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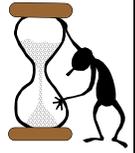


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## How to Use the Revision Guide

- ☺ This guide has been written to help you to develop and improve your examination skills.
- ☺ It has been divided into two main sections: Section A (Reading) and Section B (Writing).
- ☺ These sections are then broken down into each question containing top tips, example questions and sample answers to help you to improve your own skills needed in the exam.
- ☺ While there is a lot of information included in the booklet, the aim is for it to be a practical revision aid.
- ☺ In a notebook, exercise book or folder, read the sections and have a go at planning and answering the questions. Try to keep all your work in one place.

# Unit 1: Understanding & producing non-fiction texts



## Overview

External Exam		
<b>60% of the total GCSE marks</b>	2 hours 15 minutes	80 marks
<b>Section A: Reading</b> 30% of the total GCSE marks	1 hour 15 minutes (recommended)	40 marks
<b>Section B: Writing</b> 30% of the total GCSE marks	1 hour (recommended)	40 marks



### Section A: Reading 30% GCSE (40 marks)

- You should spend 1 hour 15 minutes on this section.
- Answer four compulsory questions based on three reading sources.
- Read all the questions carefully.
- Read the texts provided; annotating and underlining key ideas as you read.



### Section B: Writing 30% GCSE (40 marks)

- You should spend 1 hour on this section.
- Answer both questions.
- One shorter task: Writing to inform, explain or describe (16 marks – 25 minutes);
- One longer task: Writing to argue or persuade (24 marks – 35 minutes)

## Assessment Objectives

### AO3 Studying Written Language

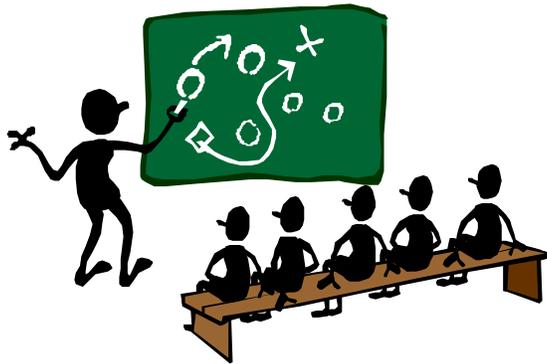
- Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross references as appropriate.
- Develop and sustain interpretations of writers' ideas and perspectives.
- Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.

### AO4 Writing

- Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

# Section A: Reading Question 1:

‘What do you  
understand ...?’



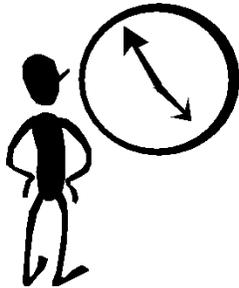
# Section A: Reading

30% GCSE (40 marks)

- You should spend 1 hour 15 minutes on this section.
- Answer four compulsory questions based on three reading sources.
- Read all the questions carefully.
- Read the texts provided; annotating and underlining key ideas as you read.



## Suggested Timings



Read the sources and questions - 10 minutes

Q1 (a) – 5 minutes (4 marks)

Q1 (b) – 5 minutes (4 marks)

Q2 – 10 minutes (8 marks)

Q3 – 20 minutes (12 marks)

Q4 – 20 minutes (12 marks)

Check answers - 5 minutes

## The Questions - Top Tips

In questions 1-3 you need to demonstrate the ability to 'develop and sustain interpretations of writers' ideas and perspectives.' For our purposes, **interpretation** means:

- ❖ Inferring meaning from a text ('Reading between the lines')
- ❖ Commenting on parts of a text
- ❖ Explaining meaning and implications
- ❖ Using words/ideas other than those in the text
- ❖ Making connections between parts of a text
- ❖ **BUT** not moving beyond the text

# Question 1 - Retrieve, support, infer and comment on key points in Source 1. (8 marks)

- In this question you are being asked to **retrieve** the important information and ideas in an article. To retrieve something means to find it in the text.
- You are then being asked to **support** the important information and ideas that you retrieve. To support something means to back up what they say with evidence from the text.
- You are also being asked to **interpret** the important information and ideas that you retrieve. To interpret something means to 'read in between the lines'. It's what you can work out from the text without actually being told. To show that you understand the article, you are expected to do more than just retrieve.

Band 4 (7-8 marks)	<ul style="list-style-type: none"><li>• offers evidence that the article is fully understood</li><li>• shows a detailed engagement with the text</li><li>• makes perceptive connections and comments about people, places and events</li><li>• offers appropriate quotations or references to support understanding</li></ul>
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## Top Tips:

- Underline key words from the question to ensure you understand and answer the actual question.
- Read the source carefully for meaning.
- It is a good idea to work your way through the text in the order in which things happen so that you can retrieve the important information and ideas in a logical way.
- Also consider underlying meanings that may be inferred (suggested).
- You should aim for 5-6 key points.
- It is a good idea to include phrases such as 'this suggests that...' or 'this indicates...' so that the examiner can see that you are beginning to interpret.

### For example:

statement **'I learn that...'**

+ supporting quotation **'the text states'**

+ inference (what is being hinted at) **'this suggests'**

- It is a good idea to start their response with an overview sentence to show you have a grasp of the whole argument before then going into detail.
- The question **does not** require an analysis of the language techniques.
- Write the information in your **own words** using brief quotation rather than copying out large amounts of the text.



# Question 1 Sample Answer

The following Source and question have been taken from the June 2014 Unit 1 examination.

Read **Source 1**, 'With friends like these...' by Tom Hodgkinson.

1. From reading the article, what do you understand about the issues the writer has with Facebook? **(8 marks)**

## Source 1

theguardian

News

[News](#) | [Sport](#) | [Comment](#) | [Culture](#) | [Business](#) | [Money](#) | [Life & Style](#) | [Travel](#) | [Environment](#) | [TV](#)

[News](#) > [Technology](#) > [Facebook](#)

# With friends like these ...

by Tom Hodgkinson

I despise Facebook. This enormously successful American business describes itself as "a social utility that connects you with the people around you". But hang on. Why on earth would I need a computer to connect with the people around me?

And does Facebook really connect people? Doesn't it rather disconnect us, since instead of doing something enjoyable such as talking and eating and dancing and drinking with my friends, I am merely sending them little ungrammatical notes and amusing photos in cyberspace, while chained to my desk? A friend of mine recently told me that he had spent a Saturday night at home alone on Facebook. What a gloomy image. Far from connecting us, Facebook actually isolates us at our workstations.

Facebook appeals to a kind of vanity and self-importance in us, too. If I put up a flattering picture of myself with a list of my favourite things, I can construct an artificial representation of who I am in order to get approval. It also encourages a disturbing competitiveness around friendship: it seems that with friends today, quality counts for nothing and quantity is king. The more friends you have, the better you are.

It seems, though, that I am very much alone in my hostility. At the time of writing, Facebook claims 59 million active users, including 7 million in the UK, Facebook's third-biggest customer after the US and Canada. That's 59 million suckers, all of whom have volunteered their ID card information and consumer preferences to an American business they know nothing about. Right now, 2 million new people join each week. At the present rate of growth, Facebook will have more than 200 million active users by this time next year. And I would predict that, if anything, its rate of growth will accelerate over the coming months.

Clearly, Facebook is another capitalist experiment: can you make money out of friendship? Facebook is profoundly uncreative. It makes nothing at all. It simply mediates in relationships that were happening anyway.

For my own part, I am going to retreat from the whole thing, remain as unplugged as possible, and spend the time I save by not going on Facebook doing something useful, such as reading books. Why would I want to waste my time on Facebook when there are seeds to be sown in my own back yard? I don't want to retreat from nature, I want to reconnect with it. And if I want to connect with the people around me, I will revert to an old piece of technology. It's free, it's easy and it delivers a uniquely individual experience in sharing information: it's called talking.

## Now read the sample answer and the examiner's comments.

Read **Source 1**, 'With friends like these ...' by Tom Hodgkinson.

1. From reading the article, what do you understand about the issues the writer has with Facebook?

**(8 marks)**

tick

Source 1 by Tom Hodgkinson explains his issue with the social networking site Facebook. From the source I understand that Tom has a major hate for it, he completely loathes Facebook, 'I despise Facebook.' This suggests he has no interest whatsoever in being involved with such a website. I also understand that Tom thinks Facebook is pointless due to the fact that it draws us away from communicating with each other properly. 'Why on earth would I need a computer to connect with people around me?' This suggests that Facebook allow us to forget about talking with one another, and focus on using the keyboard. I also understand that Tom thinks going on Facebook consumes our lives, 'While chained to my desk.' This implies that society is almost forcing us to constantly upload photos and make status' whilst keeping our distance from humanity. From the source I also learn that another issue with Facebook is the fact it keeps us away from the real world, 'isolates us at our workstations.' This suggests that using Facebook locks us in our own space, blocking communication. I also learn that Tom thinks Facebook is based around vanity, 'construct an artificial representation of who I am.' This implies that Facebook is full of people pretending to be someone they're not, which in Tom's opinion is a very big problem. I also learn that Tom has an issue with the fact that Facebook is just a popularity contest, 'quality counts for nothing and quantity is king.' This suggest that people on Facebook only seem to care about how many friends they have no matter if they are really friends or not.

tick

tick

tick

tick

tick

### Examiner's Comments and Mark.

- ✓ Clear evidence that the text is understood
- ✓ Begins to interpret
- ✓ Appropriate quotes throughout

- Look at the mark scheme on the following page.
- How could you improve this answer to make it a Band 5 response?

Turn to page 83 to find out

# Mark Scheme

Read **Source 1**, 'With friends like these...' by Tom Hodgkinson.

- 1 From reading the article, what do you understand about the issues the writer has with Facebook?

[8 marks]

AO2 i English AO3 i English Language	Skills
Band 4 'perceptive' 'detailed' 7-8 marks	<ul style="list-style-type: none"> <li>offers evidence that the text is fully understood</li> <li>shows a detailed engagement with the text</li> <li>makes perceptive connections and comments about the issues presented in the text</li> <li>offers appropriate quotations or references to support understanding</li> </ul>
Band 3 'clear' 'relevant' 5-6 marks	<ul style="list-style-type: none"> <li>shows clear evidence that the text is understood</li> <li>shows clear engagement with the text</li> <li>begins to interpret the text and make connections between the issues contained in the text</li> <li>offers relevant quotations or references to support understanding</li> </ul>
Band 2 'some' 'attempts' 3-4 marks	<ul style="list-style-type: none"> <li>shows some evidence that the text is understood</li> <li>attempts to engage with the text</li> <li>makes some reference to the issues mentioned in the text</li> <li>offers some relevant references or quotations to support what has been understood</li> </ul>
Band 1 'limited' 1-2 marks	<ul style="list-style-type: none"> <li>shows limited evidence that the text is understood</li> <li>shows limited engagement with the text</li> <li>makes limited reference to the issues referred to in the text</li> </ul>
0	Nothing to reward

## Indicative Content:

Candidates' responses **may** include:

- Hodgkinson despises Facebook and thinks its social reason for being is a false one - we don't need it to connect with people. If we have people around us, why do we need a computer to connect with them?
- Furthermore, he questions whether it really does do what it claims. He suggests that, in fact, it disconnects people from socialising and conspires to isolate them, by chaining them to their workstations. He thinks a main issue is that it 'isolates' people from each other.
- He thinks it leads to a kind of 'vanity and self-importance in us, too' because we put up

flattering, artificial pictures on it to get friends and approval. We create a false image of ourselves.

- He also says that the 'quality' of friendship counts for nothing on Facebook - it's just the number of friends that matters. This competitiveness for friends creates the false idea that 'The more friends you have, the better you are'. This, he implies, is superficial and crass.
- He recognises that he is 'very much alone' in his hostility and dislike of Facebook because there are millions of subscribers. However, he calls these 'suckers'; there will soon be 200 million world-wide and the number is growing. The rate of growth and influence is an issue for the future.
- He calls Facebook 'another capitalist experiment', making money out of friendship – which he thinks is immoral. It is also 'profoundly uncreative' and simply puts people together who were together anyway.
- He is going to reject Facebook- retreat from it back to nature and books and 'doing something useful'. He thinks Facebook is unnatural, superficial, false.
- If Hodgkinson wants to 'connect' with people he can do it for free and uniquely by using an old piece of communication technology – 'called talking', natural and good.



## Your Turn ...

Read **Source 1**,

1. From reading the article, 'Hey, kids – leave my bad food stash alone' by Jay Rayner. What do you understand about the issues the writer has with being a nutritional role model to his children? **(8 marks)**

### Hey, kids – leave my bad food stash alone

What do you do when the children find your sherbet lemons and pork scratchings – and all the other things you told them were bad?

[Jay Rayner](#), [The Observer](#), Wednesday 13 August 2014



***We lecture them about sweets, then hide the evidence if we hear footsteps on the stairs Photograph: Steven Puetzer/Getty Images***

Being a nutritional role model for your kids is tough when you're a greedy guts with all the self-restraint of a hungry lioness with her head stuffed into the carcass of a recently downed zebra. I was thinking about this recently as I was hiding my stash. As ever, it was the hard stuff: a bag of sherbet lemons, bars of M&S Swiss milk chocolate and a packet of Mr Porky scratchings. The hiding place is the corner of the top shelf of our walk-in food cupboard. For years it has been the perfect place to hide my filth. I was the only one who could see what was there.

And then I realised: no more. My 14-year-old son is almost my height, and apparently gifted with the wisdom of the ancients. He now knows and sees EVERYTHING. This was confirmed a little while later when he barged in on my wife and me in the living room, as we hurriedly tried to hide the tattered evidence of the chocolate we had just devoured in front of the telly. He didn't even look at us. "I know you've had chocolate," he said. "I know where you keep it."

Tricky business, this parenting lark. We appoint ourselves custodians of our kids' bodies and then keep watch like prison-camp guards: on their teeth, the nutritional intake they need for their bones and bodies. No, you can't have sweets. That glass of Coke is just pure sugar. Get off the computer and go outside and play. I said just ONE custard cream. Step away from the biscuit tin. I said, step away...

We are right to do this. It really is a part of the job description. The problem is that we are the least qualified people for that job. We are like bent drug squad coppers, who bust people for heroin possession only to tie on the tourniquet and shoot up ourselves once we've clocked off. We rampage through a box of Celebrations once the kids are in bed, then hide the evidence if we hear small footsteps on the stairs; we stuff late-night crisp packets into our pockets hurriedly. And yes, I am making the personal a universal. I have to assume I'm not alone in this. I have to assume you are all the same as me, otherwise how could I live with myself?

We do, of course, have a rationale. The mere fact that we have reached the cool, sunlight pastures of adulthood with all our own teeth intact and minus a diagnosis of type 2 diabetes means we have learnt self-restraint. Hurrah for us! Let's celebrate with Ben and Jerry's chocolate fudge brownie ice cream from those pots we keep hidden at the back of the freezer behind the Tupperware tubs of leftovers. Or perhaps with just another glass of that really good value chablis from Aldi.

In truth, that's the reality of most middle-aged parental hypocrisy: we lecture our kids on eating sweets. We keep their hands out of the biscuit tin. And yet too many nights of the week we pull the cork on something eminently quaffable. This, I suppose, is life. And parenting. We do the very best we can, which never feels quite good enough. We feel gloomy about it. And hence we feel the need to comfort ourselves. Oh sod it. The kids are in bed. Just another glass. It can't hurt. Can it?



And another ...

Read **Source 1**,

1. From reading the article, 'Connected generation as lonely as the elderly by John Bingham what do you understand about the issue of loneliness? **(8 marks)**

## 'Connected' generation as lonely as the elderly

**One in four young people feel 'left behind' in world of social networking while 2.5 million elderly are secretly dreading Christmas**

By John Bingham, 12 Dec 2014



***One in four young people feel 'left behind' by technology Photo: Alamy***

Young people are suffering an "epidemic" of loneliness on a par with the levels of isolation experienced by the elderly despite being more "connected" by technology than any previous generation, new research suggests.

Polling for a series of special BBC television and radio programmes has found that almost one in 10 adults expects to spend most or all of Christmas Day alone.

It also found that three in 10 of those aged between 18 and 24 say they experience loneliness at least some of the time, almost the same rate as that among those over 65 (31 per cent).

But, significantly, the polling also pointed to a yearning for traditional face-to-face communication in an age when more interactions than ever before take place through technology.

The survey, for a special day of programmes under the slogan "A Life Less Lonely", is one of a series of studies published on Friday highlighting the issue of loneliness, which has been linked with poor health and other well-being measures.

New research for the charity Age UK calculates that around 400,000 older people in the UK are worried about being lonely at Christmas and that as many as 2.5 million are secretly dreading the festival because it brings back memories of loved-ones who have died.

But separate academic research by Brunel University London for the Campaign to End Loneliness, an alliance of charities, concluded that Christmas is, in fact, one of the least lonely times of the year for older people because families are more likely to get together.

Interviews conducted by Prof Christina Victor, a specialist in public health, found that only 31 per cent of the sample feel lonely often or most of the time in December, the same rate as can be seen in early spring. It compares with 41 per cent in June, when the days are longest, and 45 per cent in September.

Meanwhile the ComRes poll for the BBC found that just over a quarter of British adults (28 per cent) feel lonely at least some of the time, a figure which rises to 30 per cent among 18 to 24-year-olds and 30 per cent of those over 65.

But a third of Britons – including 27 per cent of 18 to 24-year-olds – feel "left behind" by new ways of communicating and 85 per cent insist they prefer speaking to friends and family directly face to face.

Laura Ferguson, Director for the Campaign to End Loneliness says: "It's very concerning that nearly a third of British people feel lonely as research shows loneliness and isolation is as harmful to our health as smoking 15 cigarettes a day.

"It's good to see that the majority of people realise they should do more to help those who are lonely.

"But loneliness is not just experienced at Christmas, so we all need to support people year round."

Caroline Abrahams, director of Age UK, said: "No one should feel lonely at any time of the year.

"The festive season is usually a time for celebration with loved ones and these figures come as a timely reminder of the scale of the issue.

"People's social networks often shrink due to life-changing events such as retirement and bereavement which can increase the risk of feeling lonely."

Finally ...

Read **Source 1**,

1. From reading the article, 'Ebay bans people from trying to sell Tower of London ceramic poppies' by Keleigh Baker what do you understand about the issues with the poppies?

**(8 marks)**

## Ebay bans people from trying to sell Tower of London ceramic poppies on the site for profit after listings appear more than double the original price

By Keleigh Baker for MailOnline, 6 November 2014

**Auction website eBay is on alert to stop people making a profit by re-selling poppies from the Tower of London installation.**

The ceramic poppies created for the 'Blood Swept Lands and Seas of Red' art project have been so popular that all 888,246 of them have sold in advance for £25 each - raising money for armed forces charities in the process. But it has emerged that some of the ceramic poppies are being sold online for profit.



**One unscrupulous seller (pictured) has already tried to sell the £25 charity poppy for a substantial mark up on its original price**

One seller has listed two ceramic poppies on eBay for £49.99 and £65 - more than double the price. The seller known as '2250leanne' said in the description: 'Please note delivery of this item is due late January, early February 2015'. To add further insult the trader asked up £9.99 for postage - double the official website price.

Luckily website bosses spotted the dubious listings and removed them immediately. They have now put a system in place to automatically remove any such listings in the future.

An eBay spokesman said: 'We are not permitting resale of the limited edition Blood Swept Lands and Seas of Red ceramic poppies on eBay.'

'Any listings attempting to sell these items will be cancelled before any sale takes place.

'Our marketplace is not an appropriate venue for the limited edition ceramic poppies in view of the significance of each individual poppy as a memorial to an individual British military fatality.'

He also said 'pre-sale' listings are not permitted on the site so the listings would have been removed in due course anyway.

Millions of people have flocked to see artist Paul Cummins' remarkable installation at the Tower of London to mark the centenary of Britain's involvement in the First World War. There will be 888,246 in place by November 11. The number represents each British military fatality during the Great War. The poppies have been sold for £25 each, plus £5.95 for postage, and 10 per cent from each plus all net profits will be divided between six service charities; The Royal British Legion, SSAFA, Combat Stress, Help for Heroes, Coming Home and Cobseo. The poppies first appeared in August and were sold out by October 17.

A spokesman for the Royal British Legion said: 'The Royal British Legion works closely with eBay and have a dedicated eBay shop selling official poppy products.'

'We urge all members of the public using eBay to buy their poppy items, to do so directly from our store.'

'We strongly encourage anyone re-selling poppy items to donate to the Legion and advise buyers on eBay to look for the 'eBay for charity' ribbon which identifies listings where a percentage of the sale will be donated to charity.'

'In this instance we are grateful that eBay have taken this decision to remove the listings and prevent people profiteering from charity campaigns.'

A Historic Royal Palaces spokesman said they have been in ongoing conversations with eBay to ensure the poppies are not sold on and they are also monitoring any other merchandise associated with the installation that appears on the marketplace website. Historic Royal Palaces, which runs the Tower of London, has warned people on its website not to expect their poppies to be delivered until January or February next year due to the huge number they have to process.

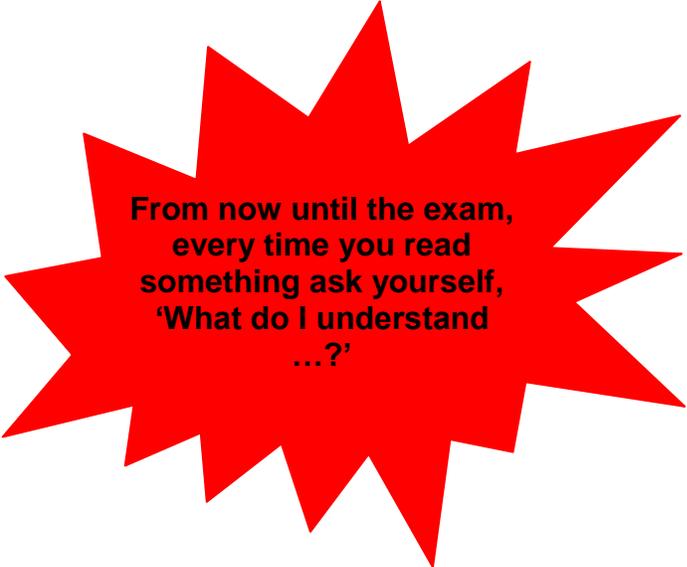
Work to make the 888,246 ceramic poppies started in August last year and involved 400 people manufacturing them using 400 tons of clay. Some 25,000 people have volunteered to help install the poppies at the Tower of London.

# Checkpoint.

After you have had a go at answering these two examples of a typical question 1 check your work.

## Checklist:

- ? Have you answered the question?
- ? Have you included 5-6 pieces of information?
- ? Have you used relevant information?
- ? Have you interpreted information?
- ? Have you used brief quotation?
- ? Have you written it in your own words?

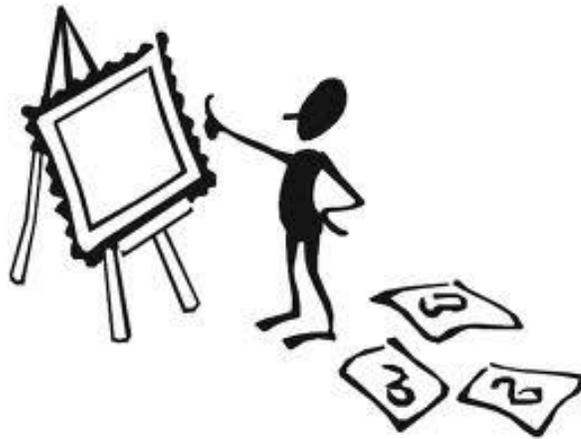


**From now until the exam,  
every time you read  
something ask yourself,  
'What do I understand  
...?'**



# Question 2:

## Presentational and Linguistic Features



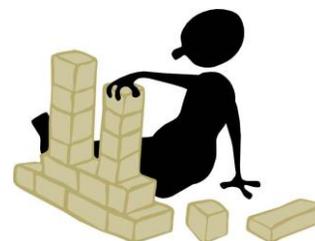
## Question 2 - Comment on presentational and linguistic features of Source 2 (8 marks)

- In this question you are being asked to **comment** on the effect of the words used in the headline.
- You are being asked to **comment** on the effect of the details used in the picture.
- You are being asked to select actual words and phrases from the text and **explain** how they link with the headline.
- You are being asked to select actual words and phrases from the text and **explain** how they link with the picture.

Band 4 (7-8 marks)	<ul style="list-style-type: none"><li>• offers a detailed interpretation of the effect of the presentational features</li><li>• links the presentational features to the text with perceptive comments</li><li>• offers appropriate quotations or references to support comments</li></ul>
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### Top tips:

- Question 2 asks candidates to 'Explain'
- To 'explain' how the headline is effective, you first need to select some words and devices used, then interpret ways in which these make an impression on the reader
- In Question 2, the picture is a focus of the question. It, too, requires interpretation
- Scale, colour and camera angles, along with facial expressions or what is happening in the background of a picture, are useful details for you to consider.
- Avoid generalisations when commenting on effects, i.e. 'this is effective because it creates a picture in your mind' or 'this is effective because it makes you want to read on'. The effects of the words or details need to be connected to the article they are reading.
- Make direct links between the words and the presentational devices.
- Make sure you cover the whole text not just the headline
- It may help you to break it down into 4 mini-questions:
  - ? How is the headline effective?
  - ? How does the headline link to the text?
  - ? How is the picture effective?
  - ? How does the picture link to the text?
- The most successful candidates analyse the effects of the words in their context and go on to link the words and phrases with direct quotations from relevant parts of the text.
- Remember to state the obvious!



## Question 2 Source and Sample Answer

Now read **Source 2**, 'Festival fans defy elements to revel in the Isle of Mud' by Kaya Burgess.

2. Explain how the headline and picture are effective and how they link to the text.

(8 marks)

Source 2

### Festival fans defy elements to revel in the Isle of Mud

by Kaya Burgess



Hundreds of people heading for the Isle of Wight festival were left stranded for up to ten hours on gridlocked roads as torrential rain and flooding created a mud bath around the site.

Tractors were called in to pull car-loads of music fans through the quagmire at Seaclose Park in Newport in a painstaking process. Many people had to sleep in their cars. About 55,000 people are expected to attend the festival, increasing the island's resident population of 140,000 by more than a third.

Festival-goers complained that the organisers were under-prepared for a weekend that was forecast to see heavy rain and blustery winds. Mark Bush, 27, said: "It's been raining for weeks so I don't understand why they weren't ready for it. I don't know the technicalities, but surely they knew it would be muddy."

John Giddings, the festival organiser, tweeted: "If you are stuck in traffic or on a ferry, bear with us, it is taking a long time to park you all — apologies."

He confirmed that police had asked him to prepare an emergency plan to get people out of the festival at the end of the weekend, and offered refunds to those who had turned back and given up due to the "horrendous" weather.

The main arena, Strawberry Fields and Penny Lane areas remained closed until 4pm yesterday because of high winds. Fans pitched tents on patches of dry land at the boggy site, where mud flowed "like gravy". The rock band Enter Shikari tweeted: "Oh dear. The tent we're playing tonight at the Isle of Wight Festival is full of water haha".

But a typical festival resilience kicked in, and warm-up shows by The Stranglers and Primal Scream were well received.

## Now read the sample answer and the examiner's comments:

Now read **Source 2**, 'Festival fans defy elements to revel in the Isle of Mud' by Kaya Burgess.

2 Explain how the headline and picture are effective and how they link to the text.  
(8 marks)

The picture shows the grotesque mud everywhere, this emphasises the horror of the situation. Thus links to the text where it says the 'mud flowed like gravy' and that there was 'horrendous weather.'

The picture also shows two men outside their tent, one of them is wearing a bright orange onesie. This represents that the festival goers are overcoming the weather and are still happy to be there. This is also shown by the mens arms being raised, perhaps in triumph, to show that they will not let the weather ruin their festival. This links to the text where it says that 'typical festival resilience kicked in' as they persevered through the weather.

The picture also shows many tents pitched, this emphasizes the number of people that attended and this links to the text where it says that 'hundreds of people headed for the festival.'

The headline uses the pun 'Isle of Mud' instead of calling the Isle of Wight and this jokes that due to the 'horrendous weather' the Island is now full of mud. This links to the text where it talks about the 'heavy rain and blustery winds' and the 'boggy site.'

## Using the mark scheme:

- Read the sample answer above.
- Look at the mark scheme for this question on the following page.
- What band/mark would you give to this candidate?
- Why?
- Once you have made up your mind, turn to p83 to find out what the examiner gave it and why.

# Mark Scheme

Now read **Source 2**, 'Festival fans defy elements to revel in the Isle of Mud' by Kaya Burgess.

**2** Explain how the headline and picture are effective and how they link to the text.

[8 marks]

AO2 iii English AO3 iii English Language	Skills
Band 4 'perceptive' 'detailed' 7-8 marks	<ul style="list-style-type: none"> <li>offers a detailed interpretation of the effects of the headline</li> <li>presents a detailed explanation and interpretation of what the picture shows and its effects</li> <li>links the picture and the headline to the text with perceptive comments</li> <li>offers appropriate quotations or references to support comments</li> </ul>
Band 3 'clear' 'relevant' 5-6 marks	<ul style="list-style-type: none"> <li>shows clear evidence that the headline and its effects are understood</li> <li>makes clear and appropriate links between the headline and the text</li> <li>offers a clear explanation of the effectiveness of the picture</li> <li>links the picture to the content of the text</li> <li>employs relevant quotations or references</li> </ul>
Band 2 'some' 'attempts' 3-4 marks	<ul style="list-style-type: none"> <li>shows some evidence that the headline and its effects are understood</li> <li>attempts to link the headline to the text</li> <li>offers some explanation of how the picture is effective</li> <li>attempts to link the picture to the content of the text</li> </ul>
Band 1 'limited' 1-2 marks	<ul style="list-style-type: none"> <li>offers limited or simple comments on the effects of the headline</li> <li>offers a limited or simple explanation of what the picture shows</li> <li>shows limited appreciation of how the picture and headline link with the text</li> </ul>
0	Nothing to reward

## Indicative content

Candidates' responses **may** include:

### The Headline

- The headline is bold and eye-catching.
- The alliteration in 'Festival fans' engages the reader and creates an image of thousands of people enjoying themselves.
- The word 'defy' indicates the determination of the fans, that they were in a battle with the elements.
- 'elements' is extended vocab used as a cliché; the mud looks 'elementary' in another, evolutionary, sense.
- The word 'revel' suggests enjoyment and fun but also that the fans immersed themselves in the music and the mud.

- 'Isle of Mud' is a pun on Isle of Wight which is where the revelling was held and is now mud-covered. 'Wight' and 'white' / mud coloured might also be seen as a play on words.

#### The Picture

- The picture shows the density of the tents, the extent of the mud and water, the odd clothing of the people and the bizarreness of sitting outside their tent. There is irony in their stoicism and determination to behave as if the sun was shining. Their clothing reflects the anarchy of their situation.
- It also shows the two men defying the elements; posing – addressing the readers and so including them.
- The interior of the tent looks orderly but is resting on a bed of wet mud – it makes us feel uncomfortable, not envious.
- The tents are densely packed, indicating the number of fans. There is a lot of colour juxtaposed with the mud, which reinforces the defiance/ festival attitude.

#### Links

- The text clearly locates the event on the Isle of Wight, the 'Isle of Mud'.
- The defiance of the headline is reflected in 'typical festival resilience kicked in' from the text.
- We see the festival-goers who are referenced in the text.
- The band's attitude '... haha' indicates defiance, perhaps revelry.
- The picture relates to the text: 'torrential rain and flooding created a mud bath around the site', 'surely they knew it would be muddy', 'the "horrendous" weather', 'Fans pitched tents .....where mud flowed "like gravy"'.
- The density of tents links with: 'About 55,000 people are expected to attend'.
- The picture of the mud lends a certain irony to what we read in the text – the areas of the festival being called 'Strawberry Fields' and 'Penny Lane'.
- The text which speaks of an 'emergency plan...' links to the effects of the 'elements' in the title and the mud flood we see in the picture. The mud is not healthy.



# Presentation and Linguistic Features Toolkit

The following toolkits will help you when revising and answering Question 2. Remember, this is not a feature spotting exercise. You must consider the **effect** and **impact** on the reader.



## Presentation Features Toolkit

PRESENTATIONAL FEATURE	PURPOSE AND/EFFECT ON THE READER
<b>bullet points</b>	Good way to organise a text – easier to identify different pieces of information
<b>captions</b>	Can help readers understand a picture
<b>colour</b>	There are lots of connections and links – colours reinforce messages – blue= crisp/ cold/ clean. Red= passionate/ sex/ love/ dangerous/ blood
<b>columns</b>	A way of organising text – they help to make the text clearer to the reader
<b>fonts</b>	Classic/ formal/ old-fashioned/ modern etc – Fonts are chosen to impact on different audiences - and to grab attention
<b>graphs/diagrams</b>	Help make difficult information easier to grasp
<b>headings</b>	Important as a way of organising the text
<b>Italics</b>	These emphasise information
<b>logos</b>	Symbols of a company – represent things
<b>maps</b>	Helpful in giving people info – finding or showing a place
<b>paragraphs</b>	Organising text – comment if they are small – short/ easier to read or longer and more detailed – this makes a difference to a text and to the reader – connects with AUDIENCE
<b>pictures/ images</b>	Bring the text to life and grab attention – they can also break up the text, which is useful
<b>subheadings</b>	Provides more information, develops what is suggested in the heading
<b>underlining</b>	Emphasises points made

# Language Features Toolkit



LANGUAGE FEATURES	PURPOSE AND/OR EFFECT
<b>adjectives/adverbs (vivid language)</b>	Builds up a very full picture of the object/animal/person or the activity so that it becomes very clear in the reader's mind – the reader feels s/he can picture it or see it happening very precisely.
<b>alliteration</b>	Makes the text catchy – quick to read – grabs attention.
<b>anecdote</b>	A short tale or narrative that is used to illustrate a point. It can be fiction or non-fiction.
<b>antithesis</b>	Contrary ideas expressed in a balanced sentence. The juxtaposition emphasizes the contrasting ideas and gives the effect of balance.
<b>connectives</b>	Connectives help create textual cohesion. They may be used to sequence ideas or an argument, link ideas/points or show comparison, show a change in subject matter or tone.
<b>direct speech</b>	Makes the character come alive. We can “hear” the way s/he speaks – the actual vocab, grammar and tones.
<b>emotive language</b>	The attitude and emotions of the author are transferred or made clear to the reader.
<b>euphemism</b>	Use of a less objectionable or harsh expression to avoid upsetting or offending people e.g. The firm was <u>restructuring</u> (sacking workers). Creates amusement in the reader, or reveals the character of the person using it (kindhearted or sarcastic or squeamish, for example)
<b>first person pronoun</b>	1 <sup>st</sup> person singular = <i>I, me, my, mine</i> , plural = <i>We, us, our, ours</i> . Gives immediacy to the text – the author or character makes a direct connection with the reader / audience. “We” in a speech involves the audience with the speaker (“We all know that violence is wrong”).
<b>hyperbole</b>	Deliberate exaggeration which is used for emphasis. Also illustrates something of the mood of the speaker/writer.
<b>imagery – similes, metaphors</b>	All imagery gives the person/animal/thing being described the characteristics of something else. It therefore enlivens descriptions by helping us to see these people/animals/things in a new light – in a way we may have never seen them or thought about them before.  Metaphors are more compact and tighter in their comparative description than similes.

<b>irony</b>	Saying the opposite of what you mean transfers the attitude and emotions of the author to the reader.
<b>onomatopoeia</b>	This helps us hear the actual sound being named and therefore we understand it properly or it transports us to the place of the sound.
<b>parallel construction</b>	Parallel construction provides rhythm while it expands the detail of the description and creates balance.
<b>pun</b>	Word play involving the use of a word with two different meanings or two words that sound the same but mean different things. Often used in advertising. Provokes amusement and therefore a tendency for the reader to feel good about the company / product and possibly to buy the product.
<b>quotation</b>	The direct use of another's words (spoken or written) add some of the authority of the original author to the current speaker/writer.
<b>repetition</b>	Repeating the same or nearly the same words for effect. This is used to emphasise whatever is being said or written.
<b>rhetorical questions</b>	To get the readers' / audience's attention and make them think about the answer before giving it.
<b>rule of three</b>	Provides rhythm as well as closure or finality along with that sense of balance.
<b>sarcasm</b>	Unkind humour directed against what the writer / speaker doesn't like which highlights the attitude and emotions of the author.
<b>second person pronoun</b>	2 <sup>nd</sup> person singular and plural = <i>You, your, yours</i> . Used in speeches and adverts, this direct address to the listeners/viewers involves them and may challenge them to respond, even if only mentally. In narrative, the use shows interaction between characters.
<b>sentences</b>	Varied sentence length and type (simple, compound, complex) adds interest and fluency to a text as well as creating particular effects. Simple sentences are often used as topic sentences to introduce an idea or point. Compound sentences link two main ideas. Complex sentences expand ideas or add information. Short sentences add tension or drive home a point.
<b>slang</b>	Grounds the text in informality as well as a certain social group and period of time.
<b>statistics</b>	A specific number or statistic gives the impression that the speaker/writer is authoritative and knowledgeable
<b>technical words or jargon</b>	Sometimes, more unusual words provide more specific meaning than common ones. Specialised or technical words make it seem like the writer/speaker really knows the topic.



Your Turn ...

Now read **Source 2**, 'Deadly smog leaves us gasping for breath.'

2. Explain how the headline and picture are effective and how they link to the text.  
(8 marks)

## Deadly smog leaves us gasping for breath: Millions of asthmatics struggle as giant cloud of Saharan sand and toxic air covers Britain

Published: 00:13, 2 April 2014 | Updated: 00:14, 3 April 2014

Britain was left gasping for breath yesterday as a grey cloud of smog descended over much of the country.



**Tricky visibility: A building crane rises amidst the haze from the effect of high air pollution in London**

People were warned not to exercise outdoors and schools kept pupils inside as a mix of dust from the Sahara, toxic particles from the continent and fumes from cars and factories filled the skies.

Asthmatics complained of sore chests and breathlessness, while commuters donned face masks to avoid breathing in the particles. The elderly and millions with health problems were advised to take special care as doctors warned that symptoms may last for several days. Those with lung and heart conditions were told to avoid strenuous activity while others with sore eyes, coughs and sore throats were advised to reduce the amount of time they spend outside. One expert said it would be 'sheer stupidity' to go running in the conditions.

Pollution hit the maximum level of ten – very high – in East Anglia, but cities as far apart as Brighton, Birmingham and Newcastle also suffered. The smog, which has built up as a result of several days of light south-easterly winds, is expected to persist today over East Anglia, the Midlands, Lincolnshire, Wales and Wirral. It will begin to disperse this evening as winds pick up, and tomorrow a band of rain will clear it away. But Dr Keith Prowse, honorary medical adviser to the British Lung Foundation, said symptoms brought on by the smog could last several days.

'The people who are most vulnerable are people with chest diseases and heart disease, the very young and very old because their immune systems cannot cope as well,' he said. 'I have seen people actually jogging while holding an asthma reliever. They are asking for trouble at the moment.'

Frank Kelly, professor of environmental health at King's College London, said each breath of the smog will cause immediate problems for some, such as those with asthma, and 'contribute to longer term problems for most of us in the form of heart disease and stroke'.

Professor Kelly, who is also chairman of the Department of Health's committee on air pollution, said schools had been right to keep pupils inside at break times to stop them suffering potentially lifelong lung damage.

The Met Office says the weather will change at the end of this week, when winds from the Atlantic will bring respite. Rain is forecast and that will wash most of the smog particles out of the air.

'Children tend to run around outside and therefore breathe deeper,' he said. 'They will be inspiring a lot more pollution than when breathing normally inside.'

Mother Leanne Stewart, 41, from Eltham in South-East London, said she felt breathless while walking her son to school yesterday. 'I could feel the grit between my teeth,' she said. 'My son George, who is eight, had to stop and have his asthma inhaler. It's been terrible.' Jenny Henderson said: 'I now know why I feel like I have a baby elephant sitting on my chest this morning.'

Dr Helen Dacre, a meteorologist at Reading University, said weather conditions have conspired to create a 'perfect storm' for air pollution.



## And another...

Now read **Source 2**, 'Facebook and Apple now paying for women to put motherhood on ice by freezing their eggs' by Josh Gardner.

2. Explain how the headline and picture are effective and how they link to the text.

(8 marks)

# Facebook and Apple now paying for women to put motherhood on ice by freezing their eggs

By [Josh Gardner for MailOnline](#), 14 October 2014

Two Silicon Valley companies will now cover egg-freezing as an incentive for top female talent in their prime fertility years who don't want to sacrifice motherhood for work.

Apple and Facebook say they'll shell out as much as \$20,000 for women to put their parenthood plans on ice.

The firms also hope the incentive will help women balance child-rearing and work life. However, even as success rates continue to rise, there are no guarantees the method will lead to conception down the road.



© Splash News/ Splash News/Corbis they'll shell out as much as \$20,000 for women to put their parenthood plans on ice

Facebook has already started covering the procedure, which can cost \$10,000 or more plus annual storage fees, and Apple's program begins in January, according to [NBC News](#).

Apple's plan is covered as part of its fertility benefits while Facebook's will fall under its surrogacy benefit.

While the move is sure to bring in gifted tech talent eager to have it all, experts warn that freezing eggs is no guarantee of a future family.

Anyone considering egg freezing needs careful counseling about their age and the odds of success if they want to later thaw those eggs for use in in vitro fertilization, the guidelines stress.

Sperm routinely are frozen. So are the extra embryos of couples undergoing infertility treatment, in case they want to use them for later pregnancy attempts.

But eggs proved more delicate and difficult to freeze than sperm or embryos. The problem: Eggs contain lots of water, and early methods of freezing and thawing allowed ice crystals to form that could destroy or damage them. In the past decade, scientists created a flash-freezing method called vitrification that appears to overcome that challenge.

For a number of years, egg-freezing has been offered experimentally for young women or girls who are diagnosed with cancer or other serious illnesses that would destroy their ovaries.

Then there's age-related infertility: About 1 in 5 U.S. women now have their first child after age 35, according to the Centers for Disease Control and Prevention. Yet the ability to conceive begins dropping around 35 and more rapidly as the 40s near. Women have fewer eggs left, and these older remaining ones aren't as healthy, meaning even if the woman can get pregnant she's more likely to miscarry.

There are only about 1,500 known live births resulting from frozen eggs worldwide, compared with about 1 million IVF births using fresh eggs.



And finally ...

Now read **Source 2**, 'it's Twigmas time!' by Amy Oliver.

2. Explain how the headline and picture are effective and how they link to the text.

**(8 marks)**

## It's Twigmas time! Spruces and firs dumped for 'size zero' fake trees... but are Scandi-noir dramas to blame?

*By Amy Oliver for The Mail on Sunday, 6 December 2014*

The traditional Christmas tree, bristling with pine needles and heavy with baubles, is coming under threat from a new demand for slimmed-down 'size zero' models made from little more than twigs.

British families are increasingly decorating their living rooms with the stark, minimalist designs in a trend said to be inspired by bleak TV 'Scandi-dramas' such as *The Killing* and *Borgen*.

Traditional pines such as the Norway Spruce are being challenged by the fake, leafless wintry skeletons, which tend to come adorned with twinkling LED lights, leaving no room for tinsel, crackers or an angel on the top.



***M&S range: This minimalist design being sold in Marks & Spencer fits in with the new 'size zero' tree trend***

TV presenter Kirstie Allsopp, known for her love of chintz, will tackle the new Nordic trend in her Channel 4 show *Kirstie's Handmade Christmas* on Tuesday.

She somewhat reluctantly confirmed to *The Mail on Sunday* that the 'Christmas twig' will be big this year.

'There's a lot of naked trees this year; it's definitely a trend,' she said. 'It's more confident, more alternative and design-led. It's not just a case of putting up a tree, shoving some tinsel on it and putting up some decorations.'

'If you're having a minimalist twig thing then you put very small, very delicate decorations on it. One of the reasons the Scandinavian decorations look so beautiful is because they're so understated. Those "Scandi" trees do work with just a few decorations.'

David Mitchell, the Christmas tree expert for Wyevale garden centres, also spotted the trend, saying: 'The Ikea generation like clean lines. That's coming through with Christmas trees as well.'

Major retailers including Tesco, Marks & Spencer, Next, B&Q and Argos are all selling several types of artificial twig tree, as our pictures show.

John Lewis has no fewer than 16 on offer as part of its 'Copenhagen' Christmas range. Its pre-lit paper birch tree, the 8ft version of which costs an eye-watering £125, is a bestseller, according to a spokesman. The store is also selling pine scent sticks, so customers don't miss out on the aroma.

Ms Allsopp admitted a twig tree would not be taking centre stage in her household this Christmas. 'There'd be a bit of a family mutiny if we didn't have something huge and bushy and glittery,' the 43 year old said.

'But there's nothing sad about a twig. You can do all sorts with them. I wouldn't want a fake one though. There's no need.'

# Question B: Thoughts and Feelings



## Question 3 - Select, explain and interpret parts of Source 3, using appropriate supporting reference or quotation. (8 marks)

- In this question you are being asked to **select** parts of a text which convey some of the thoughts and feelings of a character (or characters). These parts may include what is happening, what the character is saying or what the character is doing.
- You are being asked to **identify** the thoughts and feelings of a character (or characters) from the parts of the text that they select.
- You are also being asked to **interpret** the thoughts and feelings of a character (or characters) from the parts of the text that they select. This is the most important part of your explanation. To interpret something means to 'read in between the lines'. It's what you can work out from the text without actually being told.

Band 4 (7-8 marks)	<ul style="list-style-type: none"><li>• engages, in detail, with the text</li><li>• offers perceptive explanations and interpretations of the text</li><li>• employs appropriate quotations or references to support ideas</li></ul>
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### Top tips:

- It is a good idea to work your way through the text in the order in which things happen so that you can retrieve the important information and ideas in a logical way. It also allows you to see subtleties in change in thoughts and feelings.
- It is a good idea to include phrases such as 'this suggests that...' or 'this indicates...' so that the examiner can see that you are beginning to interpret.
- It is a good idea to start your response with an overview sentence to show you have a grasp of the whole text before then going into detail.
- Note also that this question is not about the effects on the *reader* - the reader does not come into this question.
- You should not comment on the use of language or the effect on the reader for this question. Comments on the use of language or the effect on the reader do not gain you any marks in Q3.
- Language points are only relevant when used to explain or interpret the writer's thoughts and feelings.
- They need to be careful not to misread – this can sort the men from the boys.
- To achieve Band 4, you need to explain a range of thoughts and feelings in detail relating to the whole text.



# Can you read between the lines?

## What is the implied meaning in the following?

1. "Of course I don't mind if you sit and do absolutely nothing during my lesson."
2. "The Minister said that 'he had done nothing at all wrong' by claiming £175,000 on his expenses for a new lawnmower."
3. Her boyfriend said, "Are you really going out dressed like that?"
4. I know Santa is coming tonight, but you aren't getting anything for Christmas."
5. Pat walked home from school, trying to avoid the puddles.
6. 'I'm glad it's Saturday tomorrow,' she thought, staggering under the weight of her school bag.
7. The boss said, "You will be lucky if you can get him to work for you," when asked to provide a reference for an old employee.
8. He didn't hold his nose when he shook the man's hand; but the instant he managed to sneak out of the meeting, he ran to his office , flung open the window and took a gulp of fresh air.
9. With a smile on her face, Laura told her mum that school had been cancelled because of snow.
10. Giving a good look around first, Henry cautiously lit his cigarette.





## Question 3 Source and Past Question

Now read **Source 3**, 'Stranded on Vanuatu', which is an extract from a non-fiction book.

3. Explain some of the thoughts and feelings the writer has whilst he is on the island.

**(8 marks)**

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### Source 3

Cash Peters is a British journalist living in America. Here he is on a remote South Sea Island making a TV programme.

### Stranded on Vanuatu

Despite the hotel being a mere few feet from the water's edge, where you'd think there'd be a breeze, there isn't. The air in the main bar-lounge is unbearably hot and sticky, another harbinger, I suppose, of what lies ahead. Seriously, you could steam broccoli in here. And of course, that makes the place a magnet to flies. Bluebottles especially. Big chubby ones carve a zigzag path between tables, coming in to land like ghastly winged tumours in my hair and on my bare arms to get at my sweat.

Settling down in a chair on the deck, I watch the sun slide dramatically into the ocean in a tantrum of citrus hues, before finally throwing itself over the horizon. In its wake a dense, hostile darkness descends, the likes of which I've never encountered before.

Once the light fades in Vanuatu, you're as good as blind. It's coal-shaft black out there. Ghoulishly, back-of-your-closet black. Convulsing flames in small kerosene lamps distributed among tables in the restaurant do their best to provide occasional golden pockets of reassurance, but it's not enough to make the slightest dent on the monolithic emptiness of the world beyond this one.

At my feet, a lazy surf gurgles and eddies into rocky inlets barely visible through the gauze of night. After that, several yards out and just below the surface, lies a ring of coral one hundred metres deep. Then nothing. You don't touch land again for another four thousand miles - four thousand! - not until you hit the Great Barrier Reef. That fact alone has me totally creeped out.

With the onset of night, I feel a slight chill skitter across the back of my neck. A fleeting, barely perceptible breath, like the icy touch of winter.

A warning? Telling me I've committed to something I shouldn't have.

'You idiot, signing that goddamned contract! You know you didn't want to. Now look at the mess you're in.'

Suddenly, the world I'm used to and feel comfortable in - of leafy suburbs, of food stores open around the clock, movie theatres, Starbucks on every corner, my beautiful home - feels like it's in a different galaxy.

Once, when I was a little kid in England, I lost my parents in a department store. They walked off in one direction and I got side-tracked and ran off in another. Before I realised I couldn't see them anymore, it was already too late; they'd gone and I was lost.

Every child has moments like that. Most, by the time they get to be adults, have assimilated them and moved on. For some reason, I never did. That sense of abject abandonment, the helplessness, the distress I felt sitting in the rug department crying my eyes out that day, has stayed with me all these years: the dread of going unmissed, the fear that nobody knows I'm here, nobody cares, and nobody's coming back for me. And that same thumbprint of anxiety returns to haunt me once again now, as I look out from the deck of the hotel at... well, nothing.

# Now read the sample answers and the examiner's comments:



Now read **Source 3**, 'Stranded on Vanuatu,' which is an extract from a non-fiction book.

3. Explain some of the thoughts and feelings the writer has during her journey.

**(8 marks)**

1. Below there are two example answers for Q3.
2. First read both.
3. Which one is best and why? Use the mark scheme that follows to help you.
4. What mark/band would you give each one?
5. What targets for improvement could you give?
6. Answers on p83-84.

## Candidate 1

From Source 3 Cash Peters finds the hotel he's in as revolting as it is a 'magnet to flies.' He also finds the temperature 'unbearably hot and sticky' and is uncomfortable in his own skin. This suggests that Cash Peters wants to get out of this hotel as quick as possible and won't miss it when he has gone.

When Cash Peters looks out at the sunset it isn't the sunset he expected as it 'slide dramatically into the ocean before finally throwing itself over the ocean.' This suggests that the sun wanted to be there as much as Peters did, Once 'darkness descends' Cash Peters is experiencing darkness like he's never experienced before which is new and worrying. There was 'occasional golden pockets of reassurance' but wasn't enough to reassure Cash Peters of his safety.

Cash Peters thinks about the distance he will have to travel back before he reaches land again which scares Cash Peters a lot and has him 'totally creeped out.' This suggests that Cash Peters isn't comfortable with being this far from land.

Cash Peters feels sad as he is far away from his home, he refers to it as being 'in a different galaxy.' This suggest that he is far away from what is safe and normal and would take too long for him to get back to where he is most happy. This makes the reader empathise for him as everyone has experienced what it's like to be away from what you love and what you really want.

## Candidate 2

At the beginning of the text you can infer the writer is feeling a little short-tempered most likely due to the 'unbearably hot and sticky' air. We can infer this as he describes the bluebottle flies as 'ghastly winged tumours.'

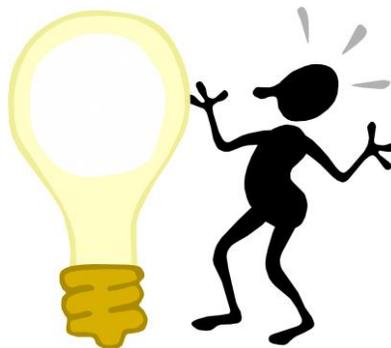
While sitting on the deck you can tell the writer is feeling on the edge as he is emphasising the sights around him in a dark manner using aggressive

description, the sun was 'throwing itself over the horizon' after he had watched the sun 'slide dramatically' into the ocean in a 'tantrum of citrus hues,' he then describes the night coming in a similar way maybe suggesting he had a slight fear 'hostile darkness descends,' 'likes of which I've never witnessed before.' This shows he's feeling a little intimidated as he has never experienced it before. As the writer explains the night in more detail you can tell he has a rising feeling of helplessness, 'you're as good as blind,' 'coal-shaft black' but has 'occasional golden pockets of reassurance' to protect him.

The writer is thinking quite deeply and obviously is in a state of shock and unhappiness as he describes a beyond world as 'monolithic emptiness.' He uses a short sentence when looking at the water 'Then nothing' to show his thought process and we can infer that this fact has only just sunk in as when thinking where the next piece of land is he repeats the distance with an exclamation mark expressing his shock and sense of worry, 'four thousand miles – four thousand!' and he feels 'totally creeped out.'

We know the writer starts to feel cold as he feels 'a slight chill' and uses a simile to describe it 'like the icy touch of winter.'

Near the end of the article he thinks back to his childhood and the feeling of being lost and confused, he recalls a time he lost his parents in the shops, the writer goes on to describe it as 'sense of abject abandonment.' We know that as that memory comes back so do all the feelings of rejection, dread and 'helplessness.'



# Mark Scheme

Now read **Source 3**, 'Stranded on Vanuatu', which is an extract from a non-fiction book.

**3** Explain some of the thoughts and feelings the writer has whilst he is on the island.

[8 marks]

AO2 i English AO3 i English Language	Skills
Band 4 'perceptive' 'detailed' 7-8 marks	<ul style="list-style-type: none"> <li>engages in detail with the events described in the text</li> <li>offers perceptive explanations and interpretations of the thoughts and feelings expressed</li> <li>employs appropriate quotations or references to support ideas</li> </ul>
Band 3 'clear' 'relevant' 5-6 Marks	<ul style="list-style-type: none"> <li>shows a clear understanding of the events described in the text</li> <li>clearly explains and begins to interpret thoughts and feelings</li> <li>employs relevant quotations or references to support understanding and interpretation</li> </ul>
Band 2 'some' 'attempts' 3-4 marks	<ul style="list-style-type: none"> <li>shows some engagement with the text and the events described</li> <li>attempts some comments to explain thoughts and feelings</li> <li>offers some relevant quotations or references to support ideas</li> </ul>
Band 1 'limited' 1-2 marks	<ul style="list-style-type: none"> <li>shows limited engagement with the text</li> <li>offers limited or simple comments to explain thoughts and feelings</li> <li>may offer copying or irrelevant quotation</li> </ul>
0	Nothing to reward

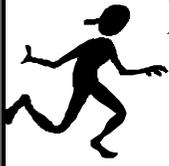
## Indicative content

Candidates' responses **may** include:

- He feels stifled, hot and uncomfortable because the 'main bar-lounge is unbearably hot and sticky'.
- He feels that this lack of comfort foretells what his whole stay on the island will be like – it's 'a harbinger' or omen about his stay.
- He finds the huge flies, attracted by the heat and his sweat, to be horrifying, intrusive, threatening, vicious, because they land in his hair and his bare arms. He is not finding the place comfortable or pleasurable.
- He thinks the sunset is spectacular – 'I watch the sun slide dramatically', but then feels that the darkness is 'hostile' as if it is threatening him or surrounding him like an enemy.
- He becomes obsessed by the utter blackness of the night; he feels isolated, alienated and cut

off from everything because the blackness is so complete. He thinks the little lamps in the restaurant are inadequate, themselves lost in the blackness.

- He feels amazed at the remoteness of Vanuatu, he can hardly believe that the nearest land is four thousand miles away. He finds that fact weird and bizarre: 'That fact alone has me totally creeped out'.
- He feels an icy shiver across the back of his neck associated with this black night and thinks maybe it's a warning, something supernatural trying to tell him he shouldn't have come here.
- His thoughts change for a moment to the familiar and friendly, homely things he knows from where he lives.
- But then the despair returns as he remembers being lost in a department store in England; fearful, isolated, lost, anxious and without a friend to comfort – just like the anxiety he feels now looking out at 'nothing'.



## Your Turn ...

Now read **Source 3**, an extract from 'Red Dust' by Ma Jian set in China.

3. Explain some of the thoughts and feelings the writer has as he crosses the desert.

(8 marks)

### Ma Jian: Red Dust

After an hour's descent I reach the desert. Sweat pours from my body and evaporates in seconds. My water is half-finished, and the lake has sunk from view. I must rely on my compass from now on.

The sun is still overhead. As I breathe the hot air in and out, my mouth becomes as dry as dust. The compass in my hand burns like the gravel underfoot. The dry noodles have reached my stomach and seem to be sucking the moisture from my blood. I long to reach the shore of the lake and plunge my head in its cool water. For brief moments, refracted through the heat waves on the right, I see villages, moving trucks, or a sweep of marsh. If I didn't have a compass, I might be tempted to walk straight into the mirage.

Four or five hours go by. At last I see clumps of weed rise from the gravel. The land starts to dip. I check the compass. Sugar should be right in front of me now, but all I see is the wide stony plain.

Suddenly it dawns on me that distances can be deceptive in the transparent atmosphere of the desert. The lake that from the pass seemed so near could be a hundred kilometres away. After all, what looked like a tiny blue spot is in fact a huge lake. It is too late to turn back now though - my bottle is empty. I have no choice but to keep walking towards the water. Where there is water there are people, and where there are people there is life. There is no other path I can take.

As the sun sinks to the west, the lake reappears at last. It is not a lake exactly, just a line of grey slightly brighter than the desert stones, not wavering in the heat haze this time, but lying still at the edge of the sky. I am on course, but my legs can barely hold. There is camel-thorn underfoot now and the earth is covered with a thick saline crust. The sun sinks slowly below me, then reddens and disappears.

When my feet tread on to damp grass the sky is almost black. I move forward in a daze. The ground gets wetter and wetter. Through the green weeds ahead I glimpse a cold sweep of water. Hurriedly I drop my pack and wade down through the marsh towards the lake. I have arrived at last. Let me plunge into your waters! I stamp to the shore, throw myself down and scoop the water into my mouth. The taste is foul and brackish. A fire burns down my chest and my stomach explodes. I roll over and retch and my mind goes black.

A while later I wake up shivering with cold. Instinctively, I start moving away from the lake. A briny taste rises from my stomach and sticks to the vomit on my tongue. I long for a sip of clean water to rinse my mouth and throat. My body and mind are frazzled but if I don't leave now I will die here on the shore. I try to crawl, but my hands give way. I fall and sink into the mud.

When I left Beijing I thought to myself, it doesn't matter where I go because I can dig my grave anywhere in China's yellow soil. But now that my life hangs on a thread, my only thought is of survival. I force my eyes open and try to see what lies ahead. A soft light falls on my brow. I crawl out of the marsh and see a full moon at the horizon, clear and round. I can almost touch it. I want to walk towards it, but stop myself. Its beauty is as beguiling as the lake's, and would prove just as murderous.

I scramble to my pack, pull everything out and rummage through the mess, ripping bags open, tossing things aside. At last I find a sachet of coffee granules in a small plastic bag. I stuff the bag into my mouth and chew through the plastic and foil. The granules are hard and dry. I swallow a few, and spit out the rest.

In the moonlight I sort through my belongings and discard everything unnecessary: books, magazines, clothes, socks. Then I swing on my pack and struggle to my feet.

I check my compass and decide to walk 10 degrees north. That should take me back to the Qinghai road. Li Anmei, the Qiaozhi announcer, told me her parents live in Tuanjie village on the road between Gansu and Qinghai.

Apart from the echo of my dragging footsteps, the desert is silent. The full moon rises into the night sky. After a few hours of slow march I see a light in the distance. At first I suspect I am imagining it. I walk for a while with my eyes closed, but when I open them again the light is still there. I walk towards it. The light grows larger. It appears to be a lamp. I stop and rest, still gazing at the light, afraid that if I blink it will vanish. Now that I have a goal to walk to, I feel my body being pulled towards it.

Soon I can see it is a truck. A lamp hangs over the boot. I hear noises. My legs move excitedly.

Getting closer, I see a man hammering at the wheel. The sound bangs through the night air. It is a comforting noise. I do not shout, in case it startles him.

Then I spot the lid of a thermos flask set on the path ahead. I pounce on it and empty the water into my throat. My body trembles with life. Moisture seeps into my eyes. I crouch down and look at the driver. He is 10 metres away, sitting in front of his truck, staring right back at me.



## And another ...

Now read **Source 3**, *I am Malala* by young activist **Malala Yousafzai** recounts the day she was shot by the Taliban

3. Explain some of the thoughts and feelings the writer has about her life and school. (8 marks)

### I am Malala by Malala Yousafzai

Tuesday, Oct. 9, 2012, wasn't the best of days to start with, as it was the middle of exams—though as a bookish girl I didn't mind them as much as some of my classmates did. That morning we arrived in the narrow mud lane off Haji Baba Road in our usual procession of brightly painted rickshaws sputtering diesel fumes, each one crammed with five or six girls. Since the time of the Taliban, our school has had no sign and the ornamented brass door in a white wall gives no hint of what lies beyond.

For us girls, that doorway was like a magical entrance to our own special world. As we skipped through, we cast off our head scarves and ran helter-skelter up the steps. At the top of the steps was an open courtyard with doors to all the classrooms. We dumped our backpacks in our rooms, then gathered for assembly under the sky, our backs to the mountains.

The school was founded by my father before I was born, and on the wall above us, "Khushal School" was painted proudly in red and white letters. We went to school six mornings a week, and as I was in Year 9, my classes were spent chanting chemical equations or studying Urdu grammar, writing stories in English with morals like "Haste makes waste" or drawing diagrams of blood circulation—most of my classmates wanted to be doctors. It's hard to imagine that anyone would see that as a threat. Yet outside the school lay not only the noise and craziness of Mingora, the main city of the province of Swat, but also those, like the Taliban, who think girls should not go to school.

Because it was exam time, school started at 9 instead of 8 that morning, which was good, as I don't like getting up and can sleep through the crows of the roosters and the prayer calls of the muezzin.

I slept in the room at the front of our house. The only furniture was a bed and a cabinet that I had bought with the money I'd been given as an award for campaigning for peace in our valley and the right for girls to go to school. On some shelves were the gold-colored plastic cups and trophies I had won for coming first in my class. There were a few times I had not come out on top—both times I was beaten by my class rival, Malka-e-Noor. I was determined it would not happen again.

The school was not far from my home and I used to walk, but since the start of the last year I had been going with other girls in a rickshaw and coming home by bus. It was a journey of five minutes along the stinky stream, past the giant billboard for Dr. Humayun's Hair Transplant Institute, where we joked that one of our bald male teachers must have gone when he suddenly started to sprout hair. I liked riding the bus because I didn't get as sweaty as when I walked, and I could chat with my friends and gossip with Usman Ali, the driver, whom we called Bhai Jan, or "brother." He made us all laugh with his crazy stories.

I had started taking the bus because my mother worried about me walking on my own. We had been getting threats all year. Some were in the newspapers, and some were messages passed on by people. I was more concerned the Taliban would target my father, as he was always speaking out against them. His friend and fellow campaigner Zahid Khan had been shot in the face in August on his way to prayers.

Our street could not be reached by car. I would get off the bus on the road below, go through an iron gate and up a flight of steps. Sometimes I'd imagine that a terrorist might jump out and shoot me on those steps. I wondered what I would do. Maybe I'd take off my shoes and hit him. But then I'd think that if I did that, there would be no difference between me and a terrorist. It would be better to plead, "Okay, shoot me, but first listen to me. What you are doing is wrong. I'm not against you personally. I just want every girl to go to school."

I wasn't scared, but I had started making sure the gate was locked at night and asking God what happens when you die. I told my best friend, Moniba, everything. We'd lived on the same street when we were little and had been friends since primary school. We shared Justin Bieber songs and *Twilight* movies, the best face-lightening creams. Moniba always knew if something was wrong. "Don't worry," I told her. "The Taliban have never come for a small girl."



And another ...

Now read **Source 3**, 'The Labyrinth' by Bridget Crocker which tells her story about surviving Costa Rican whitewater rapids.

3. Explain some of the thoughts and feelings the writer has whilst he is on the island. (8 marks)

**From The Best Women's Travel Writing 2011 - an excerpt from "The Labyrinth" by Bridget Crocker**

We make it to the slot and straighten out for the drop, noticing too late that there's a doinker rock poking out next to the wall. It grabs the left front tube of the shredder and spins it so that we smash full-on into the jutting left wall with the force of the waterfall folding the boat in half against the rock. As the angled boat floods with water, I spin around and slip two of my fingers through the back D-ring, and my feet flutter outside of the boat in the downstream current. From the corner of my eye, I see Roland flush out, propelling headfirst into the rock sieve below. He disappears underwater, exactly in the spot where the lacerated Colorado boater had been.

Hanging from a keychain-sized metal ring by the inside crooks of my knuckles, I tuck my long legs up to my chest against the current and wrap them firmly around the pinned back tube. Legs secured, I use my hands to push the boat away from the rock wall, inching the plastered shredder along the wall slowly until it unwraps and pops free. Somehow, my paddle has survived inside the boat, and I use it to draw-stroke my way across the current until I'm downstream from where Roland has surfaced. I quickly yank him into the shredder, spy an eddy and draw us into it while Roland fishes his floating-away paddle out of the drink.

We sit in the eddy, breathing and looking up at Stacy's Lament; Roland's rubbing his head with an eerie, frozen grin on his face.

"You hit your head?"

He nods.

"Did you see stars?"

"I think so, yeah."

"Do me a favor and bring your helmet next time," I scold. At least there are no bloody lacerations to deal with; we didn't bring first aid supplies or even duct tape. With miles left to go, the sun slides below the canyon wall. We push on through the twilight, navigating the maze of downed logs, bus-sized rocks and steep chutes. We do our best to read-and-run from our low vantage point, not wanting to waste any of the dwindling gray light on scouting.

Near the bottom of the run, we come to a severe horizon line; white froth shoots skyward from the force of the drop.

"This might be the rapid that has a big strainer blocking the entrance on the right," Roland yells over the roar. We park on a flat rock at the top and climb around a house-sized boulder to get a full view.

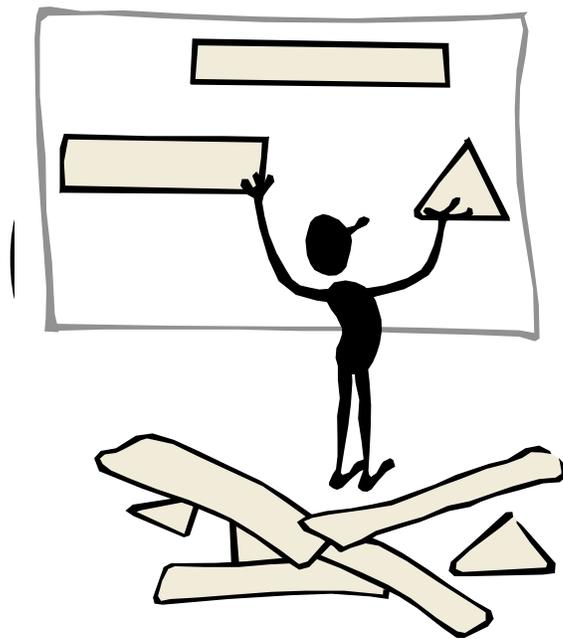
Roland's remembered correctly—there's an enormous, fallen ceiba tree braced across the only feasible entrance in the rock-riddled rapid. Everything looks distant and two-dimensional in the flat light. We scooch like crabs across a series of mostly submerged boulders over to the downed snag and try to kick it free without success. Standing next to the drop, we study the current, noting that there's more clearance if we pass under the tree on the right side of the chute. If we hit the left side, we'll be tangled in the scoured ceiba branches and either get pinned against the knotty obstacles or swept out of the boat. Below the chute, there's a nearly river-wide death sieve of rocks that's completely impassable; a swim here would be heinous at best. We simply have to clear under the tree on the right, then haul ass over to the left side of the river to drop down and out of the Labyrinth.

I start to feel it then: adrenaline buzzing in tune to the thumping of whitewater, flooding my body until I want to thrash out of my skin, kicking and punching. Looking down at the water rushing under the tree, I realize that more than anything I want to live. My survival switch has been kicked, and I suddenly become the girl who highsides huge oar boats on strainer islands, who hand-walks shredders off rock walls to rescue friends. I am the creation of all the rivers I have known and the knowledge they've instilled: I am constant, adaptable, and strong-willed.

I lean out and put my hand in the water as I always have, and ask the Naranjo River for safe passage. "My hands are your hands," I say. "Use them."

# Question 4:

# Language



## Question 4 - Compare the different ways language is used for effect in Source B and Source 1 or 2. Give examples and analyse effects. (16 marks)

- In this question you are being asked to **compare** the use of language in two texts. To compare means to look at the similarities and differences.
- You are being asked to **select** actual words, phrases or language features that have been deliberately chosen in order to create an effect on the reader.
- You are also being asked to **comment** on the effect on the reader of using these words, phrases or language features. This is the most important part of the your response.

Band 4 (13-16 marks)	<ul style="list-style-type: none"><li>• offers a full and detailed understanding of the texts in relation to language</li><li>• analyses how the writers have used language differently to achieve their effects</li><li>• offers appropriate quotations or references in support of ideas with perceptive comments</li><li>• focuses on comparison and cross-referencing between the texts</li></ul>
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### Top tips:

- This question is the most challenging on the paper so be prepared.
- Question 4 requires you to show two skills:
  - ✓ Analyse language
  - ✓ Compare
- Remember to make direct comparison.
- You must write about the language NOT audience, purpose or content. The purpose and audience of a source are only important in so much as they determine the writer's choice of language. They should not be the focus of your response.
- Avoid listing linguistic devices – always comment on the effects and compare. For example, pick out words/phrases that have meaning and explore what they mean and the effect.
- The mark band is determined by the quality of the explanation of why a writer has chosen to use a particular word, phrase or language feature and the effect of this choice on the reader.
- It is therefore essential that you select examples of language that enable you to analyse the effects on the reader effectively.
- Avoid generalisations when commenting on effects, i.e. 'this is effective because it creates a picture in your mind' or 'this is effective because it makes you want to read on'. The effects of the words or details need to be analysed in context.
- It is a good idea to include words or phrases that show similarities and differences to make it clear that you are comparing, for example, 'both', 'is similar to', 'on the other hand', 'however' and 'whereas'.



## Structuring a comparison:

1. Make general comparative statement.
2. Write in detail about the language/presentational devices in Source 3.
3. Write about either Source 1 or 2, making close comparisons to Source 3.

## Discourse markers for comparison:

### For 'similarities'

Similarly  
Both  
Just as  
Likewise  
Also  
In the same way

### For 'differences'

In contrast  
Whereas  
On the other hand  
But  
However  
Instead of

# Useful phrases for writing about non fiction

*The writer's intention is seen in these words.....*

*The writer includes ..... to show.....*

*This argument is supported by the words.....*

*This image is made clear by the words.....*

*This is demonstrated by .....*

*..... shows this point clearly*

*The words ..... are effective and suggest to me.....*

*This description ..... highlights the writer's .....*

*In my opinion this shows that .....*

*This reveals that .....*

*The writer uses this simile to show.....*

*The verbs used here help me to imagine.....*

*These words imply .....*

*The idea is introduced by .....*

*This line makes it clear.....*

*The image created by the writer is made clearer by.....*

*It is interesting that the writer uses.....*

*The writer includes ..... to show.....*





## Question 4 Sample Answer

Now you need to refer to Source 3, 'Stranded on Vanuatu,' and **either** Source 1 or Source 2.

You are going to compare the use of language in two texts, one of which you have chosen.

4. Compare the ways in which language is used for effect in the two texts. Give some examples and analyse what the effects are.

**(16 marks)**

A similarity in both source 3 and 1 is the emotive language they both use as both feel isolated and a bit lost.

In Source 3 language such as 'emptiness,' 'abandonment' and 'helplessness' are usual much like in source 1 with words like 'isolates' and 'disconnect.' This language effects the reader in both texts by making them feel slightly out of touch with reality.

A contrast included within the sources is rhetorical devices. In source 1 they are used often as the article is a persuasive piece meaning it must directly address the reader in order to change their mind to the writer's point of view and keep them interested. Rhetorical questions such as '... Does Facebook really connect with people?' are used in source 1 as well as facts and statistics like '59 million native users' and also rule of three for example 'it's free, it's easy and it delivers in uniquely individual experience ...'

Another difference in source 1 and 3 is descriptive language as source 3 includes a lot in order to set the scene of the island he is on. Similes such as 'my beautiful home feels like it's in a different galaxy' are used in order to make the reader connect with the writer and feel distant from the world too.

Personification is also included in source 3 as when the writer feels relaxed it is used to describe the calm ocean as a 'lazy surf' laps at his feet. It also includes an anecdote about when he was a child being lost in a shop which emotionally connects the reader to the piece as this scenario is very common and has been experienced often by most people. This effects the reader by them being able to channel their own emotions from their experience into the writer's viewpoint enabling the reader to position themselves in his shoes.

- ✓ Clear understanding of language
- ✓ Clear effects of selected language
- ✓ Clear comparison of language use
- ✓ Relevant quotations used for support.

### Using the mark scheme:

- After reading this answer, have a look at the mark scheme on the following page.
- Could you make it any better?
- Answers on p84.

# Mark Scheme

Now you need to refer to Source 3, 'Stranded on Vanuatu', and **either** Source 1 **or** Source 2.

You are going to compare the use of language in **two** texts, one of which you have chosen.

- 4** Compare the ways in which **language** is used for effect in the two texts.  
Give some examples and analyse what the effects are. [16 marks]

AO2 i, iii English AO3 i, iii English Language	Skills
Band 4 'perceptive' 'detailed' 13-16 marks	<ul style="list-style-type: none"> <li>offers a full and detailed understanding of the texts in relation to language</li> <li>analyses how the writers have used language to achieve their effects in the different contexts</li> <li>offers appropriate quotations in support of ideas with perceptive comments</li> <li>focuses on comparison and cross-referencing of language between the texts</li> </ul>
Band 3 'clear' 'relevant' 9-12 marks	<ul style="list-style-type: none"> <li>shows clear evidence that the texts are understood in relation to language</li> <li>shows a clear explanation of the effects of words and phrases in the different contexts</li> <li>offers relevant quotations or references to support ideas</li> <li>offers clear comparisons and cross references in relation to language between the two texts</li> </ul>
Band 2 'some' 'attempts' 5-8 marks	<ul style="list-style-type: none"> <li>shows some evidence that the texts are understood in relation to language</li> <li>shows some explanation of the effects of words and phrases in the different contexts</li> <li>attempts to support responses with usually appropriate quotations or references</li> <li>attempts to compare language use and make cross references</li> </ul>
Band 1 'limited' 1-4 marks	<ul style="list-style-type: none"> <li>shows limited evidence that either text is understood in relation to language</li> <li>offers limited explanation of the effects of words and phrases in the different contexts</li> <li>offers very few examples with simple comment</li> <li>shows limited ability to compare or make cross references</li> </ul>
0	Nothing to reward
<p><b>Indicative content</b></p> <p>Candidates' responses <b>may</b> consider some of the following examples of language use:</p>	

### Source 3

The language used is essentially descriptive, evoking the alienation the writer feels on Vanuatu.

- The writer combines humour with horror in his descriptions: 'Seriously, you could steam broccoli in here' is a humorous hyperbole describing the excessive, sweaty, unpleasant and unavoidable heat whereas the flies which metaphorically 'carve a zigzag path' give the impression of being manic and frenzied with 'tumours' referencing cancer and 'chubby', though a homely adjective, now indicating menace.
- The writer continues to employ unusual images with, 'It's coal-shaft black out there. Ghoulishly, back-of-your-closet black'. Here the blackness of the night is likened to a deep, light-excluding coal shaft, itself a dangerous and forbidding place, but also, with humour, the commonplace back of your closet, like the dark and claustrophobic depths of a wardrobe. The juxtaposition of the two places is, in this way, effective.
- There are contrasts to this blackness in the writing: 'a tantrum of citrus hues' evokes a riot of show-off colour from the sun; occasional 'golden pockets of reassurance' evokes a similar, more comforting, sunny effect from the kerosene lamps with 'pockets' indicating their inadequacy.

### Source 2

As a news report, this text uses language to both inform and describe.

- Words and phrases which describe the plight of people: 'stranded, gridlocked roads, torrential, flooding' describe the inconvenience, discomfort and the conditions and the context of the article. These adequate and relevant words compare with Source 3's hyperbole. 'Mud bath' is a cliché but suits both purpose and audience here.
- The stats used provide authentic information, particularly the relative size of the population and the fans; effective because the scope of the event is made clear.
- Similarly, quoting the direct speech is effective because it adds immediacy and involvement for the reader. The two examples complement each other. Enter Shikari's tweet is humorous, child-like and defiant and serves as a signifier for the situation of the fans.
- The name 'Strawberry Fields' provides an ironic image given the conditions on the ground, and the phrase 'mud flowed like gravy' is evocative, compounding 'quagmire and mud bath' used previously. Able candidates may contrive an interpretation from the names of the bands in the context of the piece: the site was 'strangled' by the mud which resembled the 'primal' marsh from which we emerged.

### Source 1

The source combines language for a number of purposes: some information and description but mainly opinion for persuasion and argument.

- The clear and evocative statement, 'I despise Facebook' is effective because it is controversial and arresting; it will fascinate the reader and stimulate an interest in what might follow.
- The rhetorical question: 'Why on earth....?' challenges the reader and opens up the debate.
- The writer uses humour and irony to establish his point: 'little ungrammatical notes' and 'amusing photos in cyberspace' is effective because 'ungrammatical' belittles Facebook and those who write on it and 'amusing' actually suggests the photos aren't really very amusing at all.
- Similarly, 'chained', in 'chained to my desk', suggests Facebook users are prisoners, slaves to the habit, and the word 'gloomy' conjures up a sad and dull image of that life.
- Words and phrases like 'vanity', 'self-importance', 'flattering picture of myself' are intended to have a controversial effect on the reader and outrage Facebook users by suggesting that they have these obnoxious and self-regarding characteristics.
- Similarly, using words such as 'disturbing competitiveness' about friendship, is provocative; 'disturbing' seems threatening, unnatural, to be repulsed.
- The writer also employs statistics, the effect of which is to indicate, with some authority, the extent of what he considers to be a problem. His use of '59 million suckers' adds to the provocative /personal /insulting effect his invective is creating.
- Using the phrase 'seeds to be sown' has the effect of coming back to natural earth from cyberspace and adds power to the writer's view that we should be doing natural things like talking to each other.

Candidates need to take these, and or similar, examples and effects and compare the different uses for different purposes made by the writers. Vivid words and images should be explained and interpreted for higher marks.



## Your Turn ...

Using two sources (one from Question 3 section) and one other of your choice, have a go at answering the following question:

4. You are going to compare two texts, one of which you have chosen. Compare the ways in which language is used for effect in the two texts. Give some examples and analyse what the effects are.

**(16 marks)**

## Remember:

- ✓ Quickly identify the language features that are in each text (Remember to use the Language Features Toolkit on p21-22).
- ✓ What is the impact/effect of these devices? The examiner does not want you to feature spot.
- ✓ What are the similarities?
- ✓ What are the differences?
- ✓ Prioritise - Which are your best points?
- ✓ Gather your evidence (brief and most suitable quotations).
- ✓ Write a brief plan, outlining your main points.
- ✓ Remember to use connectives to help you write the comparison.



# Section B:

# Writing



# Section B - Writing:

**30% GCSE (40 marks)**

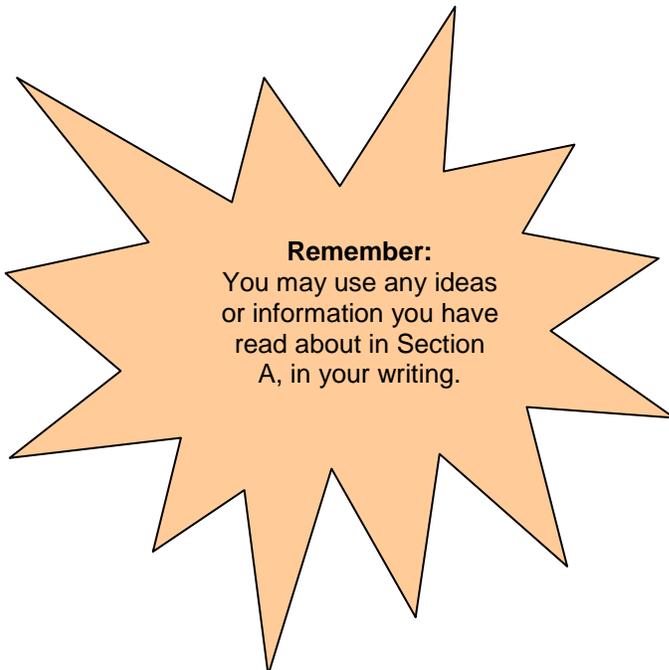
- You should spend 1 hour on this section.
- Answer both questions.
- One shorter task: Writing to inform, explain or describe (16 marks – 25 minutes);
- One longer task: Writing to argue or persuade (24 marks – 35 minutes)



## Assessment Objectives

### AO4 Writing

- Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.



# Writing: Who, What, Why and Hows

## Form

In Section B you will be asked to write in a variety of forms. It may be a:



- Letter
- Newspaper/magazine article
- Speech
- Leaflet
- Website entry/article
- Blog
- Script



**In order to write in any of these forms you will need to alter your writing taking into account the following:**

## Audience

**Who are you writing for?**

*Your school?*



*The general public?*



*Headteacher?*



**Who else could you be writing for?**

**How will you alter your writing for each of these different audiences?**



# Purpose

Writing to:

**Inform,  
explain  
or describe**



**Argue or  
persuade**



**What features would you use for these types of writing?**



# Language

**Informal**



- Conversational
- Addressing your friends
- No txt spk!

**OR**

**Formal**

- Addressing someone you don't know or who you respect:
- Teacher/headteacher
- Editor
- No slang



**Make sure you know which style of language is required.**

# Improving Your Writing Skills

Before you begin to answer, make sure that you get your thinking cap on and



## PLAN

How do I make my writing interesting, accurate and appropriate?

Spend 5 minutes planning ...



Have a go at:

- Read the question carefully, underlining the key words.
- Create a mind map of your key ideas or list them as a series of bullet points.
- Expand your ideas, add notes about the content of each section and the techniques you will use.
- Think about how you could start your writing – it should be strong and grab your reader's attention.
- Decide on your concluding point – again it needs to be powerful and not tail off.
- Put your remaining ideas into a logical order to give your work a solid structure – each point/topic will form a new paragraph.
- Think about your sentence structure – use a variety of sentence types and lengths as well as a range of punctuation (see the following pages).

### What the Chief Examiner says:

- “One planned and effective side of writing, shaped, structured and paragraphed is going to do candidates more favours than three rushed sides.”
- “Candidates who attempted to use a variety of punctuation marks and vary their sentence structures not only scored more firmly on AO3iii/AO4iii but, again, elevated the way their piece was matched to purpose and engaged the reader.”

**So remember to plan and check!**



# Sentence Types

Sentence Type	How can it be identified	Examples	Function
Simple Sentence	<p><b>Simple sentence = subject + verb</b></p> <ul style="list-style-type: none"> <li>It communicates one piece of information.</li> <li>It is a complete thought.</li> <li>It contains no conjunctions.</li> </ul>	<ol style="list-style-type: none"> <li>The small, skinny boy walked a large ferocious dog.</li> <li>The plane soared through the sky.</li> </ol>	<ul style="list-style-type: none"> <li>Makes a piece of information clear.</li> <li>A well placed simple sentence can really stand out and highlight a point.</li> </ul>
Compound Sentence	<p><b>Compound sentence = main clause + co-ordinating conjunction + main clause</b></p> <ul style="list-style-type: none"> <li>Co-ordinating conjunctions (FANBOYS) For And Nor But Or Yet So</li> </ul>	<ol style="list-style-type: none"> <li>The dog growled and the cat hissed.</li> <li>Joe was nervous yet he marched onto the stage.</li> <li>He laughed loudly and he did not understand the joke.</li> </ol>	<ul style="list-style-type: none"> <li>Links multiple pieces of information together.</li> <li>Can sound boring and repetitive if used too often but good for getting across factual information.</li> </ul>
Complex Sentence	<p><b>Complex sentence = main clause + subordinate clause</b></p> <p>Contains subordinating conjunction such as the following: After/Although/As/ As soon as/As long as Because/Before Even if/Even though If /In order that Since/Though Unless/Until When/Whenever/Where/Wherever/While</p>	<ol style="list-style-type: none"> <li>He ate a Snickers <u>although he was allergic to nuts.</u></li> <li><u>Although he was allergic to nuts,</u> he ate a Snickers.</li> </ol>	<ul style="list-style-type: none"> <li>A way of linking ideas and showing a relationship between them.</li> <li>Makes writing flow nicely.</li> <li>There is variation within complex sentences so they can make our writing sound interesting and therefore more engaging</li> </ul>
Minor Sentence	<p><b>It is not a complete sentence. It may be a single word or a short phrase that can still be understood.</b></p>	<ol style="list-style-type: none"> <li>Crash!</li> <li>Coffee?</li> <li>What?</li> <li>Help!</li> </ol>	<ul style="list-style-type: none"> <li>Can make a thought or feeling really stand out and have a strong impact.</li> <li>Do not use these too often as the more you used them the less effective they become.</li> </ul>

# Writing Skills Punctuation

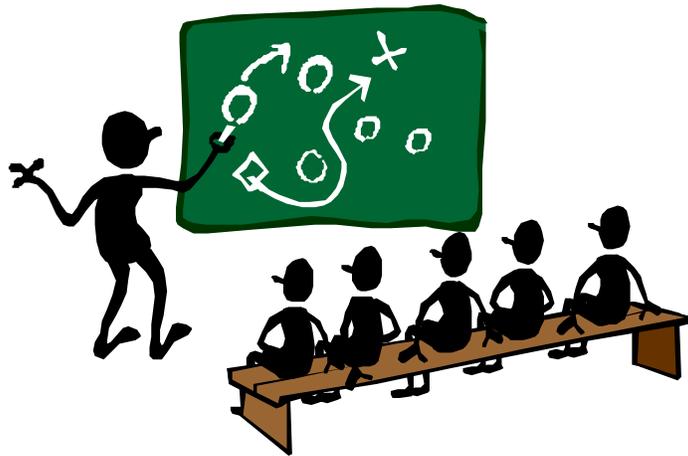
Punctuation	What is its job?	Examples
<b>Full stops</b> .	To separate sentences.	Colin thought long and hard. He had a tough journey and needed to prepare.
<b>Comma</b> ,	Used to separate a list To separate a phrase that adds extra information or detail.	He planned to pack a wash bag, his clothes, a medical kit and his hunting knife. After he packed his bag, he waved his parents goodbye.
<b>Apostrophe</b> '	To show that something belongs to something else. or To indicate that there are letters missing in a word.	You're = You are That's = That is Greg's shoes = shoes that belong to Greg Alice's feelings = feelings belonging to Alice
<b>Exclamation mark</b> !	To show strong feeling; it goes at the end of a sentence or phrase. Don't overuse them!	What fools people can be! Help! Crash!
<b>Question mark</b> ?	To show that the sentence is a direct question.	How are you? Is this the correct answer?
<b>Speech marks</b> " "	To indicate when somebody is talking. <ul style="list-style-type: none"> <li>• Punctuation at the end of speech is placed before the final speech mark</li> <li>• There should be only one speaker for each paragraph</li> </ul>	"What are you doing?" Joe asked. He replied, "Just dancing."
<b>Semi colon</b> ;	To join two sentences that are closely related. Often used instead of a subordinating conjunction (FANBOYS), particularly 'and.'	I walked my dog; we went to the park. I won the lottery; the drinks are on me.
<b>Ellipsis</b> ...	When you are deliberately missing out information. Used to create an idea that a situation will continue forever e.g. It seems that tis cycle of bullying will continue forever... or to allow the reader to decide what might fill the space	I slowly opened the door and suddenly ...
<b>Colon</b> :	To indicate that a list is going to follow. Or to join a main clause with another clause in a similar way to a semi colon but instead of replacing a word such as 'and' , it replaces a word such as 'because' or 'therefore.' There <b>must</b> be a complex sentence before the clause.	We found lots of treasures in the attic: a gold watch, shares in an oil company and old photographs. Carl was jealous: Lenny knew all the answers.
<b>Brackets</b> ( )	To interrupt a sentence with an aside comment.	Joe (rather rudely) barged into the room. I love toast in the morning (wholemeal, crispy, melted butter).

# Varying Your Sentences

<b>Comma sandwich : a sentence with an embedded clause</b>	The sun, which had been absent for days, shone steadily in the sky.	<b>So so sentence</b>	There was one item, so small, so unrecognisable, it didn't register.
<b>The more, more, more sentence</b>	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.	<b>Subject first sentence</b>	Lamp posts and trees reared up at him, splintering his shins.
<b>The less, less, less sentence</b>	The less I tried, the less I cared, the less I got.	<b>The big bad because sentence</b>	Because it was the last day of term, Martin felt relieved.
<b>Comparative (-er), more, more sentence</b>	Every day, Kitty felt smaller, more ugly, more useless.	<b>But none more than sentence</b>	But none more than Tom would agree that smoking is bad for you.
<b>Semi-colon in the middle to connect two clauses</b>	Spider-Man was in trouble; he was surrounded by his enemies.	<b>Verb-ed opening</b>	Wracked with fear, Tommy crept slowly towards the door.
<b>No but sentence</b>	True, he had no calm, but she shattered whatever calm there was to look forward to in the future.	<b>x wasn't/isn't the word</b>	Disgusting wasn't the word. There were no words to describe what lay before her.
<b>Using dashes instead of brackets sentence</b>	The roof - the straw thatch - was gone.	<b>Adjectives at the start sentence</b>	Cold and hungry, Martin waited for someone to take pity on him.
<b>Colons to clarify</b>	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.	<b>End loaded sentence - dramatic ending</b>	After working every day of his life and saving lots of money for his retirement, Tom died suddenly.
<b>Two similes sentence</b>	It could have been Esther's, as black as jet, as dark as the night.	<b>Not only but also sentence</b>	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
<b>Distance (closer, nearer, further)</b>	The further we went, the more anxious I felt.	<b>The deliberation sentence</b>	Sandwich, hot dog, salad - which would he choose?
<b>The size, the (blank) sentence</b>	The bigger they are, the harder they fall.	<b>'It was' semi colon' it was' sentence</b>	It was the best of times; it was the worst of times.
<b>The three verb sentence</b>	The monster pushed, crashed, smashed its way through.	<b>Verb followed by detail sentence</b>	He shrugged, heavy shouldered.
<b>Not, nor, nor sentences</b>	Nobody, not the postman, nor the housekeeper, nor Jim himself knew how the letter had got onto the doormat.	<b>-ing clause before the main sentence</b>	Having no choice about it, Chris decided to agree with her.
<b>Fortunately / Unfortunately paired sentences</b>	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.	<b>However after the first word sentence</b>	People, however, were watching gobsmacked
<b>Repeat and develop ideas sentence</b>	The teacher's decision to set double homework was both surprising and distressing - surprising in that she had never set homework before, distressing in that it was to be completed in one day.	<b>'Too late' sentence: If I had..... I would have.....</b>	If I had left the house earlier, I would have been on time for registration
<b>Two -ings at the start sentence</b>	Raising a hand to my brow, shielding my eyes from the rain once more, I saw no monster.	<b>The 'as if verb' sentence</b>	He pulled absently at some grass, as if searching for memories.
<b>The writer's aside sentence</b>	The computer, as you know, is quite slow.	<b>Three adjectives at the start sentence</b>	Ruthless, dangerous, lethal, the animal leaps for its prey.

# Question 5:

## Writing to inform, explain, describe



## Question 5 - Writing to inform, explain and describe/ (16 marks)

- In this question you will be required to:
  - ✎ Write to communicate **clearly, effectively** and **imaginatively**, using and adapting forms and selecting vocabulary appropriate to task and purposes in ways that **engage** the reader.
  - ✎ **Organise** information and ideas into structured and sequenced **sentences, paragraphs** and **whole texts**, using a variety of linguistic and structural features to support cohesion and coherence.
  - ✎ Use a range of sentence structures for **clarity, purpose** and **effect**, with **accurate punctuation** and **spelling**.
- This can be narrowed down to two key ingredients:
  1. be accurate
  2. be interesting
- The marks are divided into two categories:
  - ★ AO i and ii: Communication and organisation of ideas (0 -10)
  - ★ AO iii: Accuracy of spelling, grammar and punctuation (0 – 6)

### Top Tips:

- Plan your answer both content and skills. Make sure you have something to say and know how you want to say it.
- Make sure you know the form and structure of the sort of texts you could be asked to write e.g. letter.
- Writing something with roots in reality makes a much stronger impression. Completely 'invented' content are much less convincing.
- Timing for this task is an issue for many. Try and avoid writing far too much. This is extremely unhelpful and is detrimental to your timing for Question 6. 1-2 pages is sufficient for this answer.
- Stretch your vocabulary. Reject the first word you think of and try and 'upgrade' it with a better one. Don't just add adjectives, think about more powerful verbs or nouns.
- The best answers are controlled and original.
- Ensure that you use varied sentence forms, punctuation and spelling and they are accurate.

# Writing to inform, explain, describe

## Types of text:

- Travel website articles
- Newspaper/magazine articles
- Letters
- Website entries
- Autobiographical /personal writing

## Structure:

- Clear opening
- General information & more specific information
- Careful ordering of points/paragraphs leading logically through the topic
- Words/phrases to link points
- Conclusion (possibly summarising)

Inform, explain or describe



Language and Style

## Inform or explain:

- Present tense
- First or third person
- Connectives
- Mostly facts (but there can be opinion if it is personal)
- Specific examples
- Bullet points (if appropriate)
- Detail
- Technical language (if appropriate, with short explanation)
- Logical organisation

## Describe:

- Use of modifiers such as adjectives and adverbs
- Use of colour/shape/size/movement/texture
- Use of senses: sight, touch (e.g. texture), hearing, taste, sound
- Words to convey feelings and atmosphere
- Use of metaphor and simile, perhaps use of personification

# Writing to describe

- Think of 5/6 key things to focus on in your description i.e. different camera shots. (This can help form your plan.)
- At least one sentence beginning:
  - verb + ing
  - 'as'
  - 'when'
- Senses – in each paragraph make sure you use the senses e.g. sounds to create a sense of mood, atmosphere, etc. You DO NOT need to use all the senses.
- Consider the 'thing' (person, place, etc.) from different perspectives e.g. different people's points of view.
- Can you describe it (place/person/thing) at different times e.g. times of day, times in a person's life, etc?
- Focus on the people in the place e.g. how they feel and/or react to things.
- Don't write a story!



## Better Sentences

**Explain how and why each of the sentences is most interesting.**



The attic door opened.

or The attic door creaked open.

Newspaper rustles in the darkness.

or Something rustled in the darkness.

She stared but could see nothing beyond the old trunks and suitcases.

or I stared but could see nothing but the vague old shapes of old trunks and suitcases piles high.

She wedged the door open behind her and struggled past the heavy old chest.

or Wedging the door open behind me, I struggled past the heavy old chest.

- *Change third person to first to create empathy?*
- *Powerful verbs and sound?*
- *Beginning sentence with verb + ing show varied sentences?*
- *Sense of mystery?*

## Q5 Shorter Writing Task

5. There is going to be a Summer Festival in your area and the organisers are asking for ideas about what to put on.

Write a letter to the organisers which describes what you would like to include and explains why your ideas would appeal to the community.

(16 marks)

### Candidate 1

Dear Sir or Madam,

I am writing to you with regards to the summer festival. This year's summer festival must be the community's summer festival! Have you ever considered how just a few small steps can make a huge change to the summer festival while engaging the community? In this letter I will outline a few small improvements can make this year's summer festival a festival for all!

Ice cream vans. Ice cream vans are symbolic of summer and seasonal joy and happiness. However, the simple addition of ice cream vans has been strangely missing from all previous festivals. In the community school end of term survey 78% thought ice cream vans would be a great addition. Another reason for ice cream vans is that they bring in huge financial reward for the community. The Kings Langley fair of 2011 introduced ice cream vans with great success with over £2000 earned from ice cream vans alone. We also believe that ice cream vans will be a great success for the community as a whole as the love of ice cream spans generations and is extremely popular whatever age, gender or interests.

Another addition I would like to suggest is inviting a catering company. One reason we would like to suggest this is huge financial reward but also as a means of replacing the time consuming, problematic and expensive single barbecue currently used. Events Caterers is a large UK business who offer packages of a flat rate for the service and an agreeable price for everyone. This would be an instant solution to the long queues at the barbecue which year on year has only just scraped a profit and costs the community dearly! Another reason for using Events Caterers is that they are famous for being flexible in offering different types of food for different people and understanding the preferences of the community. This means the whole community will be satisfied with what is provided instead of the only option of the barbecue which often leads to people feeling hungry and disappointed.

Another suggestion is donations for community projects being offered. The entrance fee is fantastic for earning money for the festival but often neglects other projects such as the new church roof which is struggling for sufficient funds. I believe if we introduce a donation for community projects the whole community can benefit while still making money for the festival and providing a great family day out.

I believe that the few suggestions I have put forward can really help this year's festival, not just for the festival but for the community. I understand you may have concerns over financing and other important factors, however I have tried to outline how this can be overcome and make the festival the best it has ever been.

Yours faithfully,



## Candidate 2

### Plan

- bands
- meets the bands
- young people get a chance to perform
- competitions
- activities for children – meet characters

To whom it may concern,

I'm writing to you because I believe that I have some great ideas for the summer festival coming up.

Firstly, I'd like to suggest that you organize an array of different music artists to suit all music tastes so that the festival is one for the whole family to enjoy. There are lots of festivals for young people, but not that many for families. As this is a particularly residential area I believe that people would benefit from a more family orientated festival.

Also you could incorporate a meet the bands competition for the people to enter and to be in with a chance to win a golden opportunity to meet their idols. As this is quite a quiet area, I think this could be quite exciting and I believe people would love this.

Another idea I would like to propose is having a scheme set up for young people with a musical talent to be given the chance to gain some experience and perform at the festival. I think it's a great way to help our budding musicians and hopefully create a some stars from our town. I think people would love this as it's a rare opportunity that most simply won't get.

I thought it was a good idea to have competitions to win prizes like ipod touches or two free tickets for the next year's festival. It is a good way to raise money to fund the festival or it could go to charity. Either way this is a fun idea that people will love as it's a bit of added fun.

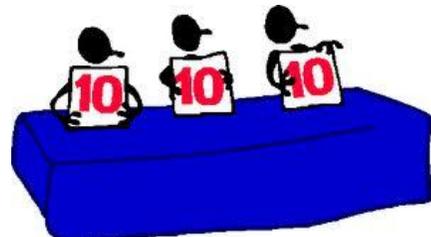
I'm conscious that if children are going to be allowed there should be activities and entertainment for them. But also to give the parents a break. So kids club where moves are shown and staff dress up as favourite children characters is a great idea as it helps to incorporate the whole family and makes the festival a truly fun event.

I hope these ideas are considered as I believe they would make a very fun and exciting festival!

Yours truly,

## Using the mark scheme:

- Neither of these answers received full marks, but one was considered better than the other by the examiner.
- After reading both answers which one do you think is most successful at answering the question?
- Why is it successful?
- What could you make it any better? Use the mark scheme on the following page to help you.
- Answers on p84 - 85.



# Mark Schemes

## Shorter Question – inform, explain, describe (16 marks)



A03, i, ii	Skills
<p>Mark Band 4 'convincing' 'compelling' 8-10 marks</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>writes in a way which shows clarity of thought and explains in a convincing and compelling way</li> <li>engages the reader with detailed and developed ideas, perhaps abstract concepts</li> <li>makes and sustains the purpose, intention and objective of writing the letter e.g. by affecting the reader, evoking response</li> <li>writes a formal letter, the tone of which is appropriately serious but also appeals to personal relationship e.g. employs emphasis, assertion, reason, emotive language, anecdote, memories</li> <li>uses linguistic devices such as the rhetorical question, hyperbole, irony, in an effective and appropriate way</li> <li>shows control of extensive but appropriately used discursive markers</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>writes a whole text in continuous prose</li> <li>employs paragraphs effectively to enhance meaning including, e.g. the one sentence paragraph</li> <li>uses a variety of structural features, e.g. different paragraph lengths, indented sections, dialogue, bullet points, as appropriate</li> <li>presents complex ideas in a coherent way</li> </ul>
<p>Mark Band 3 'clarity' 'success' 5-7 marks</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>writes in a way which shows clarity of thought and explains with success</li> <li>engages the reader with more detailed informative and descriptive ideas</li> <li>clearly states the purpose and intention of writing the letter e.g. by articulating ideas, schemes and plans, memories</li> <li>writes a formal letter, the tone of which may be appropriately serious and which may appeal to personal relationship e.g. begins to employ emphasis, assertion, reason, emotive language, anecdote, memories</li> <li>uses devices such as the rhetorical question, lists, hyperbole as appropriate</li> <li>uses words effectively including discursive / informative markers e.g. 'furthermore', 'another memorable thing...'</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>employs paragraphs effectively in a whole text</li> <li>begins to use a variety of structural features e.g. different paragraph lengths, dialogue, indented sections if appropriate</li> <li>presents well thought-out ideas in sentences</li> </ul>
<p>Mark Band 2 'some' 3- 4 marks</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>explains few ideas with limited success</li> <li>engages the reader in a limited way by reference to one or two ideas, e.g. makes brief reference to the topic which reiterates the question</li> <li>shows limited awareness of the purpose and intention of writing the letter e.g. by stating very simple or misguided ideas</li> <li>register may vary between formal and colloquial or slang, sustaining neither</li> <li>use of devices such as the rhetorical question and lists may not be appropriate or effective</li> <li>limited vocabulary evident with arbitrary or little use of informative markers</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>shows evidence of erratic , if any, paragraph structure</li> <li>shows limited variety of structural features, e.g. one-sentence paragraphs</li> </ul>
<p>0 marks</p>	<p>nothing worthy of credit</p>

AO3, iii English AO4, iii English Language	Skills
<p>Mark Band 3</p> <p>5-6 marks</p>	<ul style="list-style-type: none"> <li>• uses complex grammatical structures and punctuation with success</li> <li>• organises writing using sentence demarcation accurately</li> <li>• employs a variety of sentence forms to good effect including short sentences</li> <li>• shows accuracy in the spelling of words from an ambitious vocabulary</li> <li>• uses standard English appropriately</li> </ul>
<p>Mark Band 2</p> <p>3-4 marks</p>	<ul style="list-style-type: none"> <li>• writes with control of agreement, punctuation and sentence construction</li> <li>• organises writing using sentence demarcation which is mainly accurate</li> <li>• employs a variety of sentence forms</li> <li>• shows accuracy in the spelling of words in common use in an increasingly developed vocabulary</li> <li>• uses standard English appropriately</li> </ul>
<p>Mark Band 1</p> <p>1-2 marks</p>	<ul style="list-style-type: none"> <li>• writes with some control of agreement, punctuation and sentence construction</li> <li>• organises writing using sentence demarcation which is sometimes accurate</li> <li>• writes simple and some complex sentences</li> <li>• shows accuracy in the spelling of words in common use</li> <li>• uses standard English</li> </ul>
<p>0 marks</p>	<p>nothing worthy of credit</p>



## Your turn:



On pages 62-63 there are a selection of typical shorter writing tasks. Some of them may be familiar to you from past exam papers. Choose one, or more, of the following questions and have a go at answering it.

## Remember to:



# and



## Spend 5 minutes checking ...

- your spelling and vocabulary
- punctuation – full stops and capital letters are the essential but also remember speech marks, apostrophes, commas, colons and semi colons.
- if you have answered the question
- if you have used all the appropriate features/techniques

Use the following checklist to help you.

# Writing Tasks

## Self-Assessment Mark Scheme



The following self-assessment student friendly mark scheme has been produced by AQA to help you.

### Organisation

1. Have I use paragraphs properly to mark the topic shifts in my writing or have used the same layout features as a real text in this genre?

### Content

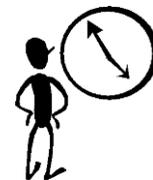
2. Is my piece of writing clear to read from beginning to end?
3. Is my piece of writing clear to read from beginning to end?
4. Have I used some details to make my piece of writing interesting?
5. Am I really sure about the purpose and have I stuck to it all the way through?
6. Am I really sure about the purpose and have I stuck to it all the way through?
7. Have I used the right kind of language for this purpose?
8. Have I remembered who I am writing it for and made it sound right for them?
9. Have I used really good vocabulary?

### Accuracy

10. Have I written in Standard English?
11. Have I used lots of different types of sentence to make my writing more interesting?
12. Have I remembered to punctuate my sentences?
13. Apostrophes checked?
14. Are all my basic spellings ok and my tricky words as good as I can get them?

# Q5 Shorter Writing Tasks - Writing to inform, explain, describe

25 minutes



## What the examiners say:

- The task requires candidates to inform/describe and explain. The challenge for candidates is to achieve those purposes with a piece of writing that is engaging and original, but to achieve it succinctly.
- Successful responses should be interesting and engaging as well as well-structured. Candidates should demonstrate an ability to use a variety of writing devices.
- Don't write at a length inappropriate for the time and marks available.
- Wholly narrative responses may not achieve the higher marks.

? ***Have a go at one or more of the questions below.***

? ***When you have finished look at the self assessment checklist that follows and ask yourself if you have done the best you can.***

? ***Then have a look at the mark scheme and ask yourself what mark/band you would give yourself.***

? ***What could you do to improve your answer?***

1. Write a letter to a friend explaining why you would like him or her to join you in a visit to a place which you think is very special.
2. Write a brief article for a website of your choice telling your readers about an interesting or unusual journey or travel experience you have had. Explain why it was memorable.
3. A family friend from abroad is coming to visit your home town or area. Write to them and describe what there is of interest to see and do.
4. Write a letter to a friend explaining why you would like him or her to join you in a visit to a place you think is special.
5. Write an article for a teenage magazine, highlighting the dangers and worries about knife crime.
6. Sometimes difficult decisions have to be made. Describe a decision that you, or someone you know, had to make and explain the consequences. Your piece will appear in the *Real Lives* section of your local newspaper.

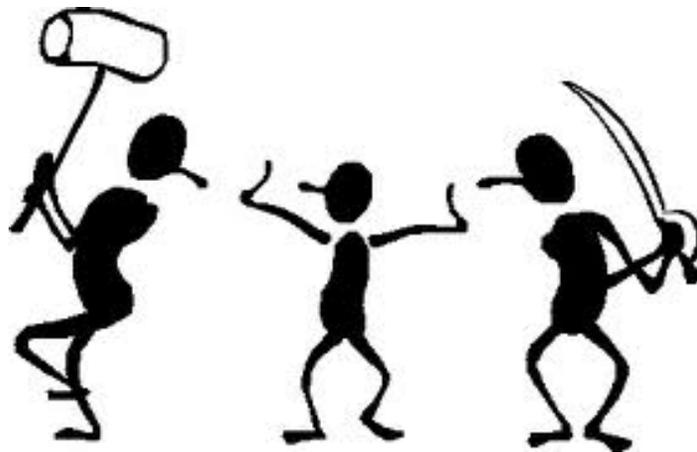


7. Write a letter which you hope will be published in your local newspaper. Inform readers what leisure facilities are available for young people and families in your area and explain how you think they could be improved.
9. The travel section of your local newspaper is inviting readers to write about their favourite place. Write a letter to the editor describing a favourite place you know and explaining why others would like it.
10. Write an entry for your blog describing your favourite time of year and explaining why you like it.
11. Describe a recent journey you have made and explain how it made you feel.
12. Write a letter advising a friend on how to cope with feelings of anxiety.
13. Write an article for a magazine advising young people how to make the most of their summer holidays.
14. Write an article for a teenage magazine describing your bedroom.
15. Describe an event that has had a huge impact on you and your life.
16. Your local newspaper is to feature the topic 'Being Outdoors.' Write a short article for the paper which describes your experience of the outdoors and explains the benefits the outdoors can have for you.
17. A website called *The Best and the Worst* is asking for contributions. Write an entry for it which describes the best meal you ever had and the worst. Explain the reasons for your choices.
18. Your school or college website is asking for contributions from students about their time at school. Describe a memorable event from your school days and explain why it has remained unforgettable.



# Question 6:

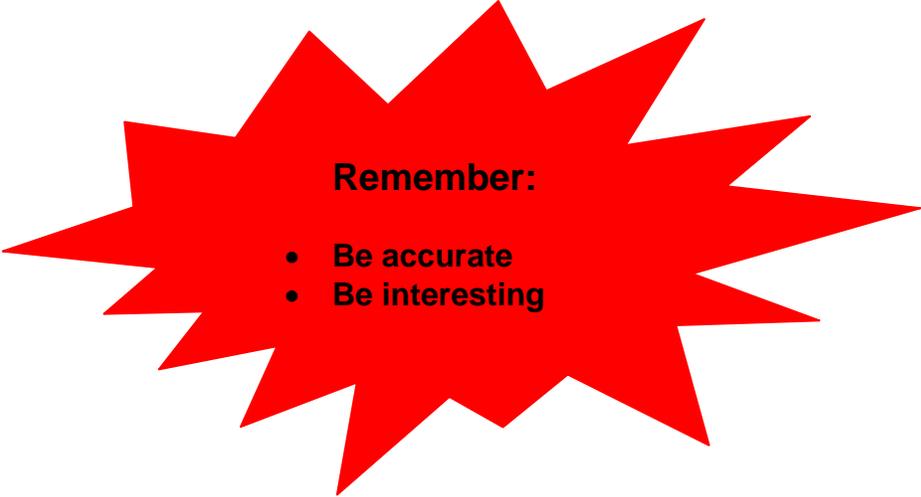
## Writing to persuade or argue



# Question 6 - Writing to persuade, argue

## Top Tips:

- This question is assessed using the same AOs as Q5, but the marks are different which is reflected in the amount of time you are asked to spend on this question – 35 minutes:
  - ✎ AOi and ii – Communication and organisation of ideas (0 - 16)
  - ✎ AO ii – Accuracy of spelling, grammar and punctuation (0 – 8)
- All the same things apply for Q5 as for Q6 – plan, write and check!
- You need to write more than for Question 5. Approximately 2-3 sides is ample for Q6.
- However, length of answer does not, of itself, earn you more marks; focus, poignancy and succinctness, on the other hand, do. Well planned, carefully crafted and checked writing get more marks than pages of rambling waffle!
- In order to access the higher bands and be ‘compelling’, it is good advice to decide on a line of argument and develop this.
- Know your text types. After last year’s exam the Chief Examiner wrote “In this series, very few candidates had any real idea of what should constitute an article.”
- Remember the purpose of your writing too. Again the Chief Examiner wrote: “Others forgot completely about writing to describe and wrote to inform. Some thought they were promoting the website ... thereby switching to persuade, others chose to advertise a place ...”
- Beware the curse of the random statistic! Examiners are getting fed up with random statistics that don’t make sense and don’t add anything to the overall writing. Only use them if they are realistic and are adding something to your line of argument/persuasion.
- Where possible write within your personal experience.



### Remember:

- Be accurate
- Be interesting

# Writing to persuade or argue

## Types of text:

- Newspaper
- Magazine article
- Speech
- Website entry
- Leaflet

## Structure:

- Opening statement – stating opinion
- Series of points + evidence/elaboration
- Series of paragraphs – argument then counter-argument (2<sup>nd</sup> guessing)
- Summary and conclusion – restating opinion

## Persuade or argue

## Persuade:

- Present tense
- First person
- Logical connectives or linking words (therefore, because)
- Direct address to reader (If you don't vote to ban hunting then you will be sentencing many more defenceless animals to a protracted, painful death.)
- Emotive language (defenceless, painful)
- Identify with audience by using 'we'
- Apparent balance
- Some short sentences for dramatic impact
- Perhaps some attempt to shock reader into agreement
- Varied choice of adverbs and adjectives
- Some 'literary' devices such as alliteration,

+

## Argue:

- Present tense
- First person (I think that ...) and impersonal style (It could be argued that ...)
- Formal language
- Balanced sentences
- Specific examples of situations
- Range and variety of points
- Phrases to give own opinion (I believe/In my opinion/I am convinced that)
- Countering opposite points of view, discrediting the other side's views politely
- Sequencing, cause and effect and comparative connectives
- Rhetorical questions (Is this the sort of country we want?)
- Similes and metaphors (Smoking makes your breath smell like a car's exhaust fumes.)
- Exclamations! – make a point dramatic

## PERFORM

**P**ersonal address to involve the reader

**E**motive language and strong ending

**R**hetorical questions and repetition

**F**acts and formal tone

**O**pening statement to grab audience

**R**ule of Three

**M**arkers or connectives to shape writing



# Persuasive Writing Toolkit

## DAFOREST

**D**irect Address

**A**lliteration

**F**acts

**O**pinion

**R**epetition/rhetorical questions

**E**motive language

**S**tatistics

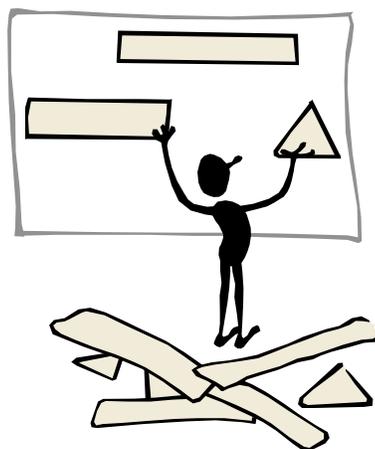
**T**riples (rule of three)



# Persuasive Techniques

Match the technique to the example:

Technique	Example
Alliteration	A fox is a living creature
Fact	90% of animals
Opinion	The weak and defenceless fox
Rhetorical question	People should be more careful
Emotive language	So why don't people stop hunting?
Statistics	cold, tired and hungry
Triplets	I believe hunting is a good thing
Metaphor	The bright and blazing sun
Command/imperative	We don't have to put up with it
Modal verb	Think about this idea
Personal pronouns	An army of hunting dogs



# Q6 Longer Writing Task

## Sample Answer

6. The following quotation is from an article in a national newspaper:

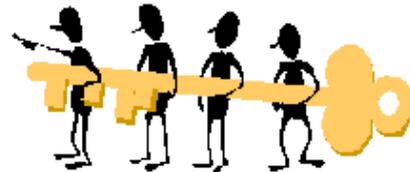
'Young people today have become obsessed with social networking sites which are a bad influence and can take over their lives. These sites should be banned.'

Write an article in reply in which you agree or disagree with the quotation.

(24 marks)

### Plan

x	✓
connect over world promote events	isolate bullying outside family



Let's give Facebook the final poke ... off our screens!

How many hours a day do you spend on social networking sites a day? 3, 4, 5, maybe even 6? Don't worry we have all been there, an action we think is so innocent just logging on but then there we are absorbed, obsessed, brainwashed. Hours tick by and we don't even notice.

It is so sad that we spend so much time and money on a nice world to live in yet the only one young people really want to live in is a virtual one. Facebook hits 59 million current users, Twitter with 56 million, when will it stop? When will we stop signing up and getting trapped into these sights?

4/10 young people are cyberbullied over these networking sites but yet still they are being promoted as the thing to have and if you don't have an account then you're deemed 'uncool.' But think about it is it really that cool to never go outside or spend time face to face with your friends and family? Surely, it is better to go have some real fun with friends, meet up, go out to the cinema or to the park instead of talking to your computer screens as if they are sitting right next to you.

A quote was recently released in a national newspaper 'Young people today have become obsessed with social networking sites which are a bad influence and can take over their lives. These sites should be banned.' And honestly I completely agree with it. As young people there is so much to look forward to and plan in order to have the life you want. Instead of spending all of the Saturday online why not go and get a part time job, something constructive? Because remember when you are trying to get a job or get into uni, there not going to look at how many Facebook friends or followers on Twitter you have as an achievement. They're going to look at your examination results and achievements. This could come true if you stop obsessing with those sites and come back to the real world.

It's time to say your goodbyes to the virtual social networking world for good and hello to the real world.

## Using the mark scheme:

1. Look at the longer writing task mark scheme on the following pages.
2. What mark or band would you give this answer? (Remember this will be two marks: one for the content and one for the spelling, grammar and punctuation)
3. What could they do to improve the piece of writing?
4. Look at p85 for the examiner's comments and mark.

## Your Turn ...

- ? On the following page you will find a selection of longer writing tasks.
- ? As with the shorter writing tasks, choose one or more and have a go.

## Don't forget to:

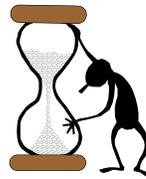
-  Plan your answer
-  Remember the techniques that you could use – DAFOREST, PERFORM, etc.
-  Check your work
-  Use the self assessment checklist and make improvements
-  Refer to the mark scheme

# Mark Schemes

## Longer question – persuade, argue (24 marks)

AO3, i, ii English AO4, i, ii English Language	Skills
<p>Mark Band 4</p> <p>‘convincing’</p> <p>‘compelling’</p> <p>13-16 marks</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>writes in a way which shows clarity of thought and argues in a convincing / compelling way</li> <li>engages the reader with detailed, succinct argument, a range and variety of persuasive ideas, abstract concepts, vivid detail, e.g. makes a moral appeal, invokes finer feelings</li> <li>makes and sustains the purpose, intention and objective of writing the article, e.g. by specifying outcomes, considering implications</li> <li>writes a formal article, the tone of which is appropriately serious but also manipulative and subtle, employs e.g. assertion, reason, sophistication</li> <li>uses linguistic devices such as the rhetorical question, hyperbole, irony, satire in an effective and appropriate way shows control of extensive but appropriate discursive marking e.g. ‘Surely it is reasonable to expect...’, ‘Taking the global view...’, ‘One alternative position might be..’ etc.</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>writes a whole text in continuous prose</li> <li>employs paragraphs effectively to enhance meaning including, e.g. one sentence paragraphs</li> <li>uses a variety of structural features, e.g. different paragraph lengths, indented sections, dialogue, bullet points, as appropriate</li> <li>presents complex ideas in a coherent way</li> </ul>
<p>Mark Band 3</p> <p>‘clear’ ‘success’</p> <p>9-12 marks</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>writes in a way which shows clarity of thought and argues with success</li> <li>engages the reader with more detailed argument and persuasive ideas, e.g. makes reference to consequences, implications</li> <li>clearly states the purpose and intention of writing the article e.g. by articulating ideas, concerns, issues</li> <li>writes a formal article, the tone of which is appropriately serious and which may show subtlety, begins to employ e.g. emphasis, assertion, reason, emotive language</li> <li>uses devices such as the rhetorical question, lists, hyperbole as appropriate</li> <li>uses words effectively including argumentative/ persuasive markers e.g. ‘Furthermore’, ‘Alternatively’</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>employs paragraphs effectively in a whole text</li> <li>uses a variety of structural features e.g. different paragraph lengths, dialogue, indented</li> <li>sections if appropriate</li> <li>presents well thought out ideas in sentences</li> </ul>
<p>Mark Band 2</p> <p>‘some’</p>	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>argues ideas with some success</li> <li>engages the reader by presenting a point of view with some reasoning and persuasive ideas -though links in arguments may be tenuous, e.g. makes reference to the issue and its implications</li> <li>shows awareness of the purpose and intention of writing the article e.g. by stating a number of related ideas</li> <li>register may vary between formal and colloquial or slang, the tone may be unvaried</li> </ul>

5-8 marks	<ul style="list-style-type: none"> <li>uses some devices such as the rhetorical question, lists, exaggeration but not always appropriately</li> <li>uses limited vocabulary but includes argumentative /persuasive markers</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>uses paragraphs which may enhance meaning</li> <li>some evidence of structural features, e.g. short paragraphs, dialogue if appropriate</li> </ul>
Mark Band 1 'limited'  1-4 marks	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>communicates few arguments/ideas with limited success</li> <li>engages the reader in a limited way by reference to one or two ideas, e.g. makes brief reference to the topic which reiterates the question</li> <li>shows limited awareness of the purpose and intention of writing the article e.g. by stating simple ideas</li> <li>register may vary between formal and colloquial or slang, sustaining neither</li> <li>use of devices such as the rhetorical question and lists may not be appropriate or effective;</li> <li>limited vocabulary evident with arbitrary or little use of argumentative markers</li> </ul> <p><b>Organisation of Ideas</b></p> <ul style="list-style-type: none"> <li>shows evidence of erratic paragraph structure</li> <li>show limited variety of structural features, e.g. one-sentence paragraphs, some punctuated dialogue if appropriate</li> </ul>
0 marks	nothing worthy of credit

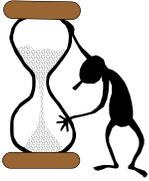


AO3,iii English AO4,iii English Language	Skills
Mark Band 3  6-8 marks	<ul style="list-style-type: none"> <li>uses complex grammatical structures and punctuation with success</li> <li>organises writing using sentence demarcation accurately</li> <li>employs a variety of sentence forms to good effect including short sentences</li> <li>show accuracy in the spelling of words from an ambitious vocabulary;</li> <li>use standard English appropriately</li> </ul>
Mark Band 2  3-5 marks	<ul style="list-style-type: none"> <li>writes with control of agreement, punctuation and sentence construction</li> <li>organises writing using sentence demarcation which is mainly accurate;</li> <li>employs a variety of sentence forms</li> <li>shows accuracy in the spelling of words in common use in an increasingly developed vocabulary</li> <li>use standard English appropriately</li> </ul>
Mark Band 1  1-2 marks	<ul style="list-style-type: none"> <li>writes with some control of agreement, punctuation and sentence construction</li> <li>organises writing using sentence demarcation which is sometimes accurate</li> <li>writes simple and some complex sentences</li> <li>shows accuracy in the spelling of words in common use</li> <li>uses standard English</li> </ul>
0 marks	nothing worthy of credit

# Longer Writing Tasks -

## Writing to Persuade or argue

35 minutes



### What the examiner says:

- Successful candidates demonstrate confidence in their views and produce structured, developed and rounded ideas clearly expressed.
- Weaker responses may be incomplete, not well constructed, not considered and quite often fail to do what the task actually required.
- Candidates benefit from reading the wording of the task carefully and making time for some preliminary thought.

1. Some people think it's wrong that primitive peoples and their communities are disrupted by tourists and TV crews and that they should be left in peace.

Write an article for a travel magazine which argues for **or** against this idea.

2. Your school or college is inviting entries for a writing competition. The topic is "Dangerous sports activities and pastimes are selfish, often put others at risk and should be discouraged."

Write your entry arguing **for or against** this view.

3. Some people think it is wrong that members of the public are allowed to be humiliated in talent shows by celebrity judges. Write an article for a magazine in which you argue for and against this idea.
4. You are helping to organise a charity day at school to raise money for a hostel for homeless youngsters. Write a letter which will be sent to all parents, persuading them to come along to the charity day.
5. Animal rights campaigners argue that it is cruel to keep wild animals in small, confined spaces such as zoos and that they should be left free to roam in their natural habitats.

Write an article for a newspaper which argues for or against this idea.

6. Write a speech opposing the view that most young people are involved in anti-social behaviour. The speech is to be given at a meeting of the local community and students from the area.
7. Write an opening for a speech persuading someone to donate money to your favourite charity.
8. Many people believe that it is our duty to cut back on our use of the world's resources, and that we must invest in greener forms of energy for the future –

whatever the cost. Write an article for an environmental website which argues **for or against** this idea.

9. 'Life is too easy for young people today. They lack challenges and don't have to fight for anything.'

Write an article for a magazine of your choice which persuades your readers that this statement is **either right or wrong**.

10. It has been said that: 'People who save lives or help improve the lives of others are the true role models of today.'

Write an article for a newspaper in which you argue your view about what makes a good role model.

11. A recent report states: 'Homelessness in the UK is a crisis that is destroying the lives of people, especially young people.'

Write an article for your school or college newspaper persuading young people to support charities which help the homeless.

12. 'There's no point making the effort and taking the risk of travelling the world, disturbing people and animals as you go, when you can see it all on TV or the Internet.'

Write a magazine article which persuades young people **either to travel or stay at home**.

13. 'Talent shows like The X Factor provide cheap television, gossip and nothing of any value. There are better programmes than these.' Argue **for or against** the views expressed in this quotation. Your piece will appear on the entertainment pages of a website.

14. There is evidence that many young people are not eating, exercising or spending their leisure time properly and that this is damaging their health and life chances. Write an article for *Living Today* magazine which persuades young people to improve their diet and lifestyle.

15. The following statement has appeared in an article on a Lifestyle website: 'Nobody with any sense would want to live in a dirty, noisy city when they could live on a small island surrounded by fresh air and natural beauty.' Write an article in reply, which argues your views on the points made in the statement.



# Word Work



# Building Word Power

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

## 100 words to sharpen your expression

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

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

[http://geoffbarton.co.uk/files/student-resources/GCSE-A\\*/GB-Top-level-vocab.pdf](http://geoffbarton.co.uk/files/student-resources/GCSE-A*/GB-Top-level-vocab.pdf)

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



# Tricky Words: The Dirty Thirty

## The Dirty Thirty

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

Spelling is  
~~diffecolt~~  
~~challengeng~~  
hard.

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

## Spelling Strategies

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



# Connectives

## Adding

and  
also  
as well as  
moreover  
too

## Cause and Effect

because  
so  
therefore  
thus  
consequently

## Sequencing

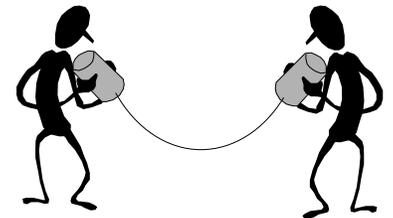
next  
then  
finally  
first,  
second,  
meanwhile  
after

## Qualifying

however  
although  
unless  
except  
if  
yet

## Emphasising

in particular  
especially  
significantly  
indeed  
notably  
obviously  
clearly



## Illustrating

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

## Comparing

equally  
similarly  
in the same way  
likewise  
like  
as with

## Contrasting

whereas  
alternatively  
instead of  
otherwise  
unlike  
on the other hand

....

# Top Tips



# Unit 1: The Final Countdown



## Reading:

- In the Unit 1 paper you are expected to do a lot of reading in a short space of time. If you read a lot already this will help you in the exam. If you don't read a lot try and read more from now until the exam.
- Read the questions first so that you know what the examiners are looking for.
- Read actively, highlighting interesting words and ideas in the text as you notice them.
- Get your timing right – spend most time on the questions with most marks

### Question 1:

1. Look out for a question that has been split with the word 'and' – answer both parts.  
For example:
2. What do you understand about the Amazon tribe and the issues it faces?
3. Use short embedded quotations.
4. Track through the text – choose a point from the start, the middle and the end of the text.
5. Avoid making personal comments such as 'I think ...' instead start 'The writer shows ...'

### Question 2:

1. Look for how the words and image is SIMILAR to the main ideas in the text:  
'The words in the headline support the main idea in the text because ...'
2. Then look for contrasts:  
'The picture surprises us because ...'
3. Don't say that a word is effective; say why or how it is effective e.g. 'it grabs our attention.'
4. Focus on the image – describe what you see and how it links to the main ideas in the text.

### Question 3:

1. Choose examples from the start, the middle and the end of the extract.
2. Remember you are being asked about the writer's thoughts and feelings NOT yours.
3. Use short quotations (one or two words) that highlight the writer's thoughts and feelings and always follow with an explanation about how and why it is significant.,
4. Try to use words that show a range of emotions e.g. positive, nervous, agitated, apprehensive, proud, arrogant, negative, pleased, worried, frustrated, anxious, sarcastic.
5. Try and spot how the thoughts and feelings change and develop throughout the text.

### Question 4:

1. Aim for 3 or 4 paragraphs which refer to both texts.
2. Start each paragraph with a topic sentence e.g.  
'The writer's uses of language in text A ...'
3. Constantly ask yourself if you're answering the questions 'why?' and 'how?'
4. Don't miss out this question!



# Writing

1. Get your timing right – 25 minutes on the first task (writing to describe/explain) and 35 on the second task (writing to persuade)
2. Plan – have 5 paragraphs for each answer e.g. Persuade: 1 benefit 1, 2 benefit 2, 3 benefit 3, 4 arguments against, 5 your view
3. Making it interesting:
  - ☺ Use a range of sentence types and lengths
  - ☺ Reject the first word you think of (instead of 'bad' say: unpleasant, alarming, horrific, appalling, inappropriate, menacing)
  - ☺ Try to use phrases instead of single words: instead of saying 'her face' say 'her memorable face', 'her wrinkled face', 'her unforgettable', 'her heavily creased face')
  - ☺ Use the senses – sight, sound, smell, texture, taste Use questions ('Where was the noise coming from?')
  - ☺ Use dialogue ('You know there's another room next door?' she said)
4. Check
  - ☺ As you read, keep asking yourself whether you are explaining 'why' and 'how'
  - ☺ As you write, keep asking yourself whether you are (a) being accurate and (b) being interesting
5. Accuracy:
  - ☺ Use paragraphs (leave a space between each one)
  - ☺ Use sentences (short and long)
  - ☺ Be accurate
  - ☺ Be interesting
  - ☺ Be confident
6. Build your vocabulary.
7. Avoid using clichés.
8. Don't accept the first word that comes into your head – make every word earn its place.
9. Avoid using exclamation marks all over the place. It is the punctuation equivalent of too much bling.
10. PLAN



# Answers



# Section A:

## Q1

- ✓ The most successful answers offered both detailed understanding and perceptive interpretations, for example that the competitive nature of friendship and self-vanity is unhealthy and detrimental.
- ✓ The question required retrieval and interpretation.
- ✓ Candidates who analysed the writer's use of language, argued with the writer's standpoint or otherwise made a critique of the article were not rewarded for so doing.

## Q2

- ✓ Detailed effects
- ✓ Appropriate support
- ✓ 7 marks

## Q3

### Candidate 1

From Source 3 Cash Peters finds the hotel he's in as revolting as it is a 'magnet to flies.' He also finds the temperature 'unbearably hot and sticky' and is uncomfortable in his own skin. This suggests that Cash Peters wants to get out of this hotel as quick as possible and won't miss it when he has gone.

tick

tick

tick

When Cash Peters looks out at the sunset it isn't the sunset he expected as it 'slide dramatically into the ocean before finally throwing itself over the ocean.' This suggests that the sun wanted to be there as much as Peters did, Once 'darkness descends' Cash Peters is experiencing darkness like he's never experienced before which is new and worrying. There was 'occasional golden pockets of reassurance' but wasn't enough to reassure Cash Peters of his safety.

tick

tick

Cash Peters thinks about the distance he will have to travel back before he reaches land again which scares Cash Peters a lot and has him 'totally creeped out.' This suggests that Cash Peters isn't comfortable with being this far from land.

tick

Cash Peters feels sad as he is far away from his home, he refers to it as being 'in a different galaxy.' This suggest that he is far away from what is safe and normal and would take too long for him to get back to where he is most happy. This makes the reader empathise for him as everyone has experienced what it's like to be away from what you love and what you really want.

tick

tick

- ✓ The candidate demonstrates clear understanding (Band 3)
- ✓ They begin to interpret (Band 3)
- ✓ Relevant support is use (B3)

### Candidate 2

At the beginning of the text you can infer the writer is feeling a little short-tempered most likely due to the 'unbearably hot and sticky' air. We can infer this as he describes the bluebottle flies as 'ghastly winged tumours.'

tick

tick

tick

While sitting on the deck you can tell the writer is feeling on the edge as he is emphasising the sights around him in a dark manner using aggressive

Begins to interpret

tick

description, the sun was 'throwing itself over the horizon' after he had watched the sun 'slide dramatically' into the ocean in a 'tantrum of citrus hues,' he then describes the night coming in a similar way maybe suggesting he had a slight fear 'hostile darkness descends,' 'likes of which I've never witnessed before.' This shows he's feeling a little intimidated as he has never experienced it before. As the writer explains the night in more detail you can tell he has a rising feeling of helplessness, 'you're as good as blind,' 'coal-shaft black' but has 'occasional golden pockets of reassurance' to protect him.

Clear understanding

Relevant support Band 3

Engages in detail Band 4

The writer is thinking quite deeply and obviously is in a state of shock and unhappiness as he describes a beyond world as 'monolithic emptiness.' He uses a short sentence when looking at the water 'Then nothing' to show his thought process and we can infer that this fact has only just sunk in as when thinking where the next piece of land is he repeats the distance with an exclamation mark expressing his shock and sense of worry, 'four thousand miles – four thousand!' and he feels 'totally creeped out.'

Perceptive interpretation Band 4

We know the writer starts to feel cold as he feels 'a slight chill' and uses a simile to describe it 'like the icy touch of winter.'

Near the end of the article he thinks back to his childhood and the feeling of being lost and confused, he recalls a time he lost his parents in the shops, the writer goes on to describe it as 'sense of abject abandonment.' We know that as that memory comes back so do all the feelings of rejection, dread and 'helplessness.'

tick

Appropriate support

- ✓ The candidate engages in detail (Band 4)
- ✓ Perceptive interpretation (Band 4)
- ✓ Appropriate support (Band 4)

#### Q4

- ✓ Clear understanding of language
- ✓ Clear effects of selected language
- ✓ Clear comparison of language use
- ✓ Relevant quotations used for support.

### Section B:

#### Q5

##### Candidate 1

##### AO3 i, ii – Communication, organisation of ideas

- ✓ Evidence of conscious crafting in places (Band 4)
- ✓ Form, content, style consistently matched to purpose and audience (Band 4)
- ✓ Extensive vocabulary (Band 4)
- ✓ Increasingly compelling (Band 4)

##### AO3, iii – spelling, grammar, punctuation

- ✓ uses punctuation accurately
- ✓ employs a variety of sentence forms to good effect

- ✓ shows accuracy in the spelling of words from an (generally) ambitious vocabulary

#### **Candidate 2**

##### **AO3 i, ii – Communication, organisation of ideas**

- ✓ Clear identification with purpose and audience (band 3)
- ✓ Devices have been used to engage the reader (high Band 3)
- ✓ Detailed and developed
- ✓ Clear communication

##### **AO3, iii – spelling, grammar, punctuation**

- ✓ A range of sentence types used and generally accurately punctuated
- ✓ Spelling accurate although not ambitious

#### **Q6**

##### **AO3 i, ii – Communication, organisation of ideas**

- ✓ Good use of planning
- ✓ Clear identification with purpose and audience
- ✓ Form, style are increasingly matched to the purpose and audience (high Band 3)
- ✓ A range of material is used
- ✓ Devices used to engage the reader
- ✓ Clearly anticipates the reader's response in places (high Band 3)
- ✓ The candidate was awarded 12 marks (top Band 3)

##### **AO3, iii – spelling, grammar, punctuation**

- ✓ The candidate has attempted to use a range of sentence structures for effect
- ✓ Sentence punctuation is generally accurate although lapses at times
- ✓ Spelling is accurate although not ambitious
- ✓ They were awarded 5 marks out of 6 for AO3 iii