

# English Language and Literature

# Revision Guide 2017

Part 1 of 2

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

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- How to write for a specific purpose, audience, format & tone
- How to write creatively, engagingly and interestingly using a variety of sentence types, punctuation and vocabulary
- How to organise the content of my own writing

## Key Skills: Literature

- The whole story: Macbeth, An Inspector Calls, A Christmas Carol
- Context linked to Macbeth, An Inspector Calls, A Christmas Carol
- Key quotations from the beginning, middle and end
- How to approach unseen poems
- All of the poems in my studied cluster
- Context linked to the poems

## Key Skills: Language and Literature

- Key subject terminology
- How to analyse (zoom in on) language
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## RAG my skills

Go through the below list and self-assess your current understanding of the skills required to succeed.

Do I know...?	R	A	G
<b>Language</b>			
How to approach unseen extracts from the 19 <sup>th</sup> , 20 <sup>th</sup> and 21 <sup>st</sup> centuries			
How to write for a specific purpose, audience, format & tone			

How to write creatively, engagingly and interestingly using a variety of sentence types, punctuation and vocabulary			
How to organise the content of my own writing			
<b>Literature</b>			
The whole story: Macbeth, An Inspector Calls, A Christmas Carol			
Context linked to Macbeth, An Inspector Calls, A Christmas Carol			
Key quotations from the beginning, middle and end			
How to approach unseen poems			
All of the poems in my studied cluster			
Context linked to the poems			
<b>Language and Literature</b>			
Key subject terminology (e.g. metaphor, verb, adjective, adverb, noun, simile, declarative, interrogative, imperative, exclamatory)			
How to analyse (zoom in on) language			
How to discuss the writer's methods and intentions for achieving a particular outcome			
How to discuss the structure of the text			
How to write accurately (SPaG)			
How to write comparatively (poetry and Language Paper 2)			
The general rules of starting and finishing an essay			

### The AQA specification

You will achieve two GCSEs in English. You have no coursework. Everything you learn over the two years (10 & 11) will be assessed by exams at the end of those two years.

<b>Language Paper 1</b>	<b>Reading Section A</b>	<b>Writing Section B</b>
1 hour 45 minutes  80 marks  50% of the Language GCSE	One fiction text to read (extract from a piece of 19 <sup>th</sup> , 20 <sup>th</sup> or 21 <sup>st</sup> Century Literature) <b>4 questions:</b> 1 x 4 marks 2 x 8 marks 1 x 20 marks (40 marks)	One fiction writing task: Creative writing  24 marks for communication 16 marks for technical accuracy  (40 marks)
<b>Language Paper 2</b>	<b>Reading Section A</b>	<b>Writing Section B</b>
1 hour 45 minutes  80 marks  50% of the Language GCSE	Two linked non-fiction texts to read <b>4 questions:</b> 1 x 4 marks 1 x 8 marks 1x 12 marks 1 x 16 marks (40 marks)	One non-fiction writing tasks (e.g. write a letter, report, interview etc. for a specific purpose, audience and format)  24 marks for communication 16 marks for technical accuracy (40 marks)

Paper One Literature	Section A Shakespeare	Section B 19 <sup>th</sup> Century Fiction	
1 hour 45 minutes Closed book	Shakespeare: One essay question	19 <sup>th</sup> Century Fiction: One essay question	
64 marks	Starting with an extract and then encompassing whole play knowledge	Starting with an extract and then encompassing whole play knowledge	
40% of the Literature GCSE			
Literature Paper 1	Section A: Modern Prose or Drama Text	Section B: Poetry Anthology	Section C: Unseen Poetry 20%
2 hours 15 minutes Closed book	One question on the text studied	One question comparing two poems from the anthology: one fixed and one of the student's choosing	Two question on two unseen poems <u>Question one:</u> Essay on poem 1 <u>Question two:</u> Comparative essay on poems 1 and 2
96 marks			
60% of the Literature GCSE			

## Language

### How to approach unseen extracts from the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries

- Visit the British Library website and search for texts from a variety of centuries.
- Read through the texts trying to make general sense of the story or information. You do not have to understand every word.
- Write a paragraph summarising: what the text is about, why it was written and who it's target audience would have been. Also comment on its form (what type of text it is).

### How to write for a specific purpose, audience, format & tone

- The only way you can write effectively yourself is to read widely and take note of how authors adapt their own writing for different types of text.

### How to write creatively, engagingly and interestingly using a variety of sentence types, punctuation and vocabulary

- As with the above point, the best way to develop your own creative writing is to read, widely, the work of others.
- When practicing your creative writing, ensure you have a thesaurus handy to broaden your vocabulary.
- Avoid starting all sentences in the same way.
- You should be confident using: semi colons, colons, speech marks, brackets, commas as parenthesis and apostrophes. If you're not, get revising their usage in your SPaG revision booklet!

### How to organise the content of my own writing

- Plan, plan and plan some more! If you just start writing, your ideas will not be organised and will not sound professional or convincing. Spend at least 10 minutes planning part B of both language papers AND your literature essays.
- Even for the short questions on the language papers you should ensure you have an idea about what to write, before you start. This may be in the form of highlighting and annotating relevant information.

## Literature

### The whole story: Macbeth, An Inspector Calls and A Christmas Carol

- If you are still unclear of the plot for any of your study texts, there are a whole host of revision aids online. Visit: *schmoop*, *sparknotes*, *nofearshakespeare* websites or even *youtube* to get up to speed on the stories as a whole.

- You need to be confident that you know what the key events are and when they happen (beginning, middle, end).

### **Context linked to Macbeth, An Inspector Calls and A Christmas Carol**

- To be able to confidently discuss what these authors are trying to reveal to their audience/reader, it's crucial that you know what life was like at the time when each text was written, including the writer's background and possible motives for writing the text.
- Remember that literature is a writer's view on the world at a particular time. There are hidden messages, ideas and themes that we must unlock by 'reading between the lines'.

### **Key Quotations from the beginning, middle and end of the stories**

- When you enter your literature essay exams you should be armed with a personal opinion about the texts you've studied: why were they written, what are the key themes and what do the characters represent?
- To confidently and convincingly be able to argue your case you must have a 'bank' of key quotations memorised. Write them down as soon as you get into the exam.
- The exam questions explicitly ask you to consider the whole play so you must have a selection of quotations from the beginning, middle and end. 10 quotations for each text should suffice. You will only have time to explore around 5 in detail for each essay, perhaps fewer.
- Remember: "say a lot about a little". Pick concise and relevant bits of quotations and say a lot about them.

### **How to approach unseen poems**

- Approach them in exactly the same way as your studied poem. First, try to make sense of what it's about. Next, consider why it might have been written. Finally, give a personal response to the poem, zooming in on language and explaining why it makes you feel a certain way or get a particular impression.

### **All of the poems in my studied cluster**

- Refresh your memory by reading them all again three times over.
- For each one, and without looking too closely at your existing annotations, write a summary paragraph including: what the poem is about, why the author may have written it in the first place and a personal opinion about its content. What does it make you think of, imagine, feel or help you understand?

### **Context linked to the poems**

- Just as you have learnt about the context for the texts you've studied, you will need to discuss the contexts with which the poems have been written.
- This might include the era they were written in, details about the poet or details about the event that the poem is written about.

## **Language and Literature**

### **Key Subject Terminology**

#### ***Word classes***

**Verb:** an action or 'doing' word

**Noun:** an object, thing, person or feeling

**Pronoun:** short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and 'them', used instead of

names
<b>Adjective:</b> describes a noun
<b>Adverb:</b> describes a verb and often ends in '-ly'
<b>Modal verb:</b> verbs that offer choice, certainty or uncertainty (should, could, can't, can, will, won't, ought etc.)
<b>Present continuous:</b> '-ing' words that show the ongoing nature of something

### **Sentence structure**

<b>Simple:</b>
<b>Compound:</b>
<b>Complex:</b>
<b>Adverb at the start:</b>
<b>-ING at the start:</b>
<b>-ED at the start:</b>
<b>Question to involve the reader:</b>
<b>Speech or thought:</b>
<b>Declarative (a statement)</b>
<b>Interrogative (a question)</b>
<b>Imperative (a command, instruction or order)</b>
<b>Exclamatory (exclamation – usually with an exclamation mark)</b>

### **Usually used to analyse the structure of a text**

<b>First Person:</b> using 'I' to tell the story
<b>Second Person:</b> using 'you' to tell a story (usually found in computer games)
<b>Third Person:</b> using 'he, she it & they' to tell the story
<b>Tense:</b> writing which is in the past, present or future

### **Usually used to analyse the imagery created**

<b>Personification:</b> giving human qualities to inanimate objects, animals, or natural phenomena e.g. 'the tree's fingers tapped on the window'
<b>Pathetic Fallacy:</b> ascribing human conduct and feelings to nature / when the weather or atmosphere indicates the mood or tone of a person
<b>Metaphor:</b> comparison saying something is something else
<b>Sensory imagery:</b> sight, sound, taste, touch, smell
<b>Simile:</b> comparison between two things using 'like' or 'as'
<b>Extended Metaphor:</b> a metaphor that continues into the sentence that follows or throughout the text
<b>Symbolism:</b> the use of symbols to represent ideas or qualities
<b>Allegory:</b> extended metaphor in which a symbolic story is told
<b>Connotations:</b> implied or suggested meanings of words or phrases e.g. red = danger/passion
<b>Motif:</b> a recurring set of words/phrases or imagery for effect

### **Usually used to analyse non-fiction texts**

<b>Emotive Language:</b> language which creates an emotion in the reader
<b>Facts:</b> information that can be proven
<b>Humour:</b> Provoking laughter and providing amusement
<b>Hyperbole:</b> exaggeration for emphasis
<b>Directive/Direct Address:</b> using 'you', 'we' or 'us'
<b>Opinion:</b> information that you can't prove
<b>Anecdote:</b> a short story using examples to support ideas
<b>Bias:</b> inclination or prejudice for or against one person or group, especially in a way considered to be unfair
<b>Superlative:</b> declaring something the best within its class i.e. the ugliest, the most precious, the worst, the thinnest, the happiest
<b>Statistics:</b> facts using figures, graphs, numbers
<b>Triplets/Rule of Three/Triadic Structure:</b> repetition of three ideas, words or phrases close

together
<b>Tone:</b> the way a piece of text sounds e.g. sarcastic etc.
<b>Rhetorical question:</b> asking a question as a way of asserting something / asking a question which already has the answer hidden in it
<b>Cliché:</b> overused phrase or theme

### Usually used to analyse contrast within a text

<b>Juxtaposition:</b> placing contrasting ideas close together in a text E.g. the violent nature of Frankenstein's monster who is also very like an innocent child.
<b>Oxymoron:</b> using two terms next to each other that contradict each other e.g. 'painfully beautiful'
<b>Paradox:</b> a statement that is self-contradictory because it often contains two statements that are both true, but in general, cannot both be true at the same time. E.g. 'Nobody goes to the restaurant because it's too crowded'

### Usually used to analyse poetry

Poetic device	Definition	Effect	Example
<b>Alliteration</b>  'Sibilance' is the term if a repeated 'S' sound	Repetition of initial consonant sounds in a group or words close together	<b>Emphasises words and ideas, makes descriptions more vivid. Unites words &amp; concepts</b>	<i>"Sudden successive flights of bullets streak the silence"</i>
<b>Assonance</b>  aeiou	Repetition of a vowel sound	<b>Helps create tone and affects rhythm, e.g. a, o, and u can slow down a line making it sound sad and weary and i can speed up a line. Gives a sense of continuity.</b>	<i>"it will creep into our dreams."</i>  <i>"Keep your head down and stay in doors – we've lost this war before it has begun."</i>
<b>Consonance</b>  bcfghj	Repetition of a consonant sound	<b>Helps create tone and effect rhythm, e.g. 's' sound is slow/soothing.</b>	<i>"innocent mice rejoice"</i>  <i>"the merciless iced east winds that knife us..."</i>
<b>Onomatopoeia</b>	The use of words which imitate sound	<b>Emphasises words and ideas, makes descriptions more vivid.</b>	<i>"when miners roared past in lorries"</i>  <i>"I was trying to complete a sentence in my head but it kept Stuttering"</i>
<b>Repetition</b>	The purposeful re-use of words and phrases.	<b>Reinforces words and ideas, makes them memorable and leaves a lasting impression. Makes poem more contained.</b>	<i>"I hate that drum's discordant sound, Parading round, and round, and round"</i>

<b>Rhyme</b>	The use of words with matching sounds. Can be internal or at ends of lines.	<b>Makes it memorable. Drives forward the rhythm. Unifies the poem and adds structure.</b>	<i>“O what is that light I see flashing so clear Over the distance brightly, brightly? Only the sun on their weapons, dear, As they step lightly”</i>
<b>Rhythm</b>	The pace or beat of the poem - can vary from line to line	<b>Chosen to achieve a particular effect, e.g. to mirror pattern of natural speech or the pace of walking. May be fast, lively, slow, regular, irregular, awkward, tense, brisk, flowing, smooth</b>	<i>“I hate that drum’s discordant sound, Parading round, and round, and round:”</i>  <i>“I remembered from my Sunday School book: olive trees, a deep jade pool, men resting in clusters after a long journey”</i>
<b>Imagery</b>	Words that appeal to the senses	<b>Creates vivid mental pictures and evokes ideas, feelings and atmosphere by appealing to the senses (sight, smell, taste, touch, and sound).</b>	<i>“Sudden successive flights of bullets streak the silence. Less deadly than the air that shudders black with snow,”</i>

<b>Simile</b> <b>‘like’ ‘as’ ‘than’</b>	A comparison between two unlike things using <i>like</i> or <i>as</i> .	<b>Enhances descriptions, expands reader’s understanding of what poet is trying to convey, clarifies meanings. Creates imagery.</b>	<i>“He wore me like a golden knot, He changed me like a glove”</i>  <i>“their chanting foreign and familiar, like the call and answer of road gangs”</i>
<b>Metaphor</b> <b>‘is’</b>	A comparison saying something <i>is</i> something else	<b>Can uncover new and intriguing qualities of the original thing that we may not normally notice or even consider important. Helps us to realize a new and different meaning. Makes it more interesting to read.</b>	<i>“Suddenly as the riot squad moved in, it was raining exclamation marks”</i>  <i>“I wrote All over the walls with my Words, coloured the clean squares”</i>
<b>Personification</b>	Giving human qualities or characteristics to animals or inanimate	<b>Makes the objects and their actions easier to visualize for</b>	<i>“I shall die, but that is all that I shall do for Death; I am</i>

	objects	<b>a reader. Makes the poem more interesting and achieves a much more vivid image.</b>	<i>not on his pay-roll.”</i>  <i>“ the answerphone kept screaming”</i>
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<b>Symbolism</b>	A word, phrase or image which stands for something.	<b>Enables the writer to convey images directly to the mind of the reader - it serves almost like an emotional short-cut.</b>	<i>“So now I moan an unclean thing Who might have been a dove”</i>
<b>Rhetorical question</b>	A question which does not expect an answer.	<b>Plants a question in the reader’s mind and then guides them towards the answer they want them to reach. Makes a deeper impression upon the reader than a direct statement would.</b>	<i>“My name? Where am I coming from? Where am I going?”</i>  <i>“Why do you care what class I’m from? Does it stick in your gullet like a sour plum?”</i>
<b>Colloquial language</b>	Non-standard English, slang.	<b>Makes it sound realistic, part of speaker’s identity, can indicate pride in roots, shows a relaxed and casual attitude.</b>	<i>“Ah lookin at yu wid de keen half of mih eye”</i>  <i>“With an ‘Olly in me mouth Down me nose, wear an ‘at not a scarf”</i>  <i>“Stitch that, I remember thinking”</i>

<b>Emotive language</b>	Words and phrases that cause an emotional response in the reader	<b>Plays on the reader’s feelings, gets them to think or feel in a certain way according to poet’s intentions.</b>	<i>“And burning towns, and ruined swains, And mangled limbs, and dying groans, And widows’ tears, and orphans’ moans”</i>
<b>Free verse</b>	Lines with no regular structure, rhyme or rhythm.	<b>Allows for poet’s creativity. Can imply freedom, flexibility, and fluidity. Line lines may suggest excitement or a passionate outpouring; short</b>	<i>“Then my grandmother called from behind the front door, her voice a stiff broom over the steps: ‘Come inside; they do</i>

		<b>lines break the flow and add emphasis.</b>	<i>things to little girls.”</i>
<b>Couplet</b>	A pair of lines, usually rhymed	<b>Keeps a tight structure. Can help conclude a poem.</b>	<i>“Bread pudding is wet nelly And me stomach is me belly”</i>  <i>“To thoughtless youth it pleasure yields, And lures from cities and from fields”</i>

<b>Enjambment</b>	A line ending in which the syntax, rhythm and thought are continued into the next line.	<b>Draws the reader from line to line and verse to verse and makes poetry flow quicker by making it less blocky. Makes end rhymes more subtle. Can indicate excitement, anger or passion.</b>	<i>“I hear him leading his horse out of the stall; I hear the clatter on the barn-floor. He is in haste; he has business in Cuba, business in the Balkans, many calls to make this morning.”</i>
<b>Caesura</b>	A natural pause or break in a line of poetry indicated by punctuation	<b>Stops rhythm becoming predictable. Mirrors natural speech. Lots of pauses slow the pace of the poem. May make you pause abruptly, drawing attention to that idea.</b>	<i>“Why can’t I escape? Every move is punctuated. Crimea Street. Dead end again.”</i>

### How to analyse language

When you have selected a suitable and interesting quotation for analysis:

1. Explain its meaning. You don’t need to translate it; focus on what the hidden meaning might be. Interpret it. What impression does it give you overall?
2. Zoom in on particular words of interest in more detail. Be sure to discuss them using the correct subject terminology (e.g. The adjective ... is particularly interesting because it

reveals that...). You should explore connotations of words or hidden meaning of the individual words.

3. Explore alternative meanings to show that you have a well-rounded view of the effects of language.
4. Explain why you think the writer might have used this language (see below).

### **How to discuss the writer's methods and intentions for achieving a particular outcome**

- Consider, again, the overall impression of the quotation. What do you think the writer's main motive for including this quotation was?
- Now consider the specific word choices they have made. Why didn't they choose different words? What was the specific and intended purpose of using the words they chose? Consider what they wanted us to imagine or think when seeing each word.
- Link to the context of the writer's background and the time they were writing. What were their motives and intentions for writing about this?

### **How to discuss the structure of the text**

- Repeat exactly the same process as above (analysing language + writer's methods) but when you 'zoom', discuss the writer's choices for writing in a particular tense or ordering events of a story in a particular way etc.
- Consider repeated themes, recurring motifs, shifts in focus etc. Why has the writer made certain structural decisions?
  - Why is A Christmas Carol written in 3 parts?
  - Why does Priestley have his character, the Inspector, question each character in turn and not let them see the photograph? Why does he include the mysterious phone call at the end?
  - Why does Shakespeare begin and end with a battle? Why does he include the meetings with the witches at certain points? Why does he choose not to include the moment that Duncan is murdered?

### **How to write accurately (SPaG)**

- The best way to improve your own spelling, punctuation and grammar is to read widely and often.
- You should also complete all of the activities in your SPaG booklet as well as practice SPaG on websites such as BBC Bitesize.

### **How to write comparatively (poetry and Language Paper 2)**

- Use connectives
- Give opinions
- Discuss relevant similarities and/or differences. Don't look for similarities or differences that aren't there. You don't have to write a 'balanced' comparison.
- Analyse language exactly as you would for any other literature text.

### **The general rules of starting and finishing an essay**

#### ***Introductions***

- Answer the question straight away: around 3-4 sentences should be plenty.
- Outline your stance/opinion.
- Be confident. Do not be tricked by the wording of the question to start arguing something you don't believe in.

- For example, in response to the question “To what extent is Macbeth presented as a hero?” you could say:  
*At the beginning of the play Macbeth appears to be heroic as Shakespeare presents him as a well-respected and loyal soldier. However, as the play progresses, we see greed, ambition and weakness get the better of this character as he transforms into a villainous and tyrannous King.*
- As an extension, you should include a ‘particularly interesting’ section, dealing with an area of interest linked to context. For example:  
*What’s particularly interesting is Shakespeare’s presentation of Macbeth’s relationship with his wife. For a woman to have so much control over a man would have been very uncharacteristic of the time and not at all heroic.*
- Your introduction forms the structure of your essay. When provided with one, make your first paragraph about 1-2 quotations found in the extract.
- Afterwards, branch out to the other parts of the text (ensure your essay covers the beginning, middle and end of the story).
- When there is no extract (‘An Inspector Calls’) it makes sense to discuss the play in a chronological order or Acts.
- If you are writing a comparative essay, your introduction works in the same way but you should clearly outline the comparisons you intend to make. Remember, you won’t have time to compare EVERY detail so select the most interesting similarities and/or differences.

### **Conclusions**

- This is the last impression your examiner will have of you so make it memorable and impressive.
- Whilst you shouldn’t bring in anything new in your conclusion, you don’t want to be repetitive and dull. Perhaps end on a thought provoking question for your examiner to consider; one that makes them consider the argument you have just made?
- Like your introduction, it needn’t be long. You won’t have time!

# Language Paper 1

# Section A:

# Fiction Reading

## Language Paper 1: Section A

### Fiction Reading

#### What is it?

You'll be given one text and have to answer four different questions on that text.

#### Question 1 (4 marks)

- Select and list four pieces of information from a specific part of the text.
- The skill you are using is inference: picking out obvious and hidden meanings.
- Put the information into your own words as much as possible.

#### Question 2 (8 marks)

- Use the 'how to analyse language' guide to explore how language is used for effect.
- Select short and precise quotations (minimum of 3 to show a 'range') and explain how this language reveals something interesting.
- Use relevant subject terminology to analyse specific word choices.
- Explain the overall effect of all of these word choices within the paragraph you are analysing.
- Discuss the effect on the reader or the writer's intentions.
- Develop links to patterns in the language (lexical sets/semantic fields).
- Offer comments that are pertinent and highly original (but not completely ridiculous!).

#### Question 3 (8 marks)

- In exactly the same way as you would zoom on language, you must zoom on structure.
- Consider discussing these features: changes in tone, changes in topics across the texts, narrative voice or perspective, withholding of information, foreshadowing of future events, movement in the text from the general idea to the more specific, introductions and the conclusion, repetition of ideas/words/phrases, threads/motifs or patterns in the text, the sequence of events, specific structures in the sentences, the use of certain punctuation to create a specific effect, brackets used to create asides in the text.

#### Question 4 (20 marks)

- Treat this question like you would a literature essay. Persuade the reader that you understand the whole text.
- Discuss the attitudes/perspectives/viewpoints that are hidden in the text and give opinions on these.
- This evaluation question still requires a range of quotes from across the text to support your ideas.
- Choose quotations from the whole text - think start, middle, end and choose a range of quotations to support your argument.
- Be persuasive and convincing.
- Offer your opinion and explain why you think this about the quote/article.
- Explain what the quotation means with details about implicit (hidden) meanings.
- Discuss the effect on the reader and/or writer's intentions.
- Predict the opposition (anticipate what other people might suggest).

#### **Example of a Fiction Text**

#### **Extract from 'The Time Machine', H.G. Wells**

***At this point, the narrator has just exited the time machine after its first journey.***

The machine was standing on a sloping beach. The sea stretched away to the south-west, to rise into a sharp bright horizon against the wan sky. There were no breakers and no waves, for not a breath of wind was stirring. Only a slight oily swell rose and fell like a gentle breathing, and showed that the eternal sea was still moving and living. And along the margin where the water sometimes broke was a thick incrustation of salt—pink under the lurid sky. There was a sense of oppression in my head, and I noticed that I was breathing very fast. The sensation reminded me of my only experience of mountaineering, and from that I judged the air to be more rarefied than it is now.

Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like

creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters' whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

As I stared at this sinister apparition crawling towards me, I felt a tickling on my cheek as though a fly had lighted there. I tried to brush it away with my hand, but in a moment it returned, and almost immediately came another by my ear. I struck at this, and caught something threadlike. It was drawn swiftly out of my hand. With a frightful qualm, I turned, and I saw that I had grasped the antenna of another monster crab that stood just behind me. Its evil eyes were wriggling on their stalks, its mouth was all alive with appetite, and its vast ungainly claws, smeared with an algal slime, were descending upon me. In a moment my hand was on the lever, and I had placed a month between myself and these monsters. But I was still on the same beach, and I saw them distinctly now as soon as I stopped. Dozens of them seemed to be crawling here and there, in the sombre light, among the foliated sheets of intense green.

**Practice Questions**

**Question 1**

**List four things that you learn about the place in paragraph 1.**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_

**(4 marks)**

**Question 2**

**Look carefully again at this section.**

Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters' whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

**How does the writer use language here to describe the thoughts and feelings of the narrator?**

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

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

**(8 marks)**

### **Question 3**

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

**The extract is from the opening of a novel.**

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

**You could write about:**

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

**(8 marks)**

### **Question 4**

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

**A student, having read this section of the text said: "The writer brings the characters fear and uncertainty to life for the reader. It is as if you are at the same beach as them."**

**To what extent do you agree?**

**In your response, you could:**

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

**(20 marks)**

## Example of a Fiction Text

### Extract from 'The Handmaid's Tale', Margaret Atwood

- *This is taken from a novel, which was first published in 1985.*
- *This dystopian novel portrays the totalitarian society of Gilead, which has replaced the USA, where women's rights have been eroded.*
- *Handmaids exist solely for the purpose of reproduction, bearing children for elite barren couples. They are forbidden to work, vote or read and are given a name, which includes that of the man with whom they are reproducing. Handmaids are only allowed to travel outside in pairs and, in this extract, Ofglen and Offred are on a shopping trip.*

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Then I think: I used to dress like that. That was freedom.

*Westernized*, they used to call it.

The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.

There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.

"Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."

I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said.

I also know better than to say *Yes*. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be *seen* – is to be – her voice trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.

Beside me, Ofglen is also silent. She's tucked her red-gloved hands up into her sleeves, to hide them.

The interpreter turns back to the group, chatters at them in staccato. I know what he'll be saying, I know the line. He'll be telling them that women here have different customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

*Acknowledgement of copyright-holders and publishers: © From The Handmaid's Tale by Margaret Atwood. Published by Jonathan Cape. Reprinted by permission of The Random House Group Limited.*

## **Practice Questions**

### **Question 1**

**List four things that you learn about the Japanese tourists in paragraph 1.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**(4 marks)**

### **Question 2**

**Look carefully again at this section.**

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Then I think: I used to dress like that. That was freedom.

*Westernized*, they used to call it.

The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.

**How does the writer use language here to describe the thoughts and feelings of the narrator?**

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

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

**(8 marks)**

### **Question 3**

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

This text is from the opening of a novel.

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

You could write about:

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

(8 marks)

Question 4

Focus this part of your answer on the second part of the source from paragraph 2 to the end.

A student, having read this section of the text said: “The writer brings the characters dislike of their situation to life for the reader. It is as if you are feeling the emotions at the same time as them.”

To what extent do you agree?

In your response, you could:

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

(20 marks)

# Language Paper 1

## Section B:

### Fiction Writing

## Language Paper 1: Section B

### Fiction Writing

#### What is it?

You'll be given a story title/idea **AND** a picture of a something interesting. You can choose to respond to EITHER stimulus. They are just ideas to get your brain going. Don't worry if neither interests you. Just use them as a starting point.

The question will ask you to write a story. It is likely that they will use the terms 'narrative' and 'descriptive/description'.

**Descriptive:** to describe a person, place or thing in such a way that a picture is formed in the reader's mind. Pay close attention to the details by using all of your five senses.

Tips for writing a descriptive piece:

1. It helps if you, imagine or even draw a grid over the image.
2. Set the scene; describe the overall conditions of this place. Look at it as a whole – What is generally going on?
3. Zoom in on a particular area of the picture (one square of the grid).
4. Zoom in on a particular thing within that area.
5. Zoom in on another area of the picture (another square).
6. Zoom in on something else within that area of the picture.
7. Return to the overall scene and describe how it changes as the time of day changes.
8. Link back to something you said at the beginning.

**Narrative:** a written account of connected events; a story.

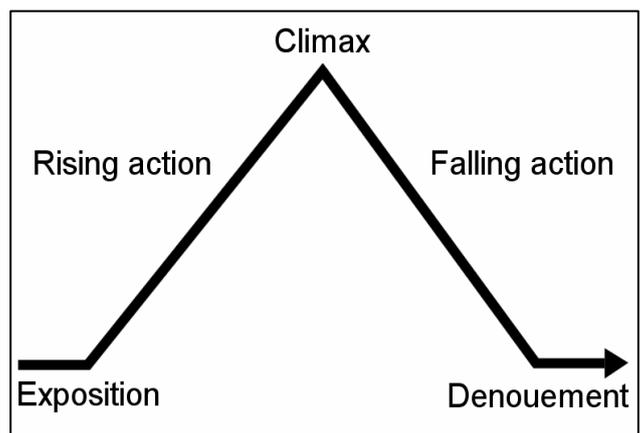
Tip: you simply won't have time to write a whole story. Focus on starting at one of the points on this triangle grid and writing about that part of the story in great detail. Some of the best stories 'begin in the middle' and jump straight into the action.

#### Narratives: a closer look

##### **Exposition; introduction**

The exposition is the part of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc. Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details or the narrator telling a back-story.

##### **Rising action**



In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the introduction of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself.

### **Climax**

The climax is the turning point, which changes the main characters fate. This is normally a high point of action, tension or drama.

### **Falling action**

During the falling action, the conflict between the main character and the other characters unravels.. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.

### **Dénouement; Ending**

This means that events from the end of the falling action to the actual ending scene of the drama or narrative. Conflicts are resolved, creating normality for the characters and the release of tension and anxiety, for the reader.

### **Example Writing Stimuli**

Write a description about the picture below.

**OR**

Write the opening of a story about an avoidable accident.



**Successful writing will:**

- **Maintain the same tense:** past is easier but present is fine too. You should only ever change tense if you are doing so for a particular effect. For example, flash backs into past tense whilst writing the main story in present.
- **Vary sentence starts and lengths:** short sentences can be as powerful as long ones!
- **Include ambitious vocabulary & a range of techniques:** similes, metaphor, personification etc.
- **Start high up, then start to zoom in and look at different details:** think camera techniques!
- **Include a range of punctuation for effect:** meaning is shaped well with commas, semi colons etc.
- **Link the beginning in some way to the end:** perhaps consider how the scene changes or revisit a character's feelings inside their head.
- **Be clear and coherent and use paragraphs:** your paragraphs will also 'link' or 'thread' together, if you're really looking to impress.

# Language Paper 2

## Section A:

### Non-Fiction Reading

#### Language Paper 2: Section A

#### Non-Fiction Reading

#### What is it?

You'll be given two non-fiction sources (texts) and have to answer four different questions on those texts.

#### Question 1 (4 marks)

- Source A only. True or False.
- Select four statements from a specific list of information.

#### Question 2 (8 marks)

- Source A and B. Summary.
- The question directs you to what you need to summarise.
- Select only the relevant information.
- Follow the SQI format (statement, quotation, inference) and use quotes from both texts.

#### Question 3 (12 marks)

- Source B only. Language Analysis.
- Use the 'how to analyse language' guide to explore how language is used for effect.
- Select short and precise quotations (minimum of 3 to show a 'range') and explain how this language reveals something interesting.

- Use relevant subject terminology to analyse specific word choices.
- Explain the overall effect of all of these word choices within the paragraph you are analysing.
- Discuss the effect on the reader or the writer's intentions.
- Develop links to patterns in the language (lexical sets/semantic fields).
- Offer comments that are pertinent and highly original (but not completely ridiculous!).

#### Question 4 (16 marks)

- Source A and B. Comparative Language Analysis.
- Each of the three bullet points should be addressed in every paragraph you write.
- Use connectives.
- Use the 'how to analyse language' guide to explore how language is used for effect.
- Refer to quotations from both texts.
- Select details from across the whole text (don't just focus on one part of the text),
- Select short and precise quotations (minimum of 3 to show a 'range') and explain how this language reveals something interesting.
- Use relevant subject terminology to analyse specific word choices.
- Discuss the effect on the reader or the writer's intentions.
- Develop links to patterns in the language (lexical sets/semantic fields).
- Offer comments that are pertinent and highly original (but not completely ridiculous!).

### **Example of a Non-Fiction Source A**

#### The American Frugal Housewife

The true economy of housekeeping is simply the art of gathering up all the fragments, so that nothing be lost. I mean fragments of time, as well as materials. 'Time is money.' For this reason, cheap as stockings are, it is good economy to knit them. Cotton and woollen yarn are both cheap; stockings that are knit wear twice as long as woven ones; and they can be done at odd minutes of time, which would not be otherwise employed. Where there are children, or aged people, it is sufficient to recommend knitting, that it is an employment.

Nothing should be thrown away so long as it is possible to make any use of it, however trifling that use may be; and whatever be the size of a family, every member should be employed either in earning or saving money. Buy merely enough to get along with at first. It is only by experience that you can tell what will be the wants of your family. If you spend all your money, you will find you

have purchased many things you do not want, and have no means left to get many things, which you do want.

Have all the good bits of vegetables and meat collected after dinner, and minced before they are set away; that they may be in readiness to make a little savoury mince meat for supper or breakfast. Take the skins off your potatoes before they grow cold. Economy is generally despised as a low virtue, tending to make people ungenerous and selfish. This is true of avarice; but it is not so of economy.

The man who is economical, is laying up for himself the permanent power of being useful and generous. He who thoughtlessly gives away ten dollars, when he owes a hundred more than he can pay, deserves no praise,— he obeys a sudden impulse, more like instinct than reason: it would be real charity to check this feeling; because the good he does maybe doubtful, while the injury he does his family and creditors is certain. It would be better to ensure that no opportunity for economy is overlooked. Use the shopping list for a family for a week to make sure nothing – no food or money – is wasted.

**Weekly shopping list Cost**

Meat for Sunday, etc. (3 lbs of salt beef at 2½ cents per lb.) 7½ cents

Tea, sugar and milk 15 cents

Vegetables 6 cents

Oil 6 cents

Coals 2 cents

Bread 22 cents

Meat, vegetables, etc. for a stew (six persons) 9½ cents

Soap, soda, and other sundries 6 cents

Potatoes and lard (a "baked dinner") 4 cents

*Total expenditure for the week 78 cents*

***The American Frugal Housewife, by Lydia M. Child 1832***

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**Example of a Non-Fiction Source B**

**‘WASTE NOT, WANT NOT:’ The Proverb We All Forgot**

In the wilds of Texas I once went to a restaurant called the Big Texan. Its name derives partly from the size of the waiters – you have to be at least 6ft 6in to work there – and partly from the size of the portions. The speciality of the house is a steak that weighs 72oz. That is approximately the size of the average Sunday joint, with enough left over for at least another family meal. Most people give up and what they leave is, of course, thrown away.

The whole place is one great temple dedicated to the worship of waste and if you ever feel the need for a swift dose of British moral superiority, I strongly recommend a visit to the Big Texan. When it comes to waste, the Americans are the unquestioned champions of the world. But the British are beginning to challenge them. An official report has revealed that we waste 500,000 tons of food every year. Now that is not food that has grown mould in the back of the fridge and lurks there threatening to take over the world; it is edible food that has merely passed its sell by date on the supermarket shelves.

It is worth about £400 million and it costs another £50 million just to get rid of it. Here is what happens to most of it. When we buy our food in the supermarket we rummage around the shelves to find the product with the latest sell by date. The stuff with the earliest dates is left on the shelf and, because the barmy rules and regulations would have us believe that we shall die in agony if we eat a spoonful of yoghurt 30 seconds after the date on the carton, it ends up in the landfill site. It is shameful nonsense. Every year a typical supermarket chucks out 50 tons of perfectly good food. Still feel so smug about the wasteful Americans?

That food could be used by any number of needy people, but we throw it out. Only a fraction is handed over to charities, who are constantly begging for more. Some of us might cluck a little over the wickedness of a world in which we waste food while Ethiopian children starve, but we get over it. We smile at memories of our mothers telling us it's wrong not to eat all your dinner when children are starving in Africa. The truth is, we only care about waste in the context of money.

Our attitude seems to be, if we can afford to waste things, then why the hell shouldn't we? I know a woman who is reasonably well off and a keen cook, who will not use a recipe calling for egg whites unless she can find use for the yolks at the same time. She would rather slit her wrists than throw out perfectly good egg yolks. But then, she is 70 and, as she says, she came to hate waste during the war years and rationing. She thinks it is plain wrong to waste. She is right.

I am still smarting from an interview I did last year. I confessed to the interviewer that I turned off lights when I left the room and boiled only a mug-full of water if that was all I needed. Could this really be true? I'm afraid so, I said. Such ridicule was heaped on me in her article that I bought all the papers in my local shop, dumped them in the recycling bin (naturally) and went into hiding. If only I had admitted to being a serial murderer instead.

Now, if you will excuse me, I need to pop outside because a police horse has just deposited a great pile of manure in the road in front of my house. It will do wonders for my vegetables and it would be such a waste to leave it there to be squashed by a passing car. However, I shall cover my head with a balaclava just in case anybody sees me with my shovel. They would think I was crazy.

**John Humphrys, *The Sunday Times*, 9th April 2000**

### **Practice Questions**

#### **Question 1**

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

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

**Circle the statements that you think are true.**

**Choose a maximum of four statements.**

**(4 marks)**

- A. The truth with being a housewife is gathering up all the elements**
- B. Time is less important than the materials**
- C. Time is money is an related issue**
- D. Knitted stockings are preferable**
- E. Nothing should be thrown away**
- F. Not all members of a family should be involved in making money**
- G. Don't worry about spending all your money**

#### **Question 2**

**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 the two sources.**

**(8 marks)**

#### **Question 3**

**You now need to refer only to Source B, the waste not want not article.**

**How does the writer use language to try to influence the reader?**

**(12 marks)**

**Question 4**

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

**Compare how the two writers convey their attitudes to 'Food Waste'.**

**In your answer, you should:**

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

**(16 marks)**

**Example of a Non-Fiction Source A**

**Charles Dickens' speech on copyright**

Gentlemen, as I have no secrets from you, in the spirit of confidence you have engendered between us, and as I have made a kind of compact with myself that I never will, while I remain in America, omit an opportunity of referring to a topic in which I and all others of my class on both sides of the water are equally interested--equally interested, there is no difference between us, I would beg leave to whisper in your ear two words: INTERNATIONAL COPYRIGHT. I use them in no sordid sense, believe me, and those who know me best, best know that. For myself, I would rather that my children, coming after me, trudged in the mud, and knew by the general feeling of society that their father was beloved, and had been of some use, than I would have them ride in their carriages, and know by their banker's books that he was rich. But I do not see, I confess, why one should be obliged to make the choice, or why fame, besides playing that delightful REVEIL for which she is so justly celebrated, should not blow out of her trumpet a few notes of a different kind from those with which she has hitherto contented herself.

It was well observed the other night by a beautiful speaker, whose words went to the heart of every man who heard him, that, if there had existed any law in this respect, Scott might not have sunk beneath the mighty pressure on his brain, but might have lived to add new creatures of his fancy to the crowd which swarm about you in your summer walks, and gather round your winter evening hearths.

As I listened to his words, there came back, fresh upon me, that touching scene in the great man's life, when he lay upon his couch, surrounded by his family, and listened, for the last time, to the rippling of the river he had so well loved, over its stony bed. I pictured him to myself, faint, wan, dying, crushed both in mind and body by his honourable struggle, and hovering round him the phantoms of his own imagination--Waverley, Ravenswood, Jeanie Deans, Rob Roy, Caleb Balderstone, Dominie Sampson--all the familiar throng--with cavaliers, and Puritans, and Highland chiefs innumerable overflowing the chamber, and fading away in the dim distance beyond. I pictured them, fresh from traversing the world, and hanging down their heads in shame and sorrow, that, from all those lands into which they had carried gladness, instruction, and delight for millions, they brought him not one friendly hand to help to raise him from that sad, sad bed. No, nor brought him from that land in which his own language was spoken, and in every house and hut of which his own books were read in his own tongue, one grateful dollar-piece to buy a garland for

his grave. Oh! if every man who goes from here, as many do, to look upon that tomb in Dryburgh Abbey, would but remember this, and bring the recollection home!

Gentlemen, I thank you again, and once again, and many times to that. You have given me a new reason for remembering this day, which is already one of mark in my calendar, it being my birthday; and you have given those who are nearest and dearest to me a new reason for recollecting it with pride and interest. Heaven knows that, although I should grow ever so gray, I shall need nothing to remind me of this epoch in my life. But I am glad to think that from this time you are inseparably connected with every recurrence of this day; and, that on its periodical return, I shall always, in imagination, have the unfading pleasure of entertaining you as my guests, in return for the gratification you have afforded me to- night.

## **Example of a Non-Fiction Source B**

### **Going for Gold?**

#### **Just make sure it's Fairtrade**

Often I have nights when I complain that I'm so tired I feel as though I've been working down a mine all day. Like most people, I have no concept of how hard some people – mostly in developing countries and mostly female – work to bring us luxury goods. But now that I am in a gold-mining village called San Luis in the middle of the desert in Peru, I'm beginning to get the idea.

Mine shafts are given female names but it's forbidden for women to enter them, which is why women are relegated to the back-breaking work of grading rubble on the surface. When I get permission to enter one of the mine shafts – called 'Diana' – I have no idea how anyone could work there. Dark, dusty and sometimes wet, it keeps making me think of the Chilean gold miners who were trapped for 69 days. The only light is from my helmet, and there are steep, dark drops to seams below us in the mountain. I suffer both vertigo and claustrophobia.

Over the past few years, we have become familiar with the term 'blood diamonds', gems mined by workers in terrible conditions that are sold to fund the arms trade. But we know little about where the rest of our jewellery comes from. There are no big chunks of gold in these mines, just gold dust that has to be extracted by crushing rock into powder before it is treated with mercury and cyanide. In San Luis, there are opencast mines next to where children play. Houses are made of old sacks. The miners are on desperately low wages, there is no crèche and there are no safety rules for the handling of chemicals and dynamite. Child labour is common. 'My children are thin and small,' says Yessica, the wife of a miner and a mother of two. I find it hard to believe that anyone involved in this industry is poverty stricken when gold sells for over £1,000 an ounce. But of course, these miners receive just a fraction of the price the gold brings in the West.

However, I am also in Peru to see the first Fairtrade gold extracted from the Peruvian mines. The village of Santa Filomena, home to 3,000 people and situated in a remote mountain area, is one of only nine places in the world producing Fairtrade gold, and it is almost too good to be true.

The difference between Santa Filomena and the neighbouring village of San Luis, which is not Fairtrade, is enormous. Fairtrade miners earn £250 a month and an extra 5% for being environmentally-friendly. Santa Filomena straddles a river and this means the mine is wet, which can be hazardous, causing rock falls. However, while the big mining companies will blow up a mountainside, the Fairtrade miners respect the environment. To be rated 'Fairtrade', the dangerous chemicals used to treat the gold in the mines are not allowed to enter the eco-system.

In Santa Filomena, there are shops, a health clinic, sick pay, maternity leave and rapidly improving sanitation. There is no running water but there are proper wooden houses instead of slums. There is a crèche and a school.

I speak to Paulina, 25, who toils sorting rubble and who has invited me to her home to meet her children, Jennifer, nearly 3, and Shamel, 5. Her husband is also a miner. Paulina came here to find work and her house is two rooms, with a tiny stove and a coop of chickens outside. What does she want her children to be when they grow up? 'I don't want them to be miners. But now there is a way out – at least they get to go to school,' she says.

Each week, the gold is carried up the mountain by the miners and then driven to La Paz where it is refined and exported. A lump is placed in my hands. It's big and heavy and worth about £30,000. Fairtrade gold means some of the poorest people in the world, working in a very dangerous industry, have protection and a future.

**Liz Jones**

### **Practice Questions**

#### **Question 1**

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

Choose four statements below, which are TRUE.  
Shade the statements that you think are true.

Choose a maximum of four statements.

**(4 marks)**

- A. Dickens has secrets from his audience**
- B. Dickens is in America**
- C. Dickens is interested in the idea of International Copywrite**
- D. Dickens is talking about something no one else has any interest in**
- E. People use carriages at that time**
- F. Dickens wants the changes to happen to make more money**
- G. Dickens wants the changes to happen for fairness's sake**

#### **Question 2**

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 the two sources.

**(8 marks)**

#### **Question 3**

You now need to refer only to Source B, the 'Going for Gold?' article.

How does the writer use language to try to influence the reader?

**(12 marks)**

#### **Question 4**

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

**Compare how the two writers convey their attitudes towards issues of fairness**

**In your answer, you could:**

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

**(16 marks)**

# Language Paper 2

# Section B:

# Non-Fiction Writing

## Language Paper 2: Section B

### Non-Fiction Writing

#### What is it?

Transactional Writing is a posh way of saying writing for a specific purpose, audience and format (PAF). This is a test of your ability to create a text for a real life 'transaction'.

Different tasks will ask you to write for different **purposes** but these will generally be to:

- Inform
- Explain
- Discuss
- Review
- Advice
- Persuade

Your audience will generally be specified in the question and you may be asked to write to:

- A particular person
- Someone in a specific age range
- Someone with a particular interest
- Someone who you know well/do not know well

This is when it is important for you to consider the tone and formality of your response. If you are creating a letter for a mum or dad, then you should still use Standard English but you can be less formal than you would in a letter to a Chief Executive of a company.

The format will vary and you may be asked to create a text that is in the following styles:

- Letter
- Review
- Report
- Newspaper article/magazine article
- Blog/Diary/Journal Entry

#### Practice Transactional Writing Tasks

1. Write a letter to your head teacher with the aim of persuading him to ban homework.
2. An adult travel magazine needs a rough guide to your local town. Write an article that informs people about your local area.
3. Design a school leaflet with the aim of persuading young people not to take up smoking.
4. A friend needs advice on how to deal with a cheating boyfriend who she claims she loves. Write a letter advising her on what to do.
5. Write a magazine review of the best film you have watched recently. The magazine will be read by young people.
6. Write a letter to the Prime Minister with the aim of persuading her to extend the length of the school holidays.
7. Write an entertaining article focusing on interactions between teenage boys and girls at school. Aim the article at adults.
8. Produce a leaflet informing your parents how Snapchat works and why it's so successful.
9. Write a report on the benefits of Social Media, aimed at parents.
10. Write to inform your local school that they are closing. You should include reasons for this decision.
11. You are concerned about the inequality in pay between men and women. Write a report for workers, which advises them on how to even up this issue.