source, **from line 20 to the end**.

A student, having read this section of the text, said: "The writer makes it really clear how Mabel is feeling. It makes me feel the emotions she's feeling too."

To what extent do you agree?

In your response, you could:

- write about your own feelings on reading the passage
- evaluate how the writer created those feelings
- support your opinions with references to the text.

[20 marks]

Question 5 asks you to do some creative writing

Q5 You are going to enter a creative writing competition.

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

Either:

Write a description suggested by this picture:



Or:

Write a story that is set in a cold place in winter.

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

[40 marks]

How are you going to find out the writer's purpose? Alaska.

Ha ha. Sigh. The good news is that you don't have to answer these questions yourself, because I've done it for you. Read on for some sample answers, which will give you an idea of what you need to write in your exam.

Exam Source

Here's the text to go with the questions on pages 78-79. It's an extract from the opening of *The Snow Child* by Eowyn Ivey, a novel which was published in 2012, but is set in 1920. In the novel, a woman named Mabel and her husband, Jack, have moved to the cold, remote Alaskan wilderness to start a new life.

Make sure you always read the contextual information you are given about the source (see above) — it can help you make sense of the text.

Wolverine River, Alaska, 1920

Mabel had known there would be silence. That was the point, after all. No infants cooing or wailing. No neighbor children playfully hollering down the lane. No pad of small feet on wooden stairs worn smooth by generations, or clackety-clack of toys along the kitchen floor. All those sounds of her failure and regret would be left behind, and in their place there would be silence.

- 5 She had imagined that in the Alaska wilderness silence would be peaceful, like snow falling at night, air filled with promise but no sound, but that was not what she found. Instead, when she swept the plank floor, the broom bristles scratched like some sharp-toothed shrew nibbling at her heart. When she washed the dishes, plates and bowls clattered as if they were breaking to pieces. The only sound not of her making was a sudden 'caw, cawwww' from outside. Mabel wrung dishwater from a rag and looked out the kitchen
- 10 window in time to see a raven flapping its way from one leafless birch tree to another. No children chasing each other through autumn leaves, calling each other's names. Not even a solitary child on a swing.



- There had been the one. A tiny thing, born still and silent. Ten years past, but even now she found herself returning to the birth to touch Jack's arm, stop him, reach out. She should have. She should have cupped the baby's head in the palm of her hand and snipped a few of its tiny hairs to keep in a locket at her throat.
- 15 She should have looked into its small face and known if it was a boy or a girl, and then stood beside Jack as he buried it in the Pennsylvania winter ground. She should have marked its grave. She should have allowed herself that grief.

It was a child, after all, although it looked more like a fairy changeling. Pinched face, tiny jaw, ears that came to narrow points; that much she had seen and wept over because she knew she could have loved it still.



- 20 Mabel was too long at the window. The raven had since flown away above the treetops. The sun had slipped behind a mountain, and the light had fallen flat. The branches were bare, the grass yellowed gray. Not a single snowflake. It was as if everything fine and glittering had been ground from the world and swept away as dust.

- November was here, and it frightened her because she knew what it brought — cold upon the valley
- 25 like a coming death, glacial wind through the cracks between the cabin logs. But most of all, darkness. Darkness so complete even the pale-lit hours would be choked.

- She entered last winter blind, not knowing what to expect in this new, hard land. Now she knew. By December, the sun would rise just before noon and skirt the mountaintops for a few hours of twilight before sinking again. Mabel would move in and out of sleep as she sat in a chair beside the woodstove. She would not pick up any of her favorite books; the pages would be lifeless. She would not draw; what would there be to capture in her sketchbook? Dull skies, shadowy corners. It would become harder and harder to leave the warm bed each morning. She would stumble about in a walking sleep, scrape together meals and drape wet laundry around the cabin. Jack would struggle to keep the animals alive. The days would run together, winter's stranglehold tightening.
- 30

- 35 All her life she had believed in something more, in the mystery that shape-shifted at the edge of her senses. It was the flutter of moth wings on glass and the promise of river nymphs in the dappled creek beds. It was the smell of oak trees on the summer evening she fell in love, and the way dawn threw itself across the cow pond and turned the water to light.

Mabel could not remember the last time she caught such a flicker.

Graded Answers — Question 1

You'll be pleased to hear there are some relatively easy marks on offer for question 1. Get to know the question on p.78, then have a squizz through the stuff on this page — by exam day you'll be ready to go.

Include the **right number of facts**

- 1) **Question 1** asks for **four** things about the **baby**, and there are **four marks** available. That means you get one mark for **each** thing that you write down about the baby.
- 2) Careful though — all your facts need to come from **lines 12-19**.
- 3) It's also important to **check** every fact carefully — anything that's **inaccurate** or not directly about the **baby** won't get a mark.
- 4) There's no need to **analyse** your facts or add any extra information — you just need to show that you can **find** information from the text.

This question is a great way to pick up four marks — as long as you read and follow the instructions.

Here's a **grade 4-5** answer

- 1 It was "tiny".
- 2 It looked like "a fairy changeling".
- 3 It was the reason Mabel and Jack moved to Alaska.
- 4 Mabel kept some of its hair in a locket.

The first two answers are about the baby, and they're taken from the right part of the text, so they'd get a mark each.

This isn't mentioned in lines 12-19, so it wouldn't get a mark.

This isn't true — make sure you read the text carefully so your answers are accurate.

This is a **grade 6-7** answer

- 1 It was "born still and silent".
- 2 It had "tiny hairs".
- 3 It had pointy ears.
- 4 Mabel is upset about the baby.

These three answers would get a mark each.

This doesn't make a point about the baby — it's about Mabel's feelings, so it wouldn't get a mark.

And here's a **grade 8-9** answer

- 1 It was born ten years ago.
- 2 It had a "small face".
- 3 It had a "tiny jaw".
- 4 It was buried in Pennsylvania.

All four answers would get a mark.

For question 1, it's fine to paraphrase instead of directly quoting.

Channel your inner Labrador — it's fact-fetching time...

Read the text carefully and make sure your facts answer the question — before you know it, you'll have 4 marks in the bank. For extra pointers on this question, scan the snazzy QR code.



Graded Answers — Question 2

Question 2 (take a look back at p.78) is a tad trickier. Luckily, I've prepared some lovely sample answers...

Pick out key language features and explain their effects

- 1) **Question 2** tests how well you can explain the **effects** of the **language** used in the extract.
- 2) The sample question asks you specifically about the language used to describe **Mabel's life** — so you shouldn't write about the language used to describe **anything else**.
- 3) You need to use **P.E.E.D.** for this question — every point you make should be backed up with an **example** that's fully **explained** and **developed** (see p.11).
- 4) You also need to use a range of **technical terms** to describe the writer's techniques.
- 5) To get top marks, you should use the **bullet points** under the question to guide what you write about:

- The effect of specific **words and phrases**, such as how specific verbs are used (see p.40-41).
- **Language features and techniques**, such as metaphors, similes and onomatopoeia (see p.39 & 42).
- The effect of different **sentence forms**, such as short or long sentences (see p.54-55).



Grant didn't need P.E.E.D. — he knew he could rely on his friends to back him up.

Make sure you read each question carefully — this question is only asking about language, not structure.

- 6) You **don't** need to write about **every** bullet if you don't think there is anything relevant in the extract.

Here's a grade 4-5 answer extract

The writer says "the broom bristles scritch'd like some sharp-toothed shrew nibbling at her heart". This shows that Alaska isn't as "peaceful" as Mabel expected. The shrew eating her heart makes it sound like she isn't enjoying her life in Alaska.

The first sentence in the second paragraph is very long, which shows how significant silence is to Mabel's life in Alaska. The writer compares the silence to "snow" and "air", which makes it feel like her life is empty.

This emptiness is different to the "clackety-clack" (which is onomatopoeia) and "hollering" of the first paragraph, which makes the silence seem even more like it's an important part of Mabel's life.

There is a raven "flapping its way from one leafless birch tree to another" too, which makes you feel like something bad is going to happen.

It's great to include quotes, but try to keep them short.

This starts to discuss the effect of the language on the reader.

It's important to mention techniques like this, but you need to write more about the effect they have, too.

This last paragraph doesn't seem relevant to the question — it needs to be clearly linked back to Mabel's life.

- 1) This answer makes some good points about how the writer uses **language** to **describe** Mabel's life.
- 2) It could be improved by **explaining** the **effect** of the language more fully, as it's not always **clear** how the examples are relevant to the **question**.
- 3) It could also do with using more **technical terms** — it only uses **one**, and it doesn't explain the **effect** it has very well.

Graded Answers — Question 2

Here's a **grade 6-7** answer extract

The writer uses a short, direct first sentence to introduce the idea that the most prominent thing about Mabel's life in Alaska is how silent it is: "Mabel had known there would be silence."

The language used in this extract implies that Mabel finds this "silence" threatening and uncomfortable. The verb "scritched" sounds like a small animal clawing the "plank floor", which emphasises Mabel's uneasiness. The word is also onomatopoeic, so it interrupts the "silence", but in a way that's painful and upsetting. The writer is emphasising that the "promise" of peace Mabel hoped to find in Alaska has not been fulfilled; instead, she has been left unhappy.

The image of the solitary raven and the "leafless" trees links Mabel's surroundings with the idea of lifelessness. This increases the overall negative tone of the passage, which leaves the reader with a strong impression that Mabel's life is unhappy.

Referring to the writer shows that you understand they chose to use this language for a reason.

Good use of a brief quote to back up a point.

It's really good to focus on the effects of specific words.

It's important to keep linking the answer back to the question.

- 1) This answer makes some good points about the **effects** of the language the writer has chosen, which are **backed up** with appropriate quotations and **linked back** to the question.
- 2) It could be improved by mentioning even more **language features** or **techniques**.

This is a **grade 8-9** answer extract

This extract uses sensory verbs to create images of childhood: verbs such as "wailing" and "hollering" suggest a loud, frenetic atmosphere. This is contrasted sharply with the "silence" of Alaska, which is mentioned twice, at the beginning and end of the first paragraph. This contrast has a jarring effect on the reader, and suggests that Mabel's life in Alaska is characterised by a sense of emptiness and loss.

The writer also uses onomatopoeic verbs such as "scritched" and "clattered" to suggest that the "silence" in Alaska makes any noise seem unnaturally loud and unpleasant, and to bring the reader into the uncomfortable life that Mabel leads. These verbs are used in combination with the vivid simile of a shrew "nibbling" at Mabel's heart, which emphasises her discomfort and suggests that, instead of the peace she had hoped to find, Mabel's life is deeply unhappy.

The writer uses direct speech only once in this extract, when there is "a sudden 'caw, cawww'" from a raven. The intrusiveness of this direct speech is emphasised because of the hard 'C' sound at the beginning of each word. Because the speech feels so out of place, the reader starts to empathise with the intrusion Mabel feels at the noise. This further emphasises the discomfort of her life.

This answer uses a good range of short quotes to back up the points it makes.

It's important to focus on the effect that the language has.

Uses a technical term for a language technique, then fully explains it.

This answer stays focused on the question throughout.

- 1) This is a **really good** answer. It makes several points about the writer's **choice** of language and the **effect** it has, and then **develops** each point fully.
- 2) It also uses complex **technical terms** correctly and supports each point with relevant **quotations**.

It's like my mother always says: "Watch your language!"

P.E.E.D. is absolutely the way to go here if you want to get a top grade — so make sure that each point you make is backed up, explained and developed well. For more tips, scan this code.



Paper 1 Q2 Video

Graded Answers — Question 3

Question 3 is all about the structure of the text, but don't worry — there will be absolutely no mention of scaffolding or iron girders. We'll just toddle through until we've built up your knowledge... brick by brick...

Think about **how** the text is **put together** and the **effect** this has

- 1) Question 3 is about the **structure** of the text — you need to talk about **how** the writer has used structure to make the text more **interesting** to read.
- 2) This question covers the **whole text**, so make sure you talk about the **overall structure** of the extract as you're answering the question.
- 3) However, you should also comment on more specific things, like **changes** in **perspective** — aim to comment on a **range** of structural features.
- 4) To get top marks, you should use the bullets to **guide** what you write about:

- You could write about the **beginning** of the text, and why the writer chooses to start by focusing on Mabel's **present-day life**.
- You could comment on the **overall structure** of the text, by talking about how the writer **changes** what she's focusing on throughout the extract, and the **effect** that this has on the reader.
- Any **other** structural features that interest you — this could include **anything else** you spot, such as repeated **images** or places where the text focuses on something **specific**.

Don't forget to use P.E.E.D. (see p.11) — every point you make needs to be backed up, explained, and developed.

Here's a **grade 4-5** answer extract

In the first paragraph, the writer tells you that there is "failure and regret" in Mabel's past, but it doesn't tell you why straight away. This keeps you interested to find out more.

The writer next writes about what Mabel thought Alaska would be like before she arrived there, then compares it to what it's actually like now that she lives there. This is interesting because it shows how it is different from how she thought it would be.

It then talks about the past, ten years ago, when she had a baby "born still and silent". It makes you feel sorry for Mabel and helps you understand why she wanted to move away from other people.

Next the writer writes about the future, as Mabel explains what her life will be like over the coming winter. So it goes from present to past to future, which is an interesting structure.

This answer references the question by explaining why the text is interesting, but it could be more specific.

A better technical term could be used here, such as 'contrasts'.

This would be better if it made it clear why she wanted to move away from other people.

This sums up the overall structure, but it needs developing further. It also might have been clearer to mention this at the beginning of the answer.

- 1) This answer describes some **structural features** of the text and starts to comment on the **effect** they have.
- 2) However, it doesn't go into enough **detail** about how the structure helps to grab the **reader's interest**, or **fully develop** why the writer's choice of structure is **effective**.

Graded Answers — Question 3

Here's a **grade 6-7** answer extract

The writer moves from a description of Mabel's present life in Alaska to a recollection of the past, then finally to her fears about the future. This is an unusual structure that helps the reader to understand Mabel, and so engages their interest.

In the first and second paragraphs the focus is on the silence of the present, which emphasises Mabel's sense of "failure and regret". This grabs the reader's attention by making you wonder why Mabel has moved to such a bleak place and what has caused her "regret".

These questions are answered in the third paragraph, in which the writer describes Mabel's memory of having a stillborn baby "Ten years past". This focus on the past highlights why Mabel feels "failure and regret" and increases the reader's sympathy for Mabel.

In the last section of the extract the focus is shifted to the future as Mabel thinks about the winter to come. This change in focus is emphasised by repetition; in lines 29-34, the verb "would" is repeated, which continually focuses the reader on what Mabel is sure will happen. By directing the reader's attention to the future and Mabel's certainty about what it will bring, the writer makes the reader want to continue reading to find out if she's right.

This is a strong opening that sums up the overall structure.

This explains an effect of the structure, but could go into more detail about why this would interest the reader.

Good focus on answering the question.

This comments on how the focus changes throughout the extract.

This answer could be developed more fully to explain **how** each element of structure holds the reader's **interest**.

This is a **grade 8-9** answer extract

The passage has a complex non-chronological structure, which seems to follow Mabel's train of thought. This gives the reader an insight into Mabel's mind, which creates interest by building empathy for the character.

The overall structure shifts from present, to past, to future and back to present. However, within this structure the present intrudes time and time again, for example "Now she knew". This constantly brings the focus of the text back to Mabel's current situation, which serves both as a reminder of the monotony of her life, and as a means of highlighting her dread of the winter to come. In this way, the structure simultaneously holds Mabel (and the reader) frozen in time whilst propelling her relentlessly towards the future she fears, creating a narrative tension which intrigues and engages the reader.

This impression is furthered by the recurrent references to nature that punctuate the narrative. The weather outside is currently "flat" and still, but it promises cold "like a coming death" and "glacial wind". This hint of coming crisis builds the tension in the narrative, which keeps the reader gripped.

High-level vocabulary makes this answer stand out.

This makes an interesting point about the large-scale and smaller-scale structure of the passage...

... and then fully explains its effect.

This explains how the structure helps maintain the reader's interest.

This is a **really good** answer — it makes several **original** points about the structure and its effect. The points are **fully developed** to explain **how** the structure helps to hold the reader's **interest**.

Sledgehammers out — we've a structure to demolish...

As long as you remember to link structural features to their effect on the reader, you'll smash paper 1, question 3. Scan here for a video on this question with even more exam-busting tips.



Paper 1 Q3 Video

Graded Answers — Question 4

Question 4 (see p.79) is worth a whopping 20 marks, so it's worth spending some time figuring out how best to answer it. Handily, that's exactly what these pages are for. It's almost like we planned it...

Write about **whether you agree** with the statement and **why**

- Question 4 is about **evaluating** how **effective** the text is.
- The sample question gives you a **statement**, which has two parts to it — you need to give **your opinion** on how the writer shows **Mabel's feelings**, and how this makes **you feel**.
- You also need to state how much you **agree** or **disagree** with the statement.
- Use **P.E.E.D.** (see p.11) and make sure you include **technical terms** to get top marks.
- The bullet points under the question give you some **guidance** about what you could include in your answer:

- You could write about **your own feelings** as you read the text.
- You could talk about the **techniques** the writer uses to **create** these feelings, i.e. the **language** or **structural devices** they use.
- The question specifically mentions using **quotes** in your answer, so you need to include plenty of relevant **evidence** for every point you make.



Timmy always found enough evidence when evaluating a text.

Here's a **grade 4-5** answer extract

Overall, I agree with the student. I mostly feel the same emotions Mabel is feeling, and I think the writer makes it really obvious how she's feeling.

Mabel feels frightened of the winter, and especially of the "darkness". The description of the "few hours of twilight" each day makes you imagine what it would be like not to see daylight for months, so you can start to understand Mabel's feelings of fear and anxiety.

The writer also suggests that Mabel is unhappy. She does this by making the Alaskan winter seem very uncomfortable, with the "glacial wind through the cracks" in the walls and "wet laundry" everywhere.

Some of the words rhyme, which sounds really repetitive, so it makes it seem like Mabel's life is monotonous. The way the words sound makes me feel bored and dull too.

This is good — it gives an opinion on the statement.

This starts to address how the text makes the reader feel.

This could be developed by writing about how these phrases help the reader feel what Mabel is feeling.

This is a good point about language and its effect, but it needs a clear example from the text and more explanation.

- This answer starts to **comment** on how Mabel **feels**, and how the text makes the **reader** feel.
- However, some of the points in this answer need to be **developed** further by explaining **how** the writer's choice of language and structure **affects** the reader.
- Every point should also be backed up with a good **example** from the text.

Graded Answers — Question 4

Here's a **grade 6-7** answer extract

I strongly agree with the student that the writer makes you feel how Mabel feels. She uses descriptive techniques to create a very strong sense of the atmosphere of Mabel's life and emotions.

This shows that you've thought about the extent to which you agree with the statement.

Mabel is "frightened" by winter, and the writer uses vivid language to show and emphasise this feeling. For example, the writer compares the winter to "a coming death" to show the danger Mabel thinks she is facing, then reinforces this impression using violent words such as "choked" and "stranglehold". This use of powerful descriptive vocabulary helps me to imagine myself in Mabel's position and feel her fear.

This paragraph picks out specific language features and comments on their impact.

The writer also suggests that Mabel feels powerless in the face of her fears. The verbs "would stumble" and "would struggle" indicate her hopeless feelings regarding the winter to come. This description of the winter months helps the reader to empathise with Mabel and the inevitable difficulties that her future will bring.

This shows that you're thinking about the effect of the text on the reader.

- 1) This answer focuses on how the writer uses language to create a **vivid impression** of how Mabel is feeling.
- 2) It uses a range of relevant **quotes** as evidence, and **develops** points by relating them to the effect on the **reader**.

This is a **grade 8-9** answer extract

To an extent I agree with the student's statement. The focus of the passage shifts from the dismal external landscape to an oppressive interior of "shadowy corners" and "wet laundry". This highlights to the reader how trapped Mabel feels by the "stranglehold" of the encroaching winter. Her home, which should be a place of safety, has become a place of fear, surrounded by "darkness" and vulnerable to "glacial winds". The writer describes common sensations like darkness and cold, which the reader can easily recognise. This makes Mabel's feelings seem very clear, and helps me to empathise with her plight.

This shows an understanding of how the text's structure affects the reader's response.

This explains how the language used conveys Mabel's feeling and affects the reader.

However, it also seems that this bleak depiction of winter is a result of Mabel's attitude, which lessens the extent to which I empathise with her feelings. The repetition of "would not" to describe her lack of activity hints at her negative mindset, which is reinforced by the short, blunt sentence on line 39. By contrasting Mabel's lack of hope with Jack's "struggle", the writer implies that there are more proactive responses to the hardships of winter, and suggests that Mabel's dread is at least partly irrational.

Keep referring back to the statement to make sure your answer is focused.

The second paragraph makes a well-developed counter-argument.

- 1) This is a **top grade** answer — it gives an answer that clearly responds to the **statement** in an **original** way.
- 2) It has a clear **structure**, and its points are backed up with relevant **quotes** and **examples**.

To agree or not to agree, that is the question...

It doesn't matter if you agree with the statement or not. The important thing is that you back up all your ideas with quotations and evidence. To watch a video with more tips, scan here.



Paper 1 Q4 Video

Graded Answers — Question 5

Question 5 is your chance to get creative. You'll have a choice of two tasks — go for whichever one you feel most inspired by, but make sure you don't waste too much time deciding. See p.79 for the full question.

Include lots of description in your answer

- To write a good answer to this question, you need to match your writing to the **form**, **purpose**, and **audience** in the question.
 - The **form** needs to be either a **description** or a **story**. Think about the kind of **language** and **writing structures** that work well for these forms (see pages 64-67).
 - For both tasks, it's a piece of **creative writing** that's being **judged**, so the **purpose** is to **entertain** the judges. You need to use a range of sophisticated **vocabulary** and **language techniques**, and a **structure** that grabs and holds the judges' interest.
 - Your **audience** is mentioned explicitly in the question — it's a panel of **judges** who are the same **age** as you. You need to **adapt** your language, tone and style so that it's **appealing** to a teenage audience.
- There are also loads of marks on offer for **spelling**, **punctuation** and **grammar** in this question, so it's really important to write **accurately** and **clearly** (see p.16-17).

Here's a grade 4-5 answer extract

All these extracts are from answers to the **second** task in question 5 on page 79 — writing a wintry story.

The small house stood on its own, surrounded by fir trees and rocks. Snow had gathered against the walls in deep piles. It did not look very inviting, but to Anneka it was the most welcome sight in the world. She had got lost in the woods and she had been worried that she would have to spend the night outside in the forest, which was freezing cold and as scary as a spider's nest.

Anneka walked towards the door and knocked. To her surprise the door swung open and she could see inside the house. She saw a single room with a fire burning in the fireplace and a table set for two, with hot food piled high on the plates. There was only one thing missing from the scene, there were no people inside.

Anneka walked tentatively into the room and began to warm her hands in front of the fire, wondering where the people who lived in the house had gone. The room looked as if someone had just stepped out, but the only path Anneka had seen was the one she had come along, and she had not passed anyone else. Surely they couldn't have just disappeared?

This sets the scene, but it could do with some more imaginative description.

It's good to use descriptive techniques like similes, but this one isn't very original and it doesn't really create the right tone.

The punctuation in this sentence isn't quite right — a colon would fit better.

This is a good piece of descriptive vocabulary.

This sets up a mystery, which makes the reader want to know what has happened.

- This answer has a fairly clear **structure** and gets straight into the story.
- However, it lacks **description**, and the **vocabulary** isn't very varied. It could also be made more **exciting** or **complex** for its teenage audience.

Graded Answers — Question 5

Here's a **grade 6-7** answer extract

Robin lowered the axe he had been using to chop wood and peered towards the mountains, his eyes squinting in the sharp orange glow of the slowly setting sun. He was sure he had seen a movement up there, a flash of scarlet against the sparkling white of the snow-capped peaks. But who would be mad enough to venture into the mountains at dusk, in winter, with snow and freezing temperatures forecast that night?

Robin sighed wearily, deciding that it must have been his imagination playing tricks on him, as it so often did out here in the mountains.

A low, ominous rumble echoed down the valley, interrupting his thoughts. Robin froze momentarily, listening intently, then snapped into action, frantically gathering his tools as the sound grew louder and closer.

The avalanche roared destructively and unstoppable towards his isolated home.

This uses the opening sentence of the story to set the scene nicely.

This answer uses interesting language to make the descriptions more vivid and to entertain the audience.

This uses the senses to help the reader to imagine the scene.

The change of pace creates excitement in this story.

- 1) This has a clear **structure**, uses good **descriptions** and builds **interest** for the reader.
- 2) It could be improved by using more **complex** sentence structures and a **wider range** of punctuation.

This is a **grade 8-9** answer extract



Scan here for a full-length version of this answer.

I surfaced suddenly from a fitful sleep, the skin on my forearms tingling with an instinctive awareness that something was wrong. There — that noise again! A skittering, scrabbling, scuffling noise in the far corner of the dimly lit room. I sat up in bed, the quilt clutched to my chest with stone-numb hands, my breath forming foggy billows in the chilly air.

The sun was just rising; its feeble light trickled through the window, fractured into myriad rainbows by the intricate whorls and fingers of ice on the frosty pane. As a brighter beam pierced the gloom, I gasped. There, huddled by the door, a young wolf cub gazed at me with sorrowful, strangely human eyes. His tawny fur was matted with blood, as rich and red as the morning light that now illuminated it fully.

I eased myself out of the wooden bunk, crouched down on the splintered floorboards and held out a trembling hand towards the cub. He gazed at me uncertainly, then slowly, slowly, he stretched forward and snuffled at my fingers, his breath as warm and ticklish as a damp feather duster.

This beginning immediately sets the tone and atmosphere by creating tension.

This uses a first-person narrator to establish a strong connection with the reader.

Vivid description and interesting vocabulary help to set the scene.

Unusual imagery helps to set this answer apart.

- 1) This has a structure that **interests** the reader by **slowly revealing** what's going on.
- 2) It's also packed with interesting **imagery** and unusual **vocabulary** to make it more **entertaining** to read, which helps it to fit the **purpose** and **audience** of the question.

[Error 404: Creativity not found.]

Paper 1, question 5 is your chance to really get your creative juices flowing. Make sure your writing is entertaining and audience-appropriate to score the top marks. For extra hints, scan here.



Paper 1 Q5 Video

Sample Exam — Paper 2

These two pages show you some example questions that are like the ones you'll see in paper 2 — the sources to go with questions 1–4 are on pages 92–93. First have a good read through the sources and the questions, then have a look at the handy graded answer extracts we've provided on pages 94–103.

Question 1 asks you to identify if statements are true or false

Q1 Read the first part of **source A**, from lines 1 to 17.

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

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

- | | | |
|---|--|--------------------------|
| A | Lisa made her first batches of soup with her parents. | <input type="checkbox"/> |
| B | Lisa wasn't initially excited about making and selling soup. | <input type="checkbox"/> |
| C | Lisa's parents liked the first sample of soup she made them try. | <input type="checkbox"/> |
| D | Lisa's aunt didn't like throwing food away. | <input type="checkbox"/> |
| E | Lisa's parents thought the business was a great idea from the start. | <input type="checkbox"/> |
| F | People were surprised by Lisa working at such a young age. | <input type="checkbox"/> |
| G | Lisa's dad wasn't very good at negotiating with farmers. | <input type="checkbox"/> |
| H | Lisa chose working on her business over spending time with friends. | <input type="checkbox"/> |

[4 marks]

Question 2 is about summarising information

Q2 You need to refer to **source A** and the **whole of source B** for this question:

Use details from **both** sources. Write a summary of the differences between Lisa Goodwin's parents and the parents of the Victorian street sellers.

[8 marks]



Sooner or later, Lisa was going to realise she needed a smaller spoon.

Sample Exam — Paper 2

Question 3 is about the writer's choice of language

Q3 You now need to refer **only** to **source B**, from lines 1 to 20.

How does the writer use language to describe her loneliness?

[12 marks]

Question 4 asks you to compare writers' viewpoints

Q4 For this question, you need to refer to the **whole of source A** together with **source B**, the interview with the nut seller.

Compare how Lisa Goodwin and the nut seller convey their different attitudes to work and childhood.

In your answer, you could:

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

[16 marks]

Question 5 asks you to explain your viewpoint

Q5 "More children should get a job before the age of sixteen. Part-time work would teach children valuable skills that they don't learn in school."

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

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

[40 marks]

Revision — slightly better than being a Victorian street seller...

It's a tricky ol' exam and no mistake. Just this time though, we've done it for you. Have a good look through the sources on pages 92-93 and our graded answers that follow, and you'll be more than a match for it.

Exam Source A

Here is exam source A, to go with the questions on pages 92-93. It's an autobiographical article written by a young entrepreneur (a person who starts up a business) for a newspaper in the 1990s.

Setting up SouperStar — From Soup Pan to Soup Stand

Lisa Goodwin recalls how she set up her first business at the age of eight.

Remember to read the contextual information you are given about each source.

When I first told my parents that I wanted to sell soup, I must have been about eight years old — like most sensible parents, they thought I was joking. That weekend, I'd been at my aunt's house helping her harvest vegetables from her garden. It had been a bumper year, and we'd been staggering back and forth, shifting armfuls of all sorts of things into the house. With my aunt, not a single thing could go to waste, so we set about making soup. Gallons of the stuff. We were surrounded by steaming and bubbling pots and pans, and the air was thick with scents of leek and potato, carrot and coriander and spicy butternut squash. Anyway, when my parents didn't take me seriously, I went straight to the fridge to dig out one of the soups my aunt and I had made — it was cream of mushroom, I think — and they absolutely lapped it up. "See!" I said, smiling. So it was then that SouperStar was born.

From day one I couldn't wait to get stuck in. My parents would dutifully help me select produce, whizz up batches of soup and drive me here, there and everywhere so that I could set up shop. I would go to school fairs, farmers' markets — anywhere that would have me. Dad was my champion haggler. He'd barter with local farmers to get crates of carrots or potatoes at rock-bottom prices. If he could get anything for free, well, that was even better! I think a lot of people were bemused by the sight of this young kid, buying produce and selling soup, and my parents put up with it because they thought that I would grow out of it at some stage. While other kids my age were glued to the TV or playing in the park, I was peeling vegetables and frying croutons.

I begged and pleaded with my parents to let me be home-schooled, as I wanted to dedicate more time to the business, but they insisted I should have a "normal" childhood, and fill my head with "necessary" stuff like formulae and equations. A few years later, and I was sitting my O levels* — but instead of panicking over revision, I was, of course, dreaming up new recipes. With all my exams passed and done with, I wanted to press on and really dedicate myself to SouperStar. I think at this point my parents genuinely realised how determined I was, and they began to take it a lot more seriously too.

I struck upon the idea of selling soup at our local train station during the winter months — there was a constant stream of customers all in desperate need of something that would warm up their hands and fill their bellies. Before long, I was hiring extra staff in order to open up soup stands in other nearby train stations and Mum was coming up with advertising slogans and snazzy package designs (her years of marketing experience came in pretty handy here). As the business grew and grew, Mum and Dad couldn't keep up with all the support I needed, so it made sense for them to get even more involved. Mum reduced her hours at work and Dad quit his job entirely. Fast-forward to today, and I'm the managing director of one of the most successful food companies in the area.

Of course, financially, it's worked out well for us (thanks must go to my parents for the initial investment, not to mention being old enough to buy the wine for my French onion soup!), but for me it was never the dream of becoming a millionaire that got me started or even kept me going. It was the passion for building a great business based on great food — and that remains at the heart of SouperStar today.

Glossary

* O levels — the qualifications that preceded GCSEs, with examinations taken at the age of 16.

Exam Source B

This is exam source B, which consists of two interviews from the 1840s conducted with children who work as street sellers. These articles, alongside many others like them, were published in a newspaper to highlight the plight of the poor in London.

The first interview is with a young girl who sells flowers, and is an orphan.

- "Mother has been dead just a year this month; she took cold at the washing and it went to her chest; she was only bad a fortnight; she suffered great pain, and, poor thing, she used to fret dreadful, as she lay ill, about me, for she knew she was going to leave me. She used to plan how I was to do when she was gone. She made me promise to try to get a place and keep from the streets if I could, for she seemed to dread them so much. When she was gone I was left in the world without a friend. I am quite alone, I have no relation at all, not a soul belonging to me. For three months I went about looking for a place, as long as my money lasted, for mother told me to sell our furniture to keep me and get me clothes. I could have got a place, but nobody would have me without a character*, and I knew nobody to give me one. I tried very hard to get one, indeed I did; for I thought of all mother had said to me about going into the streets. At last, when my money was just gone, I met a young woman in the street, and I asked her to tell me where I could get a lodging. She told me to come with her, she would show me a respectable lodging-house for women and girls. I went, and I have been there ever since. The women in the house advised me to take to flower-selling, as I could get nothing else to do. One of the young women took me to market with her, and showed me how to bargain with the salesman for my flowers. At first, when I went out to sell, I felt so ashamed I could not ask anybody to buy of me; and many times went back at night with all my stock, without selling one bunch. The woman at the lodging house is very good to me; when I have a bad day she will let my lodging go until I can pay her. She is very kind, indeed, for she knows I am alone. What I shall do in the winter I don't know. In the cold weather last year, when I could get no flowers, I was forced to live on my clothes, I have none left now but what I have on. What I shall do I don't know — I can't bear to think on it."

The second interview is with a young girl who sells nuts.

- "It's in the winter, sir, when things are far worst with us. Father can make very little then — but I don't know what he earns exactly at any time — and though mother has more work then, there's fire and candle to pay for. We were very badly off last winter, and worse, I think, the winter before. Father sometimes came home and had made nothing, and if mother had no work in hand we went to bed to save fire and candle, if it was ever so soon. Father would die afore he would let mother take as much as a loaf from the parish. I was sent out to sell nuts first: 'If it's only 1d.** you make,' mother said, 'it's a good piece of bread.' I didn't mind being sent out. I knew children that sold things in the streets. Perhaps I liked it better than staying at home without a fire and with nothing to do, and if I went out I saw other children busy. No, I wasn't a bit frightened when I first started, not a bit. Some children — but they was such little things — said: 'O, Liz, I wish I was you.' I had twelve ha'porths*** and sold them all. I don't know what it made; 2d. most likely. I didn't crack a single nut myself. I was fond of them then, but I don't care for them now. I could do better if I went into public-houses, but I'm only let go to Mr. Smith's, because he knows father, and Mrs. Smith and him recommends me. I have sold nuts and oranges to soldiers. I was once in a great crowd, and was getting crushed, and there was a very tall soldier close by me, and he lifted me, basket and all, right up to his shoulder, and carried me clean out of the crowd. He had stripes on his arm. 'I shouldn't like you to be in such a trade,' says he, 'if you was my child.' He didn't say why he wouldn't like it. Perhaps because it was beginning to rain. Yes, we are far better off now. Father makes money. I don't go out in bad weather in the summer; in the winter, though, I must. I don't know what I shall be when I grow up. I can read a little. I've been to church five or six times in my life. I should go oftener and so would mother, if we had clothes."

Glossary

* a character — a reference

** d. — pence

*** ha'porths — half-pennys' worth

Graded Answers — Question 1

Not too much to write for question 1... in fact you don't have to write anything at all. Remind yourself of the question on p.90 then get stuck into this stuff to see how it's done.

You need to **pick out the true statements**

- Question 1 gives you **eight** statements about a part of one of the sources — you have to pick out which statements are **true**.
- Only **four** of the statements are true, and there are **four marks** available — so you need to shade in **four boxes**.
- Always make sure you've shaded in **exactly** four boxes. If you've shaded in the statements that you're **sure** about and you still haven't shaded in four, have a **guess** at the others — you might get them right.
- This sample question is about **lines 1-17** of **source A**, so you only need to look at that part of the text to find the answers.
- Read the statements **carefully** as they might be about something that is **implicit** — something that isn't stated outright, but is **implied** by what the text says.
- You should aim to get **all four marks** on this question.



Well I'm all out of ideas, lads. I took eight statements from this fella and it looks like only half of them are true.

Here's a **grade 4-5** answer

This answer has spotted **two** of the true statements — **D** and **F**.

This is true — the text says Lisa's aunt believed that "not a single thing could go to waste". This implies that she wouldn't want to throw any food away.

This is false — the text says "From day one I couldn't wait to get stuck in", so she was excited from the very beginning.

- | | | |
|---|--|-------------------------------------|
| A | Lisa made her first batches of soup with her parents. | <input type="checkbox"/> |
| B | Lisa wasn't initially excited about making and selling soup. | <input type="checkbox"/> |
| C | Lisa's parents liked the first sample of soup she made them try. | <input type="checkbox"/> |
| D | Lisa's aunt didn't like throwing food away. | <input checked="" type="checkbox"/> |
| E | Lisa's parents thought the business was a great idea from the start. | <input type="checkbox"/> |
| F | People were surprised by Lisa working at such a young age. | <input checked="" type="checkbox"/> |
| G | Lisa's dad wasn't very good at negotiating with farmers. | <input type="checkbox"/> |
| H | Lisa chose working on her business over spending time with friends. | <input type="checkbox"/> |

Make sure you shade in the boxes carefully, or you might not get the marks.

This is true — the text says "people were bemused" at her working because she was a "young kid". The word "bemused" shows that they were confused and surprised.

This is false — the text says Lisa's dad was her "champion haggler". This implies he was good at negotiating with farmers.

Graded Answers — Question 1

This is a **grade 6-7** answer

This answer has spotted **three** of the true statements — **D**, **F** and **H**.

- | | | |
|---|--|-------------------------------------|
| A | Lisa made her first batches of soup with her parents. | <input type="checkbox"/> |
| B | Lisa wasn't initially excited about making and selling soup. | <input type="checkbox"/> |
| C | Lisa's parents liked the first sample of soup she made them try. | <input type="checkbox"/> |
| D | Lisa's aunt didn't like throwing food away. | <input checked="" type="checkbox"/> |
| E | Lisa's parents thought the business was a great idea from the start. | <input type="checkbox"/> |
| F | People were surprised by Lisa working at such a young age. | <input checked="" type="checkbox"/> |
| G | Lisa's dad wasn't very good at negotiating with farmers. | <input type="checkbox"/> |
| H | Lisa chose working on her business over spending time with friends. | <input checked="" type="checkbox"/> |

This is false — the text says that her parents initially thought she was "joking".

This is true — the text says that instead of "playing in the park" as other children did, Lisa was "peeling vegetables". This shows that she was making soup instead of playing with other children.



Sigh... all this playing in the park is OK, I suppose, but I'd really rather be peeling vegetables you know.

And here's a **grade 8-9** answer

This answer has spotted all **four** of the true statements — **C**, **D**, **F** and **H**.

- | | | |
|---|--|-------------------------------------|
| A | Lisa made her first batches of soup with her parents. | <input type="checkbox"/> |
| B | Lisa wasn't initially excited about making and selling soup. | <input type="checkbox"/> |
| C | Lisa's parents liked the first sample of soup she made them try. | <input checked="" type="checkbox"/> |
| D | Lisa's aunt didn't like throwing food away. | <input checked="" type="checkbox"/> |
| E | Lisa's parents thought the business was a great idea from the start. | <input type="checkbox"/> |
| F | People were surprised by Lisa working at such a young age. | <input checked="" type="checkbox"/> |
| G | Lisa's dad wasn't very good at negotiating with farmers. | <input type="checkbox"/> |
| H | Lisa chose working on her business over spending time with friends. | <input checked="" type="checkbox"/> |

This is false — the text says that she made her first batches of soup whilst visiting her aunt's house.

This is true — the text says that Lisa's parents "absolutely lapped it up". This phrase implies they ate it quickly and with enthusiasm.

Our dog could sniff out porky pies from a mile away...

Yep — you'll need to become a human lie detector. Sit down, strap in and start cross-examining the correct part of the text. For a video on how to interrogate this question, scan this QR code.



Paper 2 Q1
Video

Graded Answers — Question 2

It's time for question 2 (take a look back at p.90). Better get your thinking cap on...

Pick out information from both sources

- Question 2 is testing your ability to pick out information from **both** sources, then **summarise** it to show the **similarities** or **differences** between them.
- The sample question asks you to pick out information about the **parents** that feature in the sources — make sure your points focus on the parents, and not **anything else**.
- You need to **summarise** the **differences** between the parents. This involves making a **point** about each of the parents, backing it up with good quotations as **evidence**, then clearly **explaining** how this shows a difference between them.

Use **PEED** (see p.11) and make sure you include **technical terms** to get top marks.



It wasn't immediately obvious what was so funny, but Cynthia just went with it.

- You could then **develop** your points, e.g. by linking different points together or offering insights into **why** the parents are different.
- To get top marks, you also need to **infer** information from the texts — this means picking out the things that **aren't immediately obvious** about the parents. Try to make a few **inferences** that you can explore **in depth**, rather than listing lots of **brief, simple** ones.
- You can use certain **phrases** to show the **examiner** when you are making an **inference** — e.g. 'you can infer from this' or 'this might suggest that'.

Here's a grade 4-5 answer extract

The nut seller's parents are poor as they are described as "badly off" and sometimes they have to go to bed early to save money. Lisa Goodwin's parents seem to be well off. This difference means that the nut seller's parents expect their daughter to go out to work rather than go to school. On the other hand, Lisa Goodwin's parents don't expect Lisa to go out to work and even "insisted" that she stay in school.

The flower seller's mother is dead and the text doesn't mention her father. Her mother worried about her a lot as it says she used to "fret dreadful". Both Lisa Goodwin's parents are alive and helped her out a lot with her business.

The nut seller doesn't know what she wants to be when she grows up, whereas Lisa Goodwin wants to "dedicate" herself to her business.

This is a good use of a short quotation to back up the point.

This needs a quote or an example to back up the point.

This is good — it shows that a comparison is being made.

There needs to be an explanation here of how the sets of parents are different.

This final sentence isn't related to the question, so it wouldn't get any marks.

- This answer gives **some differences** between the parents in the two sources.
- It would be better if **all** the points were backed up with **quotes** or **examples** from the text.
- The points could also be **developed more**, e.g. by giving thoughtful insights into the reasons **why** the parents are different.

Graded Answers — Question 2

Here's a **grade 6-7** answer extract

The nut seller's parents are a working-class couple living in 19th-century London, who have been "badly off", though the child feels they are "better off now". However, the child is expected to contribute to the household income, even "if it's only 1d.". The nut seller says she was "sent out", which suggests to me that her parents forced her to work.

This contrasts with Lisa Goodwin's parents, who do not seem to have any financial worries as they were able to provide Lisa with "the initial investment" for her business. Unlike the nut seller's parents, Lisa's parents didn't expect their daughter to work at a young age; in fact they thought she was "joking" when she suggested starting her own business.

Before she died, the flower seller's mother was worried about her daughter being on "the streets", which shows she was concerned for her safety. Lisa Goodwin's parents just wanted her to have a "normal childhood" and go to school. This shows the differences between the time periods the two sets of parents were living in, and their levels of wealth.

Good use of short, relevant quotes to support the points.

Clear signalling of inference.

This answer makes inferences about the parents — it comments on the thoughts and actions of the parents that aren't directly stated.

This is good — it explains the differences by showing awareness of the context in which the texts were written.

This answer makes several **good points**, and uses **relevant quotes** to back **everything** up.

Here's a **grade 8-9** answer extract

The parents of the nut seller and the parents of Lisa Goodwin have very different attitudes to their own needs and their child's employment. The nut seller's parents are a poor, working-class couple living in 19th-century London. The child recounts how they were "very badly off" in recent winters, but that they are "far better off now". Despite this apparent improvement in their income, the child is still "sent out" to work to contribute to the household income. Lisa's parents, by contrast, need no extra support. They dutifully sacrificed their careers to support their daughter's ambitions. Lisa's parents prioritise her ambitions over their own, whereas the nut seller's parents prioritise survival over their child's future prospects. The Goodwins' greater wealth lets them give their daughter freedoms the nut seller is denied.

The mother of the flower seller demonstrates a very different attitude to the parents of Lisa Goodwin. She expresses deep concern for her child's safety through her plea that she should "keep from the streets". Lisa Goodwin's parents, however, are concerned at her desire to work so young and perceive her greatest need is to have a "normal childhood". Once again, this demonstrates the very different situations of the sets of parents: the flower seller's mother is destitute and dying, and thinks only of her child's safety. Lisa Goodwin's parents have the luxury of being able to be concerned about the extent of their child's education.

This is great — a point is made straight away.

This is an interesting interpretation of the differences between the parents — it makes a perceptive inference about the Goodwins.

This clearly compares the parents in each source.

Higher level vocabulary and sentence structures help to make this a top level answer.

This answer makes **well-developed** points, backs them up with **good evidence** and makes an interesting link to the **social** and **historical context** of the texts in order to explore the differences between the parents.

"Summing up" sounds an awful lot like maths to me...

Fear not — there are no calculations involved in this question. You'll need to pick out and comment on information from two sources though. For some audiovisual assistance, scan code.



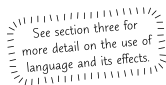
Paper 2 Q2
Video

Graded Answers — Question 3

Verily, in thy quest to slay the examination thou hast reached the third question. Journey to page 91 to reacquaint thyself with thine enemy, then unsheathe thy biro and scream “En garde!” at question 3.

Think about the writer's choice of words

- 1) Question 3 is about **how** the writer has used **language** to **describe** something.
- 2) Make sure you read the question **carefully** — in this example, you're only supposed to write about **lines 1 to 20** from source B.
- 3) The sample question is about how the writer uses language to **describe** her loneliness — so think about the **effect** of the language used, and how it **influences** the reader.
- 4) To analyse language for this question, you should comment on things like:



- The effect of specific **words and phrases**, such as how certain verbs are used (see p.40-41).
- **Language features and techniques**, such as rhetorical devices (see p.39-45).
- The effect of different **sentence forms**, such as short or long sentences (see p.54-55).

- 5) Make sure you use a range of **technical terms** to describe the writer's techniques, and keep your vocabulary **varied** and **interesting**.



No language technique was going to help Dad get Alex off to sleep.

Here's a grade 4-5 answer extract

The flower seller describes her loneliness and the terrible things that have happened to her in the first person. This helps the reader understand how the girl must be feeling because it is told directly from her point of view.

The flower seller uses strong, emotional language to explain why she is lonely by describing the death of her mother. For example, she says that her mother "suffered great pain" and "knew she was going to leave me". This makes you feel sorry for the mother, as she was in pain, but also for the flower seller as it makes you think about how you would feel knowing you were about to become an orphan.

The flower seller shows how lonely she feels when she says "I was left in the world without a friend." This is a really effective way of making you feel sorry for her and the situation she's in.

Try to avoid repeating yourself in your answer — even if you want to make a similar point, try to phrase it differently.

This paragraph makes a point, then backs it up with an example and some explanation.

This paragraph refers to a good piece of evidence about loneliness, but it needs to explain how the language affects the reader.

- 1) This clearly answers the **question** — all the points are about how the language **describes** the flower seller's loneliness, and the **effect** of these language choices.
- 2) There's room for improvement though — some of the points could do with more **examples**, and the answer could **explain how** the language influences the reader more clearly.

Graded Answers — Question 3

Here's a **grade 6-7** answer extract

The writer immediately shows the flower seller's loneliness through the opening of the interview, which the flower seller begins by stating "Mother has been dead". This blunt phrase instantly creates a sense of loss, which encourages the reader to view the flower seller as lonely.

The repetition in the flower seller's story emphasises how isolated she feels after her mother's death. She uses several similar phrases, such as "left in the world without a friend", "I am quite alone" and "not a soul belonging to me", to reinforce how desolate she is. This makes the reader feel sorry for her, because after the tragedy of her mother's death, the girl has no one to turn to.

The flower seller doesn't say how old she is, but the concern her mother feels for leaving her daughter alone — she "seemed to dread" the thought of her daughter on the streets — suggests that she is too young to look after herself. This makes the flower seller's isolated position, without anyone to care for her, seem even more sorrowful.

This is really focused on how the language is used to describe the flower seller's loneliness.

This is good — a language technique has been spotted, then the effect of it has been explained and developed.

Making inferences is great — this demonstrates to the examiner that you've read the text carefully and have really thought about its meaning.

This answer makes some **interesting inferences** about the **effects** of the language on the reader, but it could be improved by using more **technical terms** and higher-level **vocabulary**.

This is a **grade 8-9** answer extract

The first-person narrative makes the reader feel like they are being spoken to by the child, increasing the emotional appeal of her story. Her personal voice allows readers to see the nuances of her feelings; when she emphasises how "alone" she is, without "a soul" to help her, her solitude becomes clear. This humanises her loneliness, so it resonates more with readers.

The flower seller uses language to emphasise that loneliness causes her practical problems as well as being emotionally distressing. In line 8, the girl explains how "nobody" would give her a place to stay, as "nobody" would give her a reference. The repetition of this word highlights her utter isolation, as she lacks the connections to find shelter.

With her final words, the flower seller admits that she "can't bear" to think about the future due to her total isolation and destitution: she has sold all her possessions and has no one to turn to. This uncertain and desperate ending leaves the reader feeling despondent and helpless, allowing them to experience a little of the girl's lonely plight for themselves.

Sophisticated vocabulary makes this answer perceptive and detailed.

It's really good to focus on specific words and the effect they have.

This is great — it analyses the influence of the language on the reader in depth.

This answer makes some interesting and **original points** about the **purpose** of the article. Including details like this will really **impress** the examiner — just make sure that they are **relevant** to the question.

I know some 'effective' language to describe homework...

Focus on the correct part of the text here, and the battle is half won. Then you can go through P.E.E.D. (see page 11) and vanquish this question once and for all. For more battle tips, scan here.



Paper 2 Q3
Video

Graded Answers — Question 4

Question 4 is worth a whopping 16 marks. Take a look back at the question on page 91, then have a read through these answers. You might just pick up some tips that will save your life... well, help you out a bit.

Compare the writers' different points of view

- Question 4 is about what the writers **think** about work and childhood, as well as **how they show** what they're thinking.
- There are some handy bullet points to guide you — make sure you read them **carefully** and cover what they **ask for** in your answer.

- You could identify what the writers' **attitudes to work and childhood** are, and clearly **compare** them.
- You could also compare **how** the writers have shown their attitudes to work and childhood, i.e. the **words, phrases and language techniques** they've used.
- You should back up every point you make with relevant **evidence** from the text — using **short quotations** is a great way to do this.



Follow our soup advice for exam success.

- Make sure you focus on their attitudes to **work** and **childhood**, not anything else.
- The question is also asking you to **compare**, so make sure you **link** the two writers' attitudes together using words and phrases such as 'however', 'in contrast' and 'whereas'.

Here's a grade 4-5 answer extract

Lisa wanted to work during her childhood, as she says that she "couldn't wait to get stuck in." On the other hand, the nut seller doesn't seem bothered about working and says that "Perhaps" it's "better than staying at home."

Lisa uses chatty language to talk about her childhood and the work she did, for example she calls herself "this young kid". This shows that she was keen to work when she was young, but she thought it was unusual. The nut seller is different. She "didn't mind" working, and she thinks it's normal for children to be working as she says that she "knew children that sold things in the streets."

The nut seller does what she's told to do by her parents when it comes to work. She was "sent out to sell nuts". Lisa Goodwin does the opposite. She tries to tell them what to do as she wanted to stop going to school and start work instead.

This paragraph makes a good, simple comparison, backed up with quotes as evidence.

A better, more technical term to write about informal, conversational language would be "colloquial".

The example doesn't clearly show what the explanation is saying.

This isn't true — she wanted to be home-schooled. Read the text carefully to make sure you understand what it's saying.

- This answer mentions some different **attitudes** and starts to comment on how **language** is used to **show** the attitudes.
- However, it could go into more **detail** by using more **examples**, and **explaining** them more clearly and accurately.

Graded Answers — Question 4

Here's a **grade 6-7** answer extract

Lisa's enthusiasm for work comes out through her strongly positive, upbeat tone and colloquial language; she describes how even as a child she would work "anywhere that would have" her, and the slang word "whizz" indicates how much she enjoyed making the soup. The attitude she demonstrates to her childhood is that she just wanted to work, rather than have the "normal childhood" that her parents wanted for her. The quotation marks she uses when she talks about "necessary" education show that she is being ironic and doesn't think the education is necessary at all.

Using technical terms correctly will get you marks.

The answer makes clear comparisons.

The nut seller, however, works because she has to rather than through a personal desire to work, and she seems unenthusiastic about her employment. This is shown by her less positive tone and more reserved style. She says that she "didn't mind" selling nuts and that it is simply "better than staying at home". She shows that, to her, a normal childhood is spent working in the streets like the other children she knew who were all "busy" working.

This paragraph consistently covers all the bullet points — what the writers' attitudes are, how they're conveyed and good quotes are used to back up the point.

This answer is good, but to really wow the examiner, try to include some **innovative** points...

This is a **grade 8-9** answer extract

Lisa's passion and positivity about her work are conveyed through her informal style, and colloquialisms such as "whizz up" and "snazzy". This conversational language portrays Lisa as someone who has a confident and easy-going attitude to work. She also uses humour to engage the reader, ending the piece with a joke about needing her parents to "buy the wine". This humour gives the text warmth, and demonstrates Lisa's zeal for work.

This answer picks out some of the more subtle attitudes to work and childhood shown by the writers.

Lisa also shows a proud and arrogant attitude to her work and childhood. The bemusement she describes causing as a "young kid" working shows her pride in having worked amongst adults, and her disdain for "necessary" education shows her arrogance. She seems to believe that a "normal childhood" was not right for her, and that her parents' insistence upon it was tiresome.

This develops the point by going into more depth about her attitude to work.

In sharp contrast to Lisa Goodwin, the nut seller "must" work. Her unenthusiastic attitude regarding work itself comes out through her more resigned tone: she says that it is "better than staying at home". However, she does seem to be motivated by a desire to make more money. Her tone becomes more animated when describing her ideas about how she "could do better".

The nut seller shows her naive attitude to working as a child through the device of a story: she recalls her encounter with a soldier who wouldn't want his own child "in such a trade", but she thinks that is because it was "beginning to rain". It seems clear that the soldier is concerned for her safety, but she doesn't comprehend the danger she is in because of her youthful innocence.

This is a perceptive point — it makes an inference about the situation instead of just taking the writer's words literally.

The source, the whole source and nothing but the source...

- (1) Look at all of both sources before you answer Paper 2, question 4. (2) Make comparisons.
- (3) Niftily join your ideas up with linking words. Voila! To see these steps in more detail, scan.



Graded Answers — Question 5

Question 5 is the Big Daddy of paper 2, so make sure you leave plenty of time to write your answer. Take a look back at the question on page 91, then enjoy the feast of non-fiction writing before you...

Adapt your writing style to the question

- For question 5 you need to **respond** to the statement, by giving your **own perspective** on the value of part-time work for children under 16.
- You need to match your writing to the **form**, **purpose** and **audience** you've been given in the question.

It doesn't matter whether you agree or disagree with the statement as long as your answer is engaging and well-structured.

- The **form** is a broadsheet newspaper article — so you could write in the style of an **opinion piece** and include a **headline**, a **strapline** and **subheadings**.
- The **purpose** is to **explain** your point of view, but as you're responding to a statement you could do this by making an **argument** for your viewpoint.
- The **audience** isn't mentioned specifically, but you can **work it out**. It's a broadsheet newspaper article about work for teenagers, so it's likely to be read by **adults** with children who are under 16.

See pages 68-69 for more about writing newspaper articles.

- It's also important to think about the **structure** of your writing, especially the **opening** and **ending**. You need to **link** your paragraphs together clearly, too.
- Don't forget there are 16 marks on offer for **spelling**, **punctuation** and **grammar** for this question — it's really important to write **accurately** and **clearly** with a good range of **vocabulary** (see p.16-17).

Here's a grade 4-5 answer extract

NO PART-TIME JOBS FOR UNDER-SIXTEENS

I think that children under the age of 16 shouldn't get a part-time job. Although some people might argue that having a job teaches children about the value of money, time management and working as a team, I don't think that this is the case.

Firstly, most children already have good time management skills. Schools start at 9 am, and some even earlier than this, so arriving on time to lessons is already second nature to most children. Why should children have a part-time job when they already know how to manage their time? Secondly, most children have been working as a team since primary school. From sports teams in P.E., to group projects in Science, school teaches children how to work together from a very young age. Why should children give up their weekends for a badly paid job when they already have great teamwork skills?

This opening sentence isn't really appropriate for a broadsheet newspaper.

This answer uses a counter argument to strengthen the point it's making.

A new paragraph should start here.

The repetition of rhetorical questions is a nice language feature — it makes the point of view come across more forcefully.

- This answer makes some **good points** that are focused on the **question**.
- It could be better matched to the **form** that the question asks for, though — the **tone** and **style** aren't really appropriate for a **broadsheet newspaper**.
- The language could also be more varied and interesting — including a bit of **humour** or using more **creative vocabulary** would gain more marks.



Bradley's part-time job taught him to dress for success.

Graded Answers — Question 5

Here's a **grade 6-7** answer extract

SAVE THE LEARNING FOR THE CLASSROOM

Lots of young people have a part-time job, and I am sure that employment teaches them a whole host of valuable skills: communication, time management and independence to name but a few. However, these skills aren't just learnt in the workplace; many young people develop and refine these skills in the classroom.

Take, for instance, communication. Every day, school pupils communicate with a wide range of people. They talk respectfully to teachers; they make engaging conversation with friends; and they communicate ideas to their peers during group work. School doesn't just allow pupils to practise verbal communication — it helps them to develop their written communication too. Essays teach students how to summarise thoughts and present opinions. What part-time job could develop communication more effectively than this?

The answer uses more sophisticated punctuation confidently and correctly.

The tone of this answer is suitable for the form and purpose. It's a bit more chatty than the previous answer, but it still uses good vocabulary.

The ideas are linked together fluently.

- 1) This answer uses language techniques, a **clear structure** and **creative vocabulary** to get its point across.
- 2) However, if the author's **personality** came across more strongly, the text would be more **compelling**.

Here's a **grade 8-9** answer extract



Extended Answer

Scan here for a full-length version of this answer.

MINIMUM WAGE, MINIMUM GAIN

Part-time jobs have little value for teenagers under sixteen, argues Charlie Lin. If someone were to ask me whether I thought under-sixteens should get part-time jobs, my answer, unequivocally, would be "no". As I write this, I can imagine the shocked looks on my readers' faces and the disdainful cries of "but employment teaches children valuable life skills!" To these critics, I say this: there's nothing a part-time job can teach children that they can't learn from other, more rewarding options.

Team 'Work' or Menial Labour?

If you don't believe me, then think about the jobs that are actually available to under-sixteens. Paper rounds, waiting tables, shop assistant — essentially an assortment of mundane, badly-paid Saturday jobs. And what 'valuable life skills' might they learn while toiling away for less than minimum wage? "Teamwork!" you might cry triumphantly, "working in a cafe would teach a young person how to work as part of a team." This may certainly be true if you believe being belittled by the chef and bossed around by the manager counts as 'teamwork'. I, however, do not.

A headline and strapline are used to grab the reader's attention.

The writer shows a clear awareness of their audience.

Really interesting and varied vocabulary makes this answer high level.

Lots of rhetorical techniques are used in this paragraph to make the writer's point of view clear and their argument compelling.

A sarcastic tone makes the argument convincingly, but also gives a sense of the writer's personality.

The writer's **opinion** and **personality** is clear in this answer, and it's **fluently written**. The tone is humorous and chatty, but also subtle, which makes the answer **engaging** and **readable**.

"I love vocatives!" — a provocative statement.

If you aren't told your audience, imagine an audience that suits the form and adapt your writing accordingly. To watch a video with more hot tips for answering this question, scan the QR code.



Paper 2 Q5 Video

Glossary

adjective	A word that describes a noun or a pronoun, e.g. heavy, kind, unusual.
adverb	A word that gives extra information about a verb , e.g. carefully, rarely, tightly.
alliteration	When words that are close together start with the same sound . E.g. “the beat of the band ”.
antithesis	A rhetorical technique where opposing words or ideas are presented together to show a contrast.
assonance	Using words with similar vowel sounds but different consonants. E.g. “ They play in the waves .”
audience	The person or group of people that read or listen to a text.
biased writing	Gives more support to one point of view than to another, due to the writer’s own opinions affecting the way they write.
chronological writing	Presented in time order , from earliest to latest.
cinematic writing	Writing that makes the reader feel like they’re watching a film .
clause	Part of a sentence that has a subject and a verb . Main clauses make sense on their own.
cliffhanger	When a story, or section of a story, ends in a dramatic way that introduces a new plot or idea .
colloquial language	Informal language that sounds like ordinary speech .
command	A sentence that tells the reader to do something.
commentary (newspaper article)	A type of newspaper article that expresses the opinions of the writer on a theme or news event. Also called a column or opinion piece .
complex sentence	A sentence that links together two or more clauses .
compound sentence	Two main clauses joined to make one sentence using a conjunction such as ‘or’, ‘but’ or ‘and’. E.g. “The cat came in, and the dog left the room.”
connotations	The suggestions that words can make beyond their obvious meaning. E.g. ‘stroll’ means ‘walk’, but it has connotations of moving slowly.
context	The background to something, or the situation surrounding it, which affects the way it’s understood. E.g. the context of a text from 1915 would include the First World War.
counter-argument	The opposite point of view to the writer’s own view. This is useful when writing to argue or persuade — first give the counter-argument, then explain why you disagree with it.
determiner	A word that goes before a noun to show possession or quantity (e.g. ‘his’, ‘two’).
direct address	When a writer talks straight to the reader , e.g. “you might recall...”
double negative	A sentence construction that incorrectly expresses a negative idea by using two negative words or phrases, e.g. “I don’t want no trouble.”
emotive language	Language that has an emotional effect on the reader.
empathy	The ability to imagine and understand someone else’s feelings or experiences .
exclamation	A sentence that conveys strong emotions , usually ending with an exclamation mark .
explicit information	Information that’s directly stated in a text.
figurative language	Language that is used in a non-literal way to create an effect, e.g. personification.
first person	A narrative viewpoint where the narrator is one of the characters , written using words like ‘I / we’.
flashback	A writing technique where the scene shifts from the present to an event in the past .

Glossary

foreshadowing	When a writer gives hints about what will happen later in the narrative.
form	The type of text, e.g. a letter, a speech or a newspaper article.
frame narrative	An overarching story that contains other stories within it.
generalisation	A statement that gives an overall impression (sometimes a misleading one), without going into details. E.g. “children today eat too much junk food.”
hyperbole	When exaggeration is used to have an effect on the reader.
imagery	A type of figurative language that creates a picture in your mind , e.g. metaphors and similes.
imperative verb	A verb that gives orders or directions, e.g. “ run away” or “ stop that”.
impersonal tone	A tone of writing that doesn't try to directly engage with the reader.
implicit information	Information that's hinted at without being said outright.
inference	A conclusion reached about something, based on evidence . E.g. from the sentence “Yasmin wrinkled her nose at the lasagne”, you could infer that Yasmin doesn't like lasagne.
intensifier	A word that is used alongside an adjective to provide emphasis , e.g. “ very friendly”.
inversion	Altering the normal word order for emphasis , e.g. “On the table sat a hedgehog.”
irony	Saying one thing but meaning the opposite . E.g. “What a great idea to go for a walk in a storm.”
juxtaposition	When two contrasting ideas are placed near or next to each other in a text.
language	The choice of words and phrases used.
limited narrator	A narrator who only has partial knowledge about the events or characters in a story.
linear structure	A type of narrative structure that tells the events of a story in chronological order.
linguistic devices	Language techniques that are used to have an effect on an audience, e.g. onomatopoeia.
list of three	Using three words (often adjectives) or phrases together to create emphasis .
metaphor	A way of describing something by saying that it is something else, E.g. “His eyes were emeralds.”
motif	A recurring image or idea in a text.
narrative	Writing that tells a story or describes an experience .
narrative viewpoint	The perspective that a text is written from, e.g. first-person point of view.
narrator	The voice or character speaking the words of the narrative.
non-linear structure	A type of narrative structure that tells the events of a story in a non-chronological order.
noun	A naming word that refers to a person , thing , place or idea , e.g. Alex, soup, Germany, freedom.
objective writing	A neutral , unbiased style of writing which contains facts rather than opinions.
omniscient narrator	A narrator who knows the thoughts and feelings of all the characters in a narrative.
onomatopoeia	A word that imitates the sound it describes as you say it, e.g. ‘whisper’.
oxymoron	When two opposing ideas are brought together in a word or phrase, e.g. “beautiful disaster”.
pace	The speed at which the writer takes the reader through the events in a story.

Glossary

paradox	A statement that contradicts itself .
paraphrase	Describing or rephrasing something in a text without including a direct quote.
parenthesis	A rhetorical technique where an extra clause or phrase is inserted into a complete sentence.
pathetic fallacy	A kind of personification where nature (often weather) is given human characteristics .
personification	Describing something as if it's a person . E.g. "The sea growled hungrily."
possessive determiner	A determiner such as 'your' or 'my' that tells you who something belongs to.
possessive pronoun	A pronoun such as 'yours' or 'mine' that tells you who something belongs to.
pronoun	A word that can take the place of a noun in a sentence, e.g. 'he', 'she', 'it'.
purpose	The reason someone writes a text. E.g. to persuade, to argue, to advise, to inform.
register	The specific language used to match writing to the social situation that it's for.
rhetoric	Using language techniques (e.g. repetition or hyperbole) to achieve a persuasive effect .
rhetorical question	A question that doesn't need an answer . E.g. "Why do we do this to ourselves?"
sarcasm	Language that has a scornful or mocking tone, often using irony .
satire	A style of text that makes fun out of people or situations, often by imitation and exaggeration .
second person	A narrative viewpoint that is written as if the reader is one of the characters .
sensory language	Language that appeals to the five senses .
simbance	Repeating sounds like 's' and 'sh' to create a 'hissing' or 'shushing' effect, e.g. "the slow slug ".
simile	A way of describing something by comparing it to something else, usually by using the words 'like' or 'as'. E.g. "He was as pale as the moon."
simple sentence	A sentence that is only made up of a single main clause .
slang	Words or phrases that are informal , and often specific to one age group or social group.
Standard English	English that is considered to be correct because it uses formal, standardised features of spelling and grammar .
statement	A type of sentence that is used to deliver information .
structure	The order and arrangement of ideas in a text. E.g. how the text begins, develops and ends.
style	The way in which a text is written , e.g. the type of language, sentence forms and structure used.
subject	The person or thing that performs the action described by the verb. E.g. in "Billy ate a sandwich", Billy is the subject.
superlative	The most extreme form of an adjective or adverb . E.g. "Ted is the oldest man I know."
third person	A narrative viewpoint where the narrator remains outside the events of the story, written using words like 'he' and 'she'.
tone	The mood or feeling of a piece of writing, e.g. happy, sad, serious, light-hearted.
verb	A doing or being word, e.g. dig, breathe, are, is.
viewpoint	The attitude and beliefs that a writer is trying to convey.

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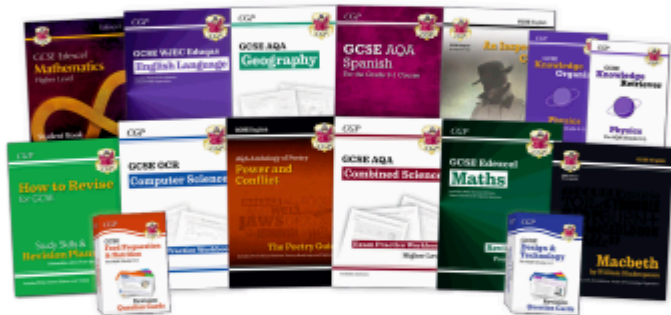
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