

Language Paper 2: Revision Booklet

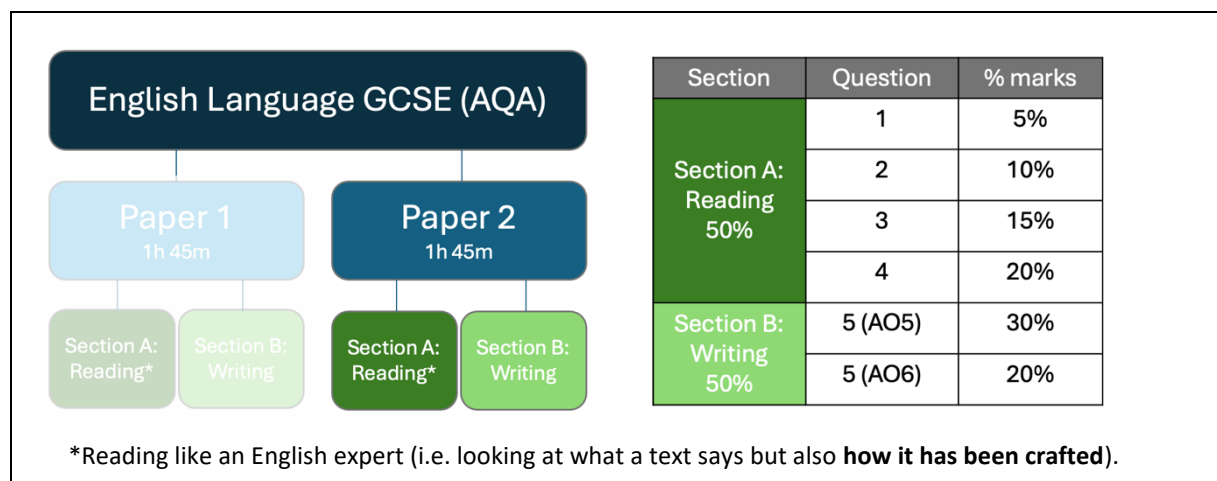
Overview

This revision guide is intended to provide you with the key knowledge you need for the English Language Paper 2 exam as well as the means to prepare for it. It includes the following:

- An overview of the exam.
- A self-reflection tool to help you identify your priorities for revision.
- Trackers to allow you to see how you're doing.
- A place to record feedback you get so that you know what to do to improve.
- Guidance on timing and organisation for the exam.
- For each question: guidance on how to approach and answer the question; a model response; a self-assessment grid.
- Three complete past AQA papers to practice with.

Most importantly, don't let anyone tell you that you can't revise for English Language – you can and you should. Being confident about the knowledge in this document and practising each question repeatedly is the way to do it.

Exam Overview



Subject	English Language
Assessment details	English Language Paper 2: <i>Writers' Viewpoints and Perspectives</i> 1h45m long 5 questions 80 marks in total 50% of the English Language GCSE qualification Section A: Reading (40 marks). Students are presented with two texts that they will not have seen before: one non-fiction and one literary non-fiction. The questions assess students' comprehension of the texts and their understanding of how they have been deliberately crafted for effect. Section B: Writing (40 marks). Students are asked to produce a piece of writing expressing their viewpoint on a given topic. The question assesses students' discursive writing skills as well as their technical control of writing.
Topics covered	The exam assesses the following: Q1: Comprehension Q2: Inference (comparing two texts) Q3: Language analysis Q4: Comparing the writers' viewpoints and perspectives in the two texts. Q5: Discursive writing (article, speech, essay, letter or leaflet).

Revision guidance

This booklet provides revision materials. In addition to this, the table below directs you to other revision materials such as online tutorials. Please note that not all video tutorials are accurate (even though they will claim to be) – the links below can be trusted.

Please also note that the format of the exam paper has changed slightly for first examination in summer 2026. While the changes are minor, care should be taken for Q2 if using printed or online revision tools as most will be in the old format.

Reading	The comprehension of non-fiction is a fundamental part of this exam. Students who regularly read (and read non-fiction in particular) will therefore find the exam considerably easier. Establishing regular reading between now and exams in Y11 can have very significant impact.
Exam question guidance	Q1: https://www.youtube.com/watch?v=yKZ_Tr2Y-CE Q2: https://www.youtube.com/watch?v=Y51zxEf4QYQ Q3: https://www.youtube.com/watch?v=RUWxpg_EmeM Q4: https://www.youtube.com/watch?v=tNb3RdGEmYA Q5: https://www.youtube.com/watch?v=IPcIVXhAp7M
Writing different types of writing (Q5)	Letter: https://www.youtube.com/watch?v=T7TM6qmRqus&list=PLqGFsWf-P-cB-GSeqYup7PXld4pbldQVq&index=22 Speech: https://www.youtube.com/watch?v=EMmAriRCI20&list=PLqGFsWf-P-cB-GSeqYup7PXld4pbldQVq&index=21 Article: https://www.youtube.com/watch?v=60NklmwWrvC&list=PLqGFsWf-P-cB-GSeqYup7PXld4pbldQVq&index=10 (ignore the advice about subheadings). NB: The question could also ask for a leaflet or an essay.
Spelling, grammar, punctuation	Spelling - https://www.bbc.co.uk/bitesize/guides/zs47xsg/revision/1 Punctuation - https://www.bbc.co.uk/bitesize/guides/zc2sv4j/revision/1 Grammar - https://www.bbc.co.uk/bitesize/guides/z2y9dmn/revision/1

Self-reflection

Regularly complete the table below to get a sense of what you know about Language Paper 2. Write the date at the top of the column and then shade each box either red, amber or green according to the following:

Red: I haven't studied or I have studied it but remember virtually nothing.

Amber: I have some understanding of this. However, there are parts I either don't understand or can't remember.

Green: I know this well and could explain it confidently to someone else.

	RAG				
Date					
Organisation and Timing					
I know generally what Language Paper 1 is about.					
I know what equipment to have for the exam.					
I know why Q4 and Q5 are so important for this exam.					
I know how to manage my time so that I leave enough time for Q4 and Q5.					
I know when to read the insert (and where the examiner helps me to understand it).					
Questions					
Q1: I know what the focus of the question is.					
Q1: I know how to approach the question.					
Q1: I know how to write a good response for this question.					
Q2: I know what the focus of the question is.					
Q2: I know how to approach the question.					
Q2: I know how to write a good response for this question.					
Q3: I know what the focus of the question is.					
Q3: I know how to approach the question.					
Q3: I know how to write a good response for this question.					
Q4: I know what the focus of the question is.					
Q4: I know how to approach the question.					
Q4: I know how to write a good response for this question.					
Q5: I know what the focus of the question is.					
Q5: I know how to approach the question.					
Q5: I know how to write a good response for this question.					

Practice Log

Please use the table below to **record the dates of when you complete practice questions**. This will allow you to keep track of what you have been practising. The blank spaces have been provided for when you complete additional practice papers that aren't part of this pack.

	Past Papers					
	Practice 1 (June 2017)	Practice 2 (Nov 2017)	Practice 3 (Nov 2019)			
Q1						
Q2						
Q3						
Q4						

Q5						
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Feedback Notes

Please use the table below **to record any feedback on what you can do to improve your performance on each question.** This feedback can come from many places (e.g. Feedback from mocks, a conversation with your teacher etc.). Refer to these when working at the practice questions to avoid repeating the same mistakes.

	Past Papers
Q1	
Q2	
Q3	
Q4	
Q5	

Progress Log

Please use the table below **to record any marks you receive from marked practice.** This is so that you can see where you are making progress and where you might need to focus your revision efforts. The blank spaces are so that you can record marks for any marked work in addition to the mocks.

	Marked Practice				
	Y11 Mock				
Q1	/4	/4	/4	/4	/4
Q2	/8	/8	/8	/8	/8
Q3	/12	/12	/12	/12	/12
Q4	/16	/16	/16	/16	/16
Q5 (AO5)	/24	/24	/24	/24	/24
Q5 (AO6)	/16	/16	/16	/16	/16
Total	/80	/80	/80	/80	/80

Question Self-Assessment

Question 1: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall						
I selected the 4 correct answers.						
Guidance						
I highlighted the question.						
I drew a box around the relevant section of text.						
I worked through the statements in order.						
I shaded the circles to show the correct answer.						
I selected exactly 4 statement – no more, no fewer.						

Question 2: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I made effective well-explained inferences (in relation to the question).*						
I compared well (in relation to the question).*						
I supported my ideas with effective evidence (quotations and/or paraphrasing).						
Guidance						
I highlighted the question.						
I highlighted the text with the question in mind.						
I wrote about Source A first.						
I then wrote about Source B with comparisons back to Source A.						
I didn't confuse this question with Q4 (don't discuss the writers' thoughts or methods here!).						
I finished with a sentence that compared and summarised my argument.						

Question 3: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I analysed the writer's use of language in detail.*						
I supported my ideas with effective evidence (quotations and/or paraphrasing).						
I used terminology where relevant.						

Guidance						
I highlighted the question.						
I drew a box around the relevant section of text.						
I highlighted the text with the question in mind.						
My first sentence was a mini-thesis in response to the question.						
I included three or more pieces of analysis.						
I selected language to analyse that would give me plenty to say about it (e.g. imagery).						

Question 4: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I explained the thoughts and feelings of both writers well (in relation to the question).*						
I explained the methods used by the writers to convey these thoughts and feelings (in relation to the question) well.*						
I compared well (in relation to the question).*						
I supported my ideas with effective evidence (quotations and/or paraphrasing).						
Guidance						
I highlighted the question.						
I highlighted and annotated the texts with the opinion(s) from the question in mind.						
I tracked thoughts and feelings for both texts]						
I planned before writing (e.g. with a quick comparison grid).						
I started with a mini thesis statement that answers the question.						
I wrote about Source A first.						
I then wrote about Source B with comparisons back to Source A.						
I finished with a sentence that compared and summarised my argument.						
I mentioned the writer a lot.						
I discussed how thoughts and feelings shift/develop in the two texts.						
I showed off how well I can analyse methods by analysing something deeply (e.g. imagery).						
I wrote a lot for this question (because I know it's worth a lot of marks).						

Question 5: Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
I have written an engaging, imaginative and well-written piece of discursive writing in response to the task.*						
My writing is technically impressive.*						
Guidance: Content and Organisation						
I highlighted the question.						
I identified Goal, Audience and Type (GAT).						
I planned initial ideas in a for/against table.						
I planned for counter-arguments.						
I planned the structure of my writing.						
I planned how I would craft my writing.						
My writing had a clear goal (in relation the question).						
I wrote in paragraphs, which I showed using an indentation or a new line.						
I organised my different points using paragraphs.						
My introduction set out the topic and the argument.						
My points were supported by evidence and clearly explained.						
My argument flowed: there was a thread running through it tying the different points together.						
I anticipated and challenged counter-arguments.						
I drew my argument together with a conclusion.						
My ending referred back to the beginning.						
It was written in a style and with a structure that is appropriate for what is being written (type), why it's being written (goal) and who it's being written for (audience).						
I used crafting techniques to give my writing more impact (e.g. rhetorical devices).						
I used broad vocabulary effectively.						
Guidance: Technical Accuracy						
I spelt common words accurately.						
I spelt difficult words accurately.						
I used basic punctuation accurately, especially full stops, commas, capital letters and apostrophes.						
I used a range of more sophisticated punctuation e.g. colons, semicolons, dashes, double dashes.						
I used grammar correctly.						
I used a range of sentence forms.						

I used a broad vocabulary effectively.**						
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** This repetition is deliberate – using vocabulary well gets you credit for both the crafting of your creative writing **and** your technical accuracy. It's important.

Organisation and Timing

- Organisation and timing are very important for this exam; getting these right is essential. Make sure you're very familiar with the information below.
- In particular, be aware that **Q4** and **Q5** together make up **70% of the marks for the exam!**
- A common mistake that students make is not managing their time. This means that they spend far too long on Q1-Q3 and then have to rush the two most important questions.
- It's easy to get bogged down on Q2 in particular (which is only worth 8 marks).

Exam Equipment



What do I need?

1. At least two **black pens** to write with

- Bring pens that you are comfortable writing with (not all pens are equal).

2. At least two different colour **highlighters** (recommended)

- Having highlighters for this exam makes it easier.



Timings

Section	Focus	How Long (approx.)?	Time for Section
A: Reading	Read texts	40 mins	60 mins
	Q1	Read = approx. 5 mins Q1 = approx. 5 mins	
	Q2	Q2 = approx. 15 mins	
	Q3	Q3 = approx. 15 mins	
	Q4	20 mins	
B: Writing	Q5	45 mins	45 mins

Managing Timings

- As soon as the exam starts, write down the start time.
- Add 40 minutes to the start time and write it down. This is when you should be moving on to Q4.
- Add 1 hour to the start time. This is when you should be moving on to Q5.
- Then, stick to your timings!

Initial Reading

LO: How do I approach the exam (timings)?

[illegible]

1. Read the Insert

- When the exam starts, **quickly read through the insert (both sources)**.
- Your aim here is just to comprehend what is happening.
- Understanding the ‘big picture’ will help you feel more confident with the individual questions.
- Don’t forget the huge help you are given in the box at the start of each text. If you ignore this, you’re genuinely making the exam more difficult for yourself.

Key Knowledge

Q	How do I approach it?	How do I answer it?
1: Choose 4 (4 marks)	a) Highlight the question. b) Draw a box around the relevant part of the text. c) Work through the statements in order. d) Shade the circles to show the correct answers. e) Select exactly 4 statements – no more, no fewer.	Select the 4 correct answers.

2: Compare inference (8 marks)	a) Highlight the question. b) Highlight / annotate the text with the question in mind. <i>Tips</i> - You need to show that you can infer for this question. - Don't get this question mixed up with Q4. Q2 is quite simple – what do we learn about the thing mentioned in the question. This question does not want you to get into analysis of the writer's thoughts/feelings or the methods used. - Don't get lost in this question and spend too much time on it – this is a common mistake students make. It's only worth 8 marks.	- Focus on what we can infer about each text (in relation to the focus of the question). - Explain your inferences in detail (the reader should be completely clear about your reasoning here). - Write about Source A, then Source B (with comparisons back). - Support your reasoning with evidence (likely to be short quotations and/or paraphrasing). - Finish with a sentence that compares and summarises your argument. <i>Tips</i> - Make sure that you write about both texts.
3: Language (12 marks)	a) Highlight the question. b) Highlight / annotate the text with the question in mind. <i>Tips</i> - Don't worry if you don't know the terminology for something – highlight it anyway. It's being able to discuss the <i>effect</i> of the writer's choices that matters most. - Don't worry about trying to cover all the bullet points (e.g. sentence forms) – you don't have to. - This question is essentially the same as Q2 on Language Paper 1 (but worth more marks).	- Focus on discussing the effects of language in detail. - Start with a mini-thesis in response to the question. - Aim to include three or more pieces of analysis. - Select what to analyse wisely – imagery and word choice can be particularly rich sources of analysis. Most important: explain the effects of the language choices in detail (it is how well you do this that will mostly determine your marks for this question). - Support your analysis with evidence from the text (likely to be short quotes). - Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!).

4: Thoughts and Feelings (16 marks)	a) Highlight the question. b) Highlight and annotate the text with the question in mind. In particular: - Look out for how thoughts and feelings shift/develop within the texts. - Look for the methods used to convey these thoughts and feelings. c) Plan before writing (e.g. comparison grid) <i>Tips</i> • Allow enough time for this question. It's worth 20% of the marks for the exam. In particular, watch out for getting lost in Q2... • Whatever the wording of the question, this question wants you to compare the thoughts and feelings of the writers. • Don't get this question confused with Q2. This is the one where you go deeper, thinking about the writers' viewpoints and the methods they use to convey them. • Remember that writers' methods refers to any choice the writer has made for effect. These methods will often be related to language and structure, but can be anything (that is relevant to the question).	• Start with a mini comparative thesis in response to the question. • The easiest way to compare is to write about Source A, then about Source B (with comparisons back to Source A). • Finish with a sentence that answers the question (and compares). • Mention the writers a lot – the question is all about their thoughts and feelings and the methods they are using to convey these. • Make sure you write about thoughts and feelings and methods in your response. You don't have to do this equally, but if you leave out one of these completely, it does limit your mark. • Remember that some writers' methods allow you to show off more than others. Imagery in particular can allow for really rich and detailed analysis. <i>Tips</i> • Make sure you discuss both what (thoughts and feelings) and how (methods – the writer's craft). • Make sure that you do write about both texts – it severely limits your mark if you only write about one.
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5: Discursive writing (40 marks)	a) Highlight the question. b) Identify Goal, Audience and Type (GAT). c) Plan initial ideas in a for/against table. d) Plan for counter-arguments. e) Plan how to craft the writing (e.g. rhetorical devices, crafting related to the type of writing). <i>Tips</i> • Make sure you leave enough time for this question – it's worth 50% of the marks for the exam. • Make sure you have learnt the ingredients of different forms before going into the exam – if your writing looks and sounds like the type of writing you're trying to produce, you'll likely do well. • However, remember that the basics of discursive writing are true for all these texts. • Really think deeply about your argument – the clarity of this and how well it flows counts for a lot. This is why planning is so important.	• Always write in a way that is appropriate for your audience and type of writing. • Focus on making an engaging argument for your reader with a compelling into, thread and conclusion. • Bring your argument powerfully and engagingly to life through your crafting e.g. word choice, rhetorical devices. Word choice is particularly important – show the examiner how broad your vocabulary is. • Write in paragraphs (TipTop) and make sure that you are indicating these correctly (either indenting or leaving a line). • Make sure your basic punctuation, grammar and spelling is as good as you can do. In particular, capital letters, full stops and commas <i>really</i> matter. • Make sure you show the examiner your range of punctuation e.g. double dashes (or commas, or brackets) to add extra information, semicolons etc. <i>Tips</i> • Remember, no matter the task, your audience is also the examiner. Don't fall into the trap of writing too informally because you're delivering a speech or writing a magazine for students (as this isn't what you would do anyway). • Always include a single sentence paragraph for impact. • Always include a rhetorical question. • Think about linking your conclusion to your opening. • Aim for quality – longer doesn't always mean better. • Show off! The examiner doesn't know you and can't credit you for what's in your head – aim to impress them!
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Questions: Approaches and Model

Q1: Choose 4

General Guidance

- Highlight the question.
- Draw a box around the relevant part of the text.
- Work through the statements in order.
- Shade the circles to show the correct answers.
- Select **exactly** 4 statements – no more, no fewer.

Q	How do I approach it?	How do I answer it?
1: Choose 4 (4 marks)	a) Highlight the question. b) Draw a box around the relevant part of the text. c) Work through the statements in order. d) Shade the circles to show the correct answers. e) Select exactly 4 statements – no more, no fewer.	• Select the 4 correct answers.

LO: What is Q1 and how do I answer it?

0 1

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

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

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error **cross out the whole box**.
- If you change your mind and **revise** a statement that has been crossed out then draw a circle around the box.

[4 marks]

A It would be dark for another three hours. ☐

B Ben usually rowed the sunrise shift. ☒

C The waves were starting to calm down. ☐

D It was the first time during the race that Ben felt he was at risk. ☐

E If it were light, Ben thought he would be able to judge the danger. ☐

F Ben felt homesick. ☐

G Ben was enjoying this early morning shift. ☐

H There was no sign of daybreak. ☐

You're asked to read a **short section of the text**.

You're asked to choose **four true** statements out of **eight**.

LO: What is Q1 and how do I answer it?

Question 1: Top Tips

- Choose 4 – no more no fewer.
- Check the statements one at a time in order – the order of the statements matches the order you'll find the information in the text.
- Shade the circles to show a correct answer.



You think this is the correct answer



You've changed your mind - it's not correct



You've changed mind again (you think it's correct)

Q2: Compare inference

General Guidance

- In this question you are asked to demonstrate what you can **infer** from the text about a particular focus.
- This means that we need to go beyond what is written and to read between the lines – the text might not say something explicitly, but we can work it out by the evidence that is there.
- How well you do on this question will come down to the inferences you make and **how well you explain them** using evidence from the text. As is often the case with English, it's the clarity of your reasoning that matters.
- This question does include comparison and it is essential that you write about **both** texts.
- Don't get this question mixed up with Q4. Q2 is quite simple – what do we learn about the thing mentioned in the question. **This question does not want you to get into analysis of the writer's thoughts/feelings or the methods used.**
- Don't get lost in this question and spend too much time on it – this is a common mistake students make. It's only worth 8 marks.

Q	How do I approach it?	How do I answer it?
2: Compare inference (8 marks)	c) Highlight the question. d) Highlight / annotate the text with the question in mind. <i>Tips</i> • You need to show that you can infer for this question. • Don't get this question mixed up with Q4. Q2 is quite simple – what do we learn about the thing mentioned in the question. This question does not want you to get into analysis of the writer's thoughts/feelings or the methods used. • Don't get lost in this question and spend too much time on it – this is a common mistake students make. It's only worth 8 marks.	• Focus on what we can infer about each text (in relation to the focus of the question). • Explain your inferences in detail (the reader should be completely clear about your reasoning here). • Support your reasoning with evidence (likely to be short quotations and/or paraphrasing). <i>Tips</i> • Make sure that you write about both texts.

LO: What is the format of Q2? How should I approach it? What does the examiner want?

Q2 **always** asks you to **use both sources**.

You're given a particular focus to consider.

0 2

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

The ways the boys spend their time playing as young children is different.

What can you **infer** about the ways the boys spend their time playing as young children?

[8 marks]

This is the **inference** question. We always have to show what we can **infer** from the texts (not what we are explicitly told).

Here it's made clear that we're looking for **differences**.

Focuses on the question and what we can **infer**.

Uses phrases to make inference obvious for the examiner (this implies/we can infer).

Inferences based on evidence, convincing and clearly explained.

In Source A, we are told that the child 'loves running up to people' so they can 'twang his lips like a ruler on a table'. This implies that the child plays in immature ways that involve taking delight in the simplest things such as making noises using parts of your body and sharing this with a grown up. In contrast, play in Source B seems more grown up, involving 'wooden sheep and cattle' and 'pop-guns, bows and arrows.' From this, we can infer that play for the child is more mature and complex, involving traditional toys and the power of imagination in, for example, playing farms or cowboys and Indians.

In Source A, switching off the television 'at precisely the most important moment' of anything his father wants to watch seems to also be a game. Combined with the game of 'running up to people', we can infer that the child enjoys games involving people and that it is the attention and bonding that come from his childish actions that is the main aim. In contrast, the child in Source B seems more independent and less concerned with attention as playing results in 'cut paper', 'paste' and 'paints'. Unlike Source B, play doesn't require other people and is more about producing something creative than it is about gaining recognition or 'showing off'.

Compares (A then B for each point)

Phrases make comparison clear (in contrast, more/less etc.).

Comparisons based on evidence, convincing and clearly explained.

Mark	Criteria
Simple 1-2 marks	Simple reference to information that is already there in the text.
Attempt 3-4 marks	Their inference/explanation is incomplete and leaves questions such as 'how' or 'why' in the reader's mind. .
Clear 5-6 marks	A clear inference with a full and accurate explanation which leaves no further questions.
Perceptive 7-8 marks	Clear and impressive.

Q3: Language

General Guidance

- In this question, you are assessed on your ability to explain the **effect of language** in detail.
- For higher marks, explain the effect of language in more detail, and more precisely.
- Aim to include three or more pieces of analysis.
- The bullet points say 'could'. You don't have to discuss them all. Better analysis tends to come from detailed explanations of words and techniques (especially figurative language) than from discussions of sentence structure.
- When analysing language, consider the context it is being used in. The word 'green' could be positive when describing nature, but negative when describing someone's complexion; sibilance (a hissing sound) doesn't automatically relate to snakes.
- Use evidence – short quotes (often single words or phrases) work best here.
- Select your quotes wisely – some language (e.g. metaphors, similes, personification) can provide language rich for analysis; other quotes will give you less to say.
- Use terminology where you can; if you don't know the technique being used to create an effect, but can explain the effect, write about it anyway.

Q	How do I approach it?	How do I answer it?
2: Language (12 marks)	a) Highlight the question. b) Highlight / annotate the text with the question in mind. <i>Tips</i> • Don't worry if you don't know the terminology for something – highlight it anyway. It's being able to discuss the <i>effect</i> of the writer's choices that matters most. • Don't worry about trying to cover all the bulletpoints (e.g. sentence forms) – you don't have to.	• Focus on discussing the effects of language in detail. • Start with a mini-thesis in response to the question. • Aim to include three or more pieces of analysis. • Select what to analyse wisely – imagery and word choice can be particularly rich sources of analysis. • Most important: explain the effects of the language choices in detail (it is how well you do this that will mostly determine your marks for this question). • Support your analysis with evidence from the text. • Use terminology if you know it and it's relevant (but don't worry if you don't know the term for something – analyse it anyway!).

LO: What is the format of Q3? How should I approach it? What does the examiner want?

Q3 **always** asks you to analyse **language**.

You're given a specific text and a set of lines to look at.

03

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

How does the writer use **language** to describe the **power of the sea**? [12 marks]

You're given a particular focus.

LO: What is the format of Q3? How should I approach it? What does the examiner want?

Why is the **yellow** quotation better to use than the quotation in **green**?

- 16 I watched as a vast wave gathered behind the boat, soaring above the cabin, **a wall of white water towering over our tiny boat.** Once again I dug the oars in to propel us forward, but **the wave was too big.** For a moment it felt like we were moving backwards as we were sucked into the belly of the wave, the horizon disappearing as the churning surf enveloped the stern of the boat. I felt it lift, as a torrent of water crashed over the boat and I felt myself falling
- 20

- This yellow quotation is a **far richer** quotation as there is far more to **explore** in terms of language.
- You *could* write about the sea being powerful through the metaphor of it being a **'wall'** implying it is a solid barrier; almost an impenetrable force for the boat to move through.
- You *could* consider the personification of the sea **'towering'** over the boat as a mighty force further illustrating its dominant power whilst emphasising the vulnerability of the **'tiny'** boat.
- There is not as much to write about for language in terms of the wave being **'too big.'**

LO: How do I write a Q3 response?

What really matters is how well you explain the **effects of language**. This answer does this three times. *This is developed using tentative language such as 'could', 'perhaps' or 'arguably.'*

All of the explanations are based on evidence.

It starts with a sentence that gives a general response to the question (a mini-thesis).

In this extract, the writer uses personification to present the oceans power as being engulfing. The word, 'belly', creates a parallel between the ocean and a living organism, more specifically a predator. This creates the sense that the writer was being swallowed and eaten by the ocean. This *arguably* gives the impression that he is like its prey and is helpless in comparison to the power of the ocean. It also *could* create the impression that the ocean acts deliberately and with intent, as though it is consciously using its power to engulf the rower. This *perhaps* makes the ocean's power seen far more threatening as it creates the impression that it is out to get the rowers.

Moreover, the writer uses language to convey the overwhelming size and scale of the ocean which dwarfs any human being, and this gives the impression of powerlessness in comparison to the ocean. The writer *could* have used adjectives such as 'vast' and verbs such as 'towering' to convey the almighty scale and size of the ocean's power, this effect is achieved as it belittles the rowers and makes them seem minute, thus presenting the ocean to be far more powerful. The writer adds to this sense of being overwhelmed by describing the ocean as 'bottomless'. This idea of infinity is overwhelming as the infinite is a concept which minds cannot grasp and so *perhaps* implies that, like the infinite, we cannot grasp the size and scale of the ocean. This adds to the sense of being overwhelmed by the ocean's power.

Terminology is included where possible, but the writer didn't let a lack of terminology hold them back (see final point).

Connectives help to tie the different bits of analysis together.

Notice that the answer isn't trying to write about everything: it's a lot about a little.

Q4: Discursive Writing

General Guidance

WARNING: This question is worth 20% of the marks for the exam. Make sure you give yourself enough time to answer it (and don't get trapped spending too much time – as many students do – on Q2 which is only worth 10% of the marks).

- In this question, you are mostly assessed on your ability to do two things: 1. Explain the writers' thoughts and feelings about something; 2. Explain how the writer has crafted the text to give you this impression.
- We generally refer to this as the 'thoughts and feelings' question.
- Don't get it confused with Q2 (students often do). **This** is the one where you go deeper and look at the writers' thoughts and feelings as well as how they craft these.
- The word used in the question might change – e.g. it might ask you about viewpoints, perspectives, opinions etc. – but it's always asking you about the **thoughts and feelings** of the writer.

- As is so often the case with English, there are many answers you could give; however, it's essential that you explain your reasoning clearly using evidence from the texts.
- The second most important part of this question is discussing the **HOW** the writer has used techniques to give you this impression e.g. the methods (techniques) the writer has used to suggest that everyone hates the woman.
- These methods could be language, structure choice of content – anything at all.
- In the very unlikely event that you can't see any methods that the writer is using, don't panic! Focus on comparing the writers' thoughts and feelings (and then try really hard to discuss some of the choices the writers are making to convey this).
- There's a lot to do for this question and it's helpful to think of it as a mini essay. As with essay writing, planning before writing really helps.

Q	How do I approach it?	How do I answer it?
4: Thoughts and Feelings (16 marks)	a) Highlight the question. b) Highlight and annotate the text with the question in mind. In particular: c) Look out for how thoughts and feelings shift/develop within the texts. d) Look for the methods used to convey these thoughts and feelings. e) Plan before writing (e.g. comparison grid) <i>Tips</i> • Allow enough time for this question. It's worth 20% of the marks for the exam. In particular, watch out for getting lost in Q2... • Whatever the wording of the question, this question wants you to compare the thoughts and feelings of the writers. • Don't get this question confused with Q2. This <u>is</u> the one where you go deeper, thinking about the writers' viewpoints and the methods they use to convey them. • Remember that writers' methods refers to any choice the writer has made for effect. These methods will often be related to language and structure, but can be anything (that is relevant to the question).	• Start with a mini comparative thesis in response to the question. • The easiest way to compare is to write about Source A, then about Source B (with comparisons back to Source A). • Finish with a sentence that answers the question (and compares). • Mention the writers a lot – the question is all about their thoughts and feelings and the methods they are using to convey these. • Make sure you write about thoughts and feelings and methods in your response. You don't have to do this equally, but if you leave out one of these completely, it does limit your mark. • Remember that some writers' methods allow you to show off more than others. Imagery in particular can allow for really rich and detailed analysis. <i>Tips</i> • Make sure you discuss both <u>what</u> (thoughts and feelings) and <u>how</u> (methods – the writer's craft). • Make sure that you do write about both texts – it severely limits your mark if you only write about one.

LO: What is Q4 and how do I approach it?

This question is always on BOTH of the whole sources.

You are always told you need to compare thoughts and feelings of the writers with a specific task in mind e.g. experiences at sea.

0 4

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

Compare how the writers convey their different perspectives and feelings about their experiences at sea.

On its simplest level, therefore, the question is straightforward: **What** are the **thoughts** and **feelings** of the **writers** towards their 'experiences at sea'? Are their experiences **similar** or **different**?

We do have to look at **crafting** too, but we'll look at that another time.

Step 1: Highlight/Annotate the Question

0 4

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

Compare how the writers convey their **different perspectives and feelings** about their experiences at sea.

- Watch how I highlight the key words in the question.
- Watch as I separately underline and number the different opinions in the statement.

LO: What is Q4 and how do I approach it?

Step 2: Annotate to consider the GAT of each source and how this relates to the question- their 'experience at sea'

In 2005, Ben Fogle and James Cracknell set off together in a seven week race across the Atlantic Ocean in a rowing boat called 'Spirit'. In their book *The Crossing*, Ben describes what happened one night as he rowed and James slept.

In 1893, William Hudson travelled by sea to Patagonia, a remote area in South America, to study birds. In his book *Idle Days in Patagonia*, he describes the journey to get there.

This is to make sure that you carefully consider how the viewpoint of the writer might be influenced by HOW (**Type**) or WHY (**Goal** and **Audience**) they have written the text.

GOAL

AUDIENCE

TYPE

LO: What is Q4 and how do I approach it?

Step 3: 'Tracking thoughts and feelings' for both texts.

LO: How do I approach the source in Language Paper 2 (practice)?

Digging deeper: Tracking thoughts and feelings

- It is clear that Hudson (the writer) is worried about being at sea.
- But Hudson also has **different** thoughts and feelings during the text too.

We are going to track the feelings of the writer by looking at specific sections of it. I will show you how to do this at the start.

1 The wind had blown a gale all night, and I had been hourly expecting that the tumbling storm-shaken old steamship, in which I had taken passage to Patagonia, would turn over once and for all and settle down beneath the tremendous tumult of waters. For the groaning sound of its straining timbers, and the engine throbbing like an over-worked human heart, had made the ship seem like a living thing to me, and it was tired of the struggle, and under the tumult was peace. But at about three o'clock in the morning the wind began to drop and, taking off coat and boots, I threw myself in to my bunk for a little sleep.

10 Ours was a very curious boat, ancient and much damaged; long and narrow in shape, with the passengers' cabins ranged like a row of small wooden cottages on the deck; it was **gladly to look at as it was unsafe to voyage in**. To make matters worse our Captain, a man over eighty years of age, was lying in his cabin sick; our one
15 Mate was asleep, leaving only the men to navigate the steamship on that perilous coast, and in the darkest hour of a tempestuous night.



Hudson was **concerned** for the boat's safety- he does not think the boat is fit for being at sea.

Hudson is **fearful** as, not only is the boat old and broken, but the captain is not steering the boat either. The writer is feeling **at risk and in danger**.

LO: What is Q4 and how do I approach it?

Step 4: Quick comparison

**Feelings about
'experiences at sea'**

Source A

Source B

Start of text

End of text

Extension: Add a column to consider the **change** or **shift** in the writer's thoughts and feelings during the whole text.

Question 4: Model

0 4

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

Compare how the writers convey their different perspectives and feelings about their experiences at sea.

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]

Mini-comparison:

first paragraph answers **WHAT** are the feelings and how do they compare.

In both Source A and B, the writers feel fear during their experiences as they are in danger whilst at sea. While Fogle feels helpless and at the mercy of the sea in a rowing boat, Hudson feels vulnerable as he is at the mercy of both the crew and the sea whilst on a larger vessel.

Topic sentence at the start of the paragraph helps to make the thread of argument clear. Starting with a clear point about how the writer feels about his experience.

Some clear discussion of what is implied through the **crafting of word choices**.

In Source A, the writer Ben Fogle seems to convey the uncertainty of being at sea through his description of the struggles he faced at sea. Fogle utilises his feelings to convey his experience at sea as he describes he 'began to feel vulnerable again'. The word 'vulnerable' itself suggests that he does not feel safe at sea with this perilous weather with wind 'gusting 40 knots.' The passage describing this specific event in Source A begins with a short simple sentence 'it was still dark' which connotes that there is still danger about in both the literal as well as metaphorical sense. Literally, it is dark and difficult for Ben to observe and read he waves 'to prepare for the breakers.' Metaphorically, it is still a dark time as many perilous paths still remain in their journey across the Atlantic Ocean and as they are with no help, stuck 'hundreds of miles away from the nearest boat.' This shows how Ben felt hopeless in this situation, when he is thrown overboard into the sea.

Starts to discuss the **crafting of language** in a more perceptive way here.

Starts with a discourse marker to begin discussing Source B in a comparative way.

Similarly in Source B, description is used to present the viewpoint of William Hudson as he uses description of both the sea and the boat to present his fear in this perilous journey. However, Hudson utilises personification, unlike Fogle, in order to describe the 'steamship.' *He describes his fearful and almost terrifying experience of being at sea on this 'ancient' boat.* He utilises the simile 'throbbing like an overworked human heart.' *This seems to show the fear of Hudson of the 'steamship' 'dying' as it 'heart' (the engine) stops functioning.* In addition to this, Hudson also uses ominous adjectives which seem to forebode the ever-approaching danger. The night is described as 'tempestuous' and in a metaphorical sense, the phrase 'in the darkest hour' suggests that peril and danger is most likely to occur through the use of the word 'darkest.'

Here the student discusses the methods used to convey the writer's feelings in a detailed way. Note how he maintains focus on the question throughout.

Comparison of what the thoughts and feelings are at the end of each text.

Both in Source A and B however, the writers describe the end of the dangerous experience as calm again. *However, there is still a sense of fear apparent in both sources. In Source A, Fogle is clearly distressed as he watches all his equipment wash away and he admits it was because of their complacency that this happened. Whereas in Source B, there is still a sense of fear as their position is described as a 'perilous one.'* This

Here the student explores how feelings are conveyed in a developed and comparative way.

This part of the response is particularly good. The student evaluates what feelings are being conveyed by the writers. Note how he uses 'perhaps' and 'however' to fully considered what is being conveyed.

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use of repetition of the idea of peril and danger lurking in the waters is seen in both Source A and B. This is perhaps used by the writers as a repeated idea to reinforce the idea that we, as humans, cannot control the power of the sea. However, there is also a sense of hope within the texts as Hudson is 'determined to land' and Fogle doesn't stop trying as he screams repeatedly and makes himself back to the boat and is overjoyed as he finds out that James is alive and he says 'thank god.'

What makes this response successful?

- 1) I show a clear understanding of the writers' perspectives and feelings about their experiences at sea. I make this clear by using the writers' names, **Fogle and Hudson**, to explicitly state what their **feelings/attitude/thoughts** are in relation to the conditions.
- 2) I analyse **methods** used by both writers, using quotations to support. Some of the methods she refers to are – use of description, repetition, metaphor, individual words etc. Remember that the most important part is your discussion of the effect of the method and what it conveys about the writer's feeling.
- 3) I make **several comparisons** between the two sources.

Q5: Discursive Writing

General Guidance

WARNING: This question is worth 50% of the marks for the exam. Make sure you give yourself enough time to answer it (aim for 45 mins).

- In this question, you are mostly assessed on your ability to do two things: 1. Write an engaging piece of discursive writing 2. Demonstrate your command of spelling, punctuation and grammar.
- Aim to interest your reader with your writing. The more engaging it is, the more highly it will score. Thinking deeply about your argument (*your* 'big idea') can be particularly effective as it will make your writing engaging on an intellectual level.
- One of the challenges with this question is that you don't know what type of discursive writing you will be asked to produce. Learning how the types differ (see below) is an excellent way to revise for this exam. Ultimately, you want your writing to look and sound like the thing it is meant to be.
- **However**, remember that they all share the same basic ingredients (e.g. an engaging argument, engaging language).
- Planning is an essential part of producing good discursive writing – make sure you do it.
- **Always** write in paragraphs (TipTop). Paragraphs should be linked so that they flow (e.g. using adverbials). A single sentence paragraph for impact can be particularly effective.
- Use effective words and techniques to enhance your writing (just as you have seen other writers do).
- Your spelling, punctuation and grammar should be the best you can manage (so no silly mistakes with capitals etc.).
- Be ambitious in your use of punctuation (e.g. using semicolons, colons, dashes etc.).
- Use a range of sentence structures.

- If you've got time left at the end of the exam, check through your SPaG in particular (for this question).

Planning process:



Q	How do I approach it?	How do I answer it?
5: Discursive writing (40 marks)	a) Highlight the question. b) Identify Goal, Audience and Type (GAT). c) Plan initial ideas in a for/against table. d) Plan for counter-arguments. e) Plan how to craft the writing (e.g. rhetorical devices, crafting related to the type of writing). <i>Tips</i> • Make sure you leave enough time for this question – it's worth 50% of the marks for the exam. • Make sure you have learnt the ingredients of different forms before going into the exam – if your writing looks and sounds like the type of writing you're trying to produce, you'll likely do well. • However, remember that the basics of discursive writing are true for all these texts. • Really think deeply about your argument – the clarity of this and how well it flows counts for a lot. This is why planning is so important.	• Always write in a way that is appropriate for your audience and type of writing. • Focus on making an engaging argument for your reader with a compelling into, thread and conclusion. • Bring your argument powerfully and engagingly to life through your crafting e.g. word choice, rhetorical devices. Word choice is particularly important – show the examiner how broad your vocabulary is. • Write in paragraphs (TipTop) and make sure that you are indicating these correctly (either indenting or leaving a line). • Make sure your basic punctuation, grammar and spelling is as good as you can do. In particular, capital letters, full stops and commas <i>really</i> matter. • Make sure you show the examiner your range of punctuation e.g. double dashes (or commas, or brackets) to add extra information, semicolons etc. <i>Tips</i> • Remember, no matter the task, your audience is also the examiner. Don't fall into the trap of writing too informally because you're delivering a speech or writing a magazine for students (as this isn't what you would do anyway). • Always include a single sentence paragraph for impact. • Always include a rhetorical question. • Think about linking your conclusion to your opening. • Aim for quality – longer doesn't always mean better. • Show off! The examiner doesn't know you and can't credit you for what's in your head – aim to impress them!

Q5 Planning

Planning is an incredibly important part of writing generally. This is especially case for producing discursive writing. Let me put this clearly: if you don't plan, your writing will be much poorer. This is because you will either run out of ideas (a very common problem) or just ramble without any real structure. Planning fixes both these problems.

Incidentally, if you don't plan *well*, you'll still be throwing away marks – just not as many as you would if you didn't plan at all.

So, what does good planning look like?



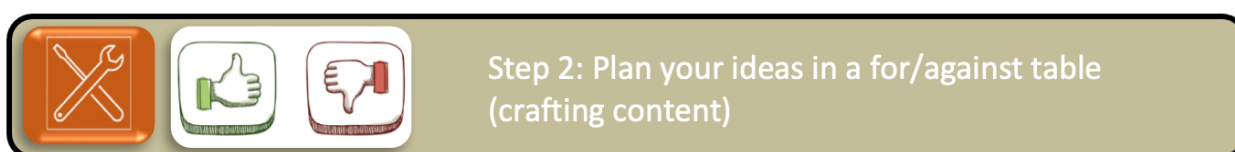
Before we write anything, we need to pause to think about GAT. What goal do I want to achieve with my writing (**goal**)? Who am I writing this for (**audience**)? And what type of writing is it that I'm doing anyway (**type**)?

The reason that we have to think about these three things is because they will all affect how we **craft** our writing. A letter (**type**) written to a local MP (**audience**) asking for more money to be spent on the environment (**goal**) is going to be written in a very different way to a direct message (**type**) written to a friend (**audience**) to arrange an evening out (**goal**).

Here's how I did this for the article about homework:

Goal: To make a strong argument for whether I think homework is valuable.
Audience: Students (and adults).
Type: Opinion article.

There are times when you'll have a clearer goal than this i.e. that you know *exactly* which way you want to argue at this stage. On other occasions, you might prefer to delay deciding which way you'll argue until after getting some ideas down in Step 2 (and seeing which argument seems to be stronger).



All discursive writing needs a good argument and good arguments generally come from planning. Planning allows you to just pause and to think deeply about the arguments that you *could* make. If you've ever started writing and then run out of things to say, it's probably because you didn't take the time to think and to plan your ideas first.

There are many ways to plan ideas (e.g. a mindmap), but when making an argument, a for/against table can be particularly useful. This is because *really* good arguments consider different viewpoints (and often argue why the other viewpoints aren't as good). Let's have a look at how I did this with my opinion article about homework:

Homework valuable	Homework not valuable
- Helps us to remember - Evidence of impact - Allows more to be taught than can be covered in a busy school day - Encourages independence needed in later life	- Some students get help to do homework - Some students don't do it at all - Some students rush it and don't try their best - Takes time away from the relaxation needed to help maintain focus in school

Organising your ideas into a rough table like this can be really useful. Notice what I've done here:

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- I've recognised that although I'm arguing that homework is valuable (my **goal**), others might disagree with this. Therefore, I've created a table and divided it into two: 'homework valuable' and 'homework not valuable' (i.e. 'for' and 'against' my argument).
- I've included as many points as I can think of for both points of view.
- I may not use all these points in my opinion article, but having more points lets me choose the ones that will make the best arguments. If I come up with too few points at this stage, it's possible that I'll run out of ideas as I'm writing (which is never a nice feeling).
- **If I haven't already decided which way I'm going to argue, it's here that I'll make my mind up (based on which argument I think is stronger).**



Step 3: Plan counter-arguments (crafting content)

I've come up with a number of points that go against my argument. Why do this? Because I want to *destroy* them (remember, my **goal** is to make a strong argument for why I think homework is valuable). An argument that thinks about how others might challenge you – but then explains how those challenges aren't very good arguments – is a more powerful argument. It also shows that you've really thought about the subject and so gives you more credibility as a writer.

In order to destroy these arguments, we need to come up with powerful **counter-arguments**. Let's have a look at how I've done that:

Yes, but most don't. Should everyone miss out on learning because of a small number?

Homework not valuable
- Some students get help to do homework
- Some students don't do it at all
- Some students rush it and don't try their best
- Takes time away from the relaxation needed to help maintain focus in school

if it is possible to do both

↳ True, but need a balance - not knowing what you're doing in an exam stressful

Notice what I've done:

- I've looked at the points that go against what I'm arguing (remember, I've decided to argue that homework is a valuable thing).
- I've thought of how I could challenge these arguments.
- I've noticed that I could challenge the first three points with the same argument.



Step 4: Plan structure (crafting structure)

You've got the beginnings of a plan so far, but at the moment it's just a collection of ideas rather than the outline of a structured argument. Next, we need to think about how we're going to **structure** the opinion article.

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At this stage – as with the others – I’m keeping my **goal** in mind: to make a strong argument for why I think homework is valuable and I know that a well-structured argument is more likely to help me succeed than an argument that jumps around seemingly at random from one point to another.

This is also a good time for me to think about writing **type**. I know that I’m writing an **opinion article** and that, as an article, there are certain conventions about how to structure it (e.g. using a title and a strapline).

A very useful way of thinking about a structure that will help you make your argument well is to create a plan of the **structure** your argument will have. Doing this is an opportunity to really *think* about the best order to make your points in for maximum impact.

The other great thing about creating a plan like this is it will mean you’ve got a clear map for how to write your opinion article, so you don’t need to worry about forgetting where you’re heading with your argument as you write.

1. Title
2. Strapline
3. Intro (set up debate)
4. Homework does help – don’t forget (evidence)
5. Some say not effective for all BUT useful for many
6. Some say need relaxation BUT time for relaxation and homework
7. The type of homework is important
8. Conclusion (homework important but must be done right)

Notice what I’ve done here:

- I’ve thought about the structural elements needed for the **type** of writing e.g. a title, a strapline, an intro and conclusion.
- I’ve thought about the order that I’m going to make my points so that my argument is logical and structured.
- I haven’t used all the points from my plan – if I thought a point didn’t work or didn’t fit, I left it out.
- I’ve planned for an introduction and a conclusion.
- I haven’t included too much detail – just enough to remind me what I’m arguing.
- I’ve included points that go against my argument but planned what counter-arguments I’m going to use (NB: only include points that go against your argument if you can come up with a powerful counter-argument; if you can’t, **don’t include them** as it will make your argument weaker).
- I’ve planned by point rather than by paragraph. Although it’s common for a point to be the focus of a single paragraph (think back to TIpToP – we often change paragraph when we change **topic**), this isn’t always the case. It’s possible for a point to be developed across more than one paragraph – indeed, you’ll see from my article that I do just that.



Step 5: Think back to GAT: **how** you are going to write it

Once you’ve got your structure planned, it’s nearly time to start writing. However, before you do, it’s useful to think back to your **goal** again (have you noticed how often we’re doing this?) and to think once more about your audience and the **type** of writing you’re doing. This is because, each of these things will affect how the words you choose and the techniques you employ when you actually start writing.

Let’s look at some of the notes I made when planning my homework article:

GAT

- Humour appropriate but mustn't let it distract from argument.
- Needs sophisticated language in places (don't fall into trap of being too informal).
- Use linking expressions to make argument flow (link ending back to beginning).
- Use rhetorical devices (powerful word choices; imagery; rhetorical questions; second person; humour).
- Paragraphs! Include single sentence paragraph for impact...
- SPaG!
- Make it interesting!

Notice what I've done here:

- I've thought about how I can write my opinion article in way that will be suitable for my **goal**, my **audience** and the **type** of writing.
- I've made some brief notes about things I want to remember.
- I've thought about traps that I might fall into (or have fallen into in the past) e.g. not being too informal or remembering to write in paragraphs.



Step 5: Write it!

The focus for this document is, of course, planning. However, it's worth pointing out that as I wrote my opinion article, I referred back to my plan to help keep me on track (that's what it's there for).

It's also useful to know that you don't always have to stick to your plan completely. It's perfectly normal to come up with improvements once you actually start writing – in fact, if you read my article, you'll see that there I didn't stick to my plan entirely. Part of being a good writer is knowing when to stick to your plan and when to adapt...

Finally, it's worth pointing out that my opinion article simply wouldn't have been as good without planning and that having a plan helped me to do the following:

- I've written in paragraphs.
- My argument flows and builds.
- My points are logical and convincing.
- I've thought carefully about my use of language to give my words impact.
- My writing is both accurate (e.g. capital letters and full stops used correctly, correct spelling) and ambitious (e.g. using dashes, colons, semicolons etc.)

Q5: Different TYPES (forms) of discursive writing

What is discursive writing?

Discursive writing is any writing where you discuss a particular topic and present an argument related to it.

What different forms can discursive writing take?

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We can come across discursive writing in many different forms. For example, we might see discursive writing in essays, articles, speeches, letters or articles – assuming, of course, that they’re discussing a topic and presenting an argument related to it (see above).

What do different forms of discursive writing have in common?

The forms of writing listed above can look and feel very different. For example, a speech written to highlight the dangers of climate change might have a number of differences to an essay written about why Shakespeare created a character a certain way. However, different types of *good* discursive writing typically have a number of things in common:

Discursive Writing	
Overall	
The writing presents a clear, logical and convincing argument about the topic.	
How?	
1.	The writer has a clear goal.
2.	It is planned (in paragraphs).
3.	It has an introduction (thesis statement) that sets out the topic and the argument.
4.	It uses paragraphs to help organise the argument into different points.
5.	It makes sure that each point is supported by evidence and clearly explained.
6.	It flows and has a thread running through that ties all the different points together.
7.	It anticipates counter-arguments.
8.	It draws the argument together in a conclusion.
9.	It is written in a style and with a structure that is appropriate for what is being written (type), why it’s being written (purpose) and who it’s being written for (audience).

How do the different forms of discursive writing differ?

Firstly, it’s important to point out that there can be differences even for the same form of discursive writing: two speeches can be written very differently depending in what type of speech they are, the purpose of them and who they’re for e.g. a speech at a wedding versus a presentation at work. However, the information below provides a broad outline of what is specific to each form of discursive writing.

Articles

Television

Stranger Things review - a spooky shot of 80s nostalgia straight to your heart

From the walkie-talkies to Winona Ryder herself, the new Netflix show is fun, creepy - and couldn't be more of a retro-fest if it had neon eyeshadow or a glowing fingertip

Lucy Mangan
 @LucyMangan
 Fri 15 Jul 2016 11:10 BST

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Headline

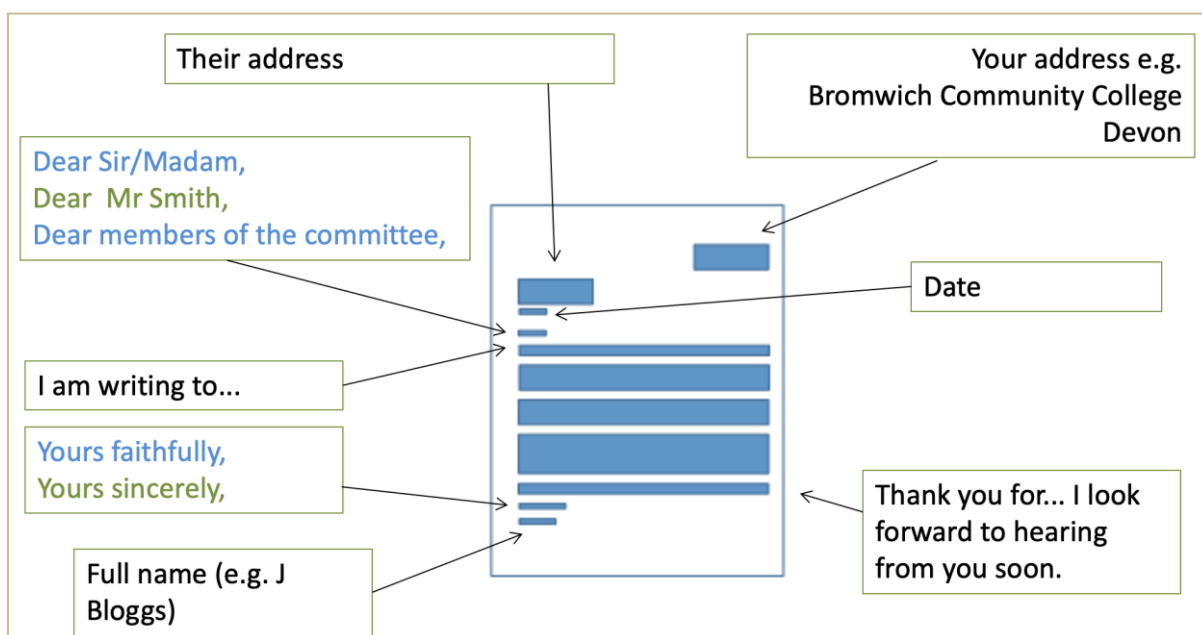
Strapline

Byline

📺 The former Heather herself ... Winona Ryder plays Joyce, who talks to her missing son through the light fittings. Photograph: Netflix

Discursive Writing: ARTICLES	
Overall	
	The writing presents a clear, logical and convincing argument about the topic.
How?	
1.	The writer has a clear goal.
2.	It is planned (in paragraphs).
3.	It has an introduction (thesis statement) that sets out the topic and the argument.
4.	It uses paragraphs to help organise the argument into different points.
5.	It makes sure that each point is supported by evidence and clearly explained.
6.	It flows and has a thread running through that ties all the different points together.
7.	It anticipates counter-arguments.
8.	It draws the argument together in a conclusion.
9.	It is written in a style and with a structure that is appropriate for what is being written (type), why it's being written (purpose) and who it's being written for (audience).
Specifics	
	• A title • A strapline (a summary sentence underneath the title) • A byline (the name of the writer) • Depending on type, audience and purpose, the degree of formality can sometimes be <i>less</i> formal (e.g. the occasional colloquialism). However, articles can also be very formal too. • Is likely to use rhetorical devices. • Remember, there are many different types of article and only some of these are discursive. A news article, for example, is usually written to provide information rather than present an argument.

Letters



Discursive Writing: FORMAL LETTERS	
Overall	
The writing presents a clear, logical and convincing argument about the topic.	
How?	
1.	The writer has a clear goal.
2.	It is planned (in paragraphs).
3.	It has an introduction (thesis statement) that sets out the topic and the argument.
4.	It uses paragraphs to help organise the argument into different points.
5.	It makes sure that each point is supported by evidence and clearly explained.
6.	It flows and has a thread running through that ties all the different points together.
7.	It anticipates counter-arguments.
8.	It draws the argument together in a conclusion.
9.	It is written in a style and with a structure that is appropriate for what is being written (type), why it's being written (purpose) and who it's being written for (audience).
Specifics	
• The sender's address top right (aligned right) • The recipient's address underneath but on the other side of the page (aligned left) • Date • Dear + recipient + comma (e.g. Dear Mr Smith, or Dear Sir/Madam,) • I am writing to + why you're writing • Thank you for + what you hope for (e.g. taking the time consider my proposals) • I look forward to hearing from you soon (if you want a reply) • Yours faithfully + comma (if you haven't started the letter with the recipient's name e.g. Dear Sir/Madam); Your sincerely + comma (if you have started with the recipient's name e.g. Dear Mr Smith). • Is likely to use rhetorical devices.	

Speeches

Discursive Writing: SPEECHES	
Overall	
The writing presents a clear, logical and convincing argument about the topic.	
How?	
1.	The writer has a clear goal.
2.	It is planned (in paragraphs).
3.	It has an introduction (thesis statement) that sets out the topic and the argument.
4.	It uses paragraphs to help organise the argument into different points.
5.	It makes sure that each point is supported by evidence and clearly explained.
6.	It flows and has a thread running through that ties all the different points together.
7.	It anticipates counter-arguments.
8.	It draws the argument together in a conclusion.
9.	It is written in a style and with a structure that is appropriate for what is being written (type), why it's being written (purpose) and who it's being written for (audience).
Specifics	
• Often includes direct address to the audience at the start (e.g. Good afternoon ladies and gentlemen) before getting into the main introduction. • Usually includes direct address to the audience during the speech (e.g. many of you will have...). • Usually includes direct address to the audience at the end of the speech following the conclusion of the argument (e.g. Thank you for your time). • Is likely to use rhetorical devices.	

Leaflets

Discursive Writing: LEAFLETS	
Overall	
The writing presents a clear, logical and convincing argument about the topic.	
How?	
1.	The writer has a clear goal.
2.	It is planned (in paragraphs).
3.	It has an introduction (thesis statement) that sets out the topic and the argument.
4.	It uses paragraphs to help organise the argument into different points.
5.	It makes sure that each point is supported by evidence and clearly explained.
6.	It flows and has a thread running through that ties all the different points together.
7.	It anticipates counter-arguments.
8.	It draws the argument together in a conclusion.
9.	It is written in a style and with a structure that is appropriate for what is being written (type), why it's being written (purpose) and who it's being written for (audience).
Specifics	
• There are many different types of leaflet – the majority are <i>not</i> examples of discursive writing (e.g. an informational leaflet advertising Paignton Zoo). • However, some leaflets can be much more detailed and set out arguments (more like what we might think of as a speech or article). • A title • Subheadings, text boxes or bullet points (used to highlight information contained in paragraphs, not to replace those paragraphs). • Details (e.g. phone number, web address) for how to find out more information. • Likely to include rhetorical devices (direct address in particular).	

Q5 Models

6 Mill Lane
Ashburton
Devon
TQ13 7AP

FAO The Editor
The Gazette
Totnes
TQ7 1ZN

14/5/23

Dear Sir,

I am writing in response to a recent article (dated 7/5/23): 'The Trouble with Teenagers'. In this article, the writer suggests that teenagers are the main cause of antisocial behaviour and, as a result, should have a 9pm curfew imposed upon them. I would like to respectfully suggest that this view is divisive, naïve and disconnected from reality.

Firstly, I would like to challenge the notion that teenagers are the main source of antisocial behaviour. Even a brief glance at last year's crime figures is enough to reveal the truth: the vast majority of people who are arrested for such disruption in the community are adults. Drinking too much, fighting and then urinating in public? Adults. Giving in to road rage in the busy tourist season? Adults. Petty squabbles with neighbours over the size of a hedge? Again, adults.

So how is it that we, as a community, find ourselves discussing curfews for teenagers?

Partly, it is because teenagers *can* cause trouble; we have to accept this. However, the vast majority don't. The vast majority spend their evenings and weekends either studying furiously – desperately working to pass their exams – or engaged in healthy, wholesome activities: surfing, paddle boarding, walking, playing football, and even (would you believe it) devoting their precious free time to charity. Yet when the occasional young person does put a single foot wrong, the moral police are upon them like a pack of hyenas. Society is suddenly heading towards an apocalyptic future in which packs of feral teens are about to bring civilisation to its knees. Sadly, the local press seems to be guilty of the same lazy stereotyping as the national papers: teenagers are just malevolent, ill-mannered, knife-wielding 'hoodies'. Reality becomes irrelevant.

Teenagers, put simply, are not the problem. But just let us suppose for a minute that they were. Suppose that we did impose a 9pm curfew to address this 'blight'. What would that say about us as a society? What kind of society assumes guilt and restricts the freedoms of individuals simply because of their age? Freedom is at the heart of our national identity and to restrict it in this manner would be to question who, fundamentally, we are.

Furthermore, imagine if we applied this approach to another social group: the elderly. It should come as no surprise that people over 65 are sometimes guilty of anti-social behaviour – just like every other age group. Now picture the scene: a siren blares out in the centre of town marking the 15minute curfew warning; grandmothers grip their walking sticks with their arthritic fingers and shuffle homeward; grim-faced police patrol the streets, ready to enforce the law with whatever force is necessary. Clearly, this would be a ludicrous, almost dystopian situation, yet this is little different to the suggestion that we herd vast groups of young people into boxes as punishment for the crimes of a tiny minority.

Is this the world we want to live in?

The answer must be no. Community is about bringing people together, about shared values, about becoming more than the sum of our parts. It is not about mindlessly and unfairly labelling large groups of people in a manner that is, quite simply, divisive. If we use young people as scapegoats, if we deny hard-won freedoms

V3.0 (June 2026 Format)

and if let ourselves be ruled by lazy stereotyping, then we certainly are destined for a dystopian future. It is vital that we recognise this.

Yours faithfully,

Mr J. Smith

Transport for Young People: Speech

Good afternoon.

Imagine having freedom. Imagine having the freedom to travel around the local area without relying on buses or lifts from your parents. Imagine living on an isolated farm and still being able to have your choice of part-time jobs. At the moment, this might be just a pipedream¹ for many, but you have the power to make it happen.

Over 70% of rural² local authorities in England have some sort of scheme to allow young people – those aged 14-18 and still in education or training – to access transport more cheaply. Devon still does not. Unless you qualify for a bus pass to get you only to and from college, in Devon young people's travel needs are ignored.

But you can help...if we can put enough pressure on Devon County Council to move with the times and start to value the young people in this area, we could soon be able to see very real change.

What might this change look like?

Often the simplest solution for teenagers needing to travel more cheaply to part-time work is bus passes. Many local authorities subsidise³ bus passes on specific routes for young people if they can prove they're in paid or voluntary work, and this is something that Devon could easily introduce. Similarly, in some areas sixteen-year-olds are given financial assistance⁴ (in the form of loans and grants⁵ from the county) to buy mopeds; pedal bikes being made available for those too young for mopeds. Obviously, these schemes cannot solve everyone's transport needs, but think what a difference this could make to your opportunities, not to mention reducing the burden on the adult workforce (our parents) by saving them from having to taxi us around everywhere!

Inevitably, there are people who will claim a scheme to fund young people's travel will never work. They'll tell you that in these times of economic hardship⁶ there is simply not enough cash to pay for it; they'll warn you that it cannot be done because young people cannot be trusted because they will abuse the system. These people are wrong. The cost of supporting young people's travel to employment will rapidly be outweighed by the benefit to the local economy, generating more people with more spending money and yes, more opportunity to spend that money locally.

As for this blinkered⁷, outdated⁸ idea that Devon's young people would waste or abuse such an opportunity? – Such a response is foolishly ignorant. Teenagers *want* to work; we *want* to contribute usefully to society and to our communities; we *want* to be able to earn, spend and save our own money – especially those of us planning to go to university. What sort of local authority would actively deny its young people – its young voters – the

¹ Pipedream = an idea or plan that is impossible or very unlikely to happen

² Rural = in, of or like the countryside

³ Subsidise = to pay part of the cost of something

⁴ Assistance = help, support

⁵ Loans and grants = loans – money that has to be paid back; grant = an amount of money given for a special purpose

⁶ Economic hardship = difficulty caused by having too little money

⁷ Blinkered = narrow understanding that doesn't take account of other opinions or facts

⁸ Outdated = old-fashioned and therefore not as good or as fashionable as something modern

V3.0 (June 2026 Format)

opportunity to develop education, skills and confidence for the sake of setting up one or two simple schemes for accessing transport?

And if we *can* successfully pressure the county to limp its way at last into twenty-first century transport ideas, this is what you stand to gain: the chance to save for further studies or travel; the chance to win some independence from your parents; the chance to make and spend your own cash when those same parents are struggling to pay for your hobbies and interests; the chance to develop real employable skills – not just GCSE certificates – and most importantly the chance to become a more confident, self-sufficient young adult.

Now is your time to act. In front of you, you will find a pre-written letter to the Transport Committee of Devon County Council: all you need to do is read it, write your address, sign and date it and then leave it on your seat as you go – we'll make sure that your voice reaches those who need to listen.

Cheaper transport for young people gives opportunities for all, so thank you for taking the time to listen today: together we can give ourselves a brighter tomorrow in Devon.

Thank you for listening. Are there any questions?

Need ANOTHER cup of tea? Just wait till the adverts...

Adverts are already strangling our enjoyment of TV. And now we're about to be subjected to⁹ more.

Picture the scene: you're watching a thrilling film. After over an hour and a half of tense action, the hero has finally cornered the villain. His finger slowly moves towards the large red button which will send the bumbling¹⁰ baddie to his doom and... you're greeted with an eye-full of someone cleaning their bog and looking rather proud of themselves. Welcome to the world of TV adverts.

No doubt you'll be familiar with the experience of having your viewing pleasure ruined by an ill-timed ad. What you might not be so familiar with is the fact that Advertising Standards Commission (ASC) has given the green light for a number of changes to advertising law. Why haven't you heard about it? Well, it turns out they haven't advertised it all that well.

So why wouldn't they want to shout about it?

Firstly, there are already far too many adverts on TV. What might be a smooth, entertaining and gripping film on BBC is shredded into a series of short clips on ITV. Already I find myself struggling to remember what has happened either side of the adverts, or being distracted by the nearest shiny object (X-Box, another channel, tinfoil etc.) and forgetting to watch again at all. And that's just with the current legal maximum of adverts no longer than three minutes long. Should the TV companies be allowed to extend adverts to the proposed 5 minutes per set of adverts, what hope does my poor attention span have? How long before I need a helper with a sharp stick to poke me when I get distracted?

And it's not just the length of individual adverts that's changing either. The total time taken up by adverts is also set to be increased. Rather than the current limit of 12 minutes of advertising per hour, we will soon be

⁹ Subjected to = to make someone or something experience an unpleasant or worrying thing

¹⁰ Bumbling = confused and showing no skill

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forced to put up with a painful 18 minutes of advertising. That's every... single... hour. Finding time to watch a film is tricky enough, without the total viewing time growing to fit in yet more adverts for cheap supermarkets.

Of course, there are those who'll tell you that adverts are entertaining and I'll admit that they're not without appeal. They CAN be funny. However most aren't. Most are lame attempts to make vacuum cleaners look sexy, cleaning products look magical, and toilet paper look like it's more to do with cute little puppies than it is to do with wiping your backside. And even when adverts do somehow manage to be entertaining, it only takes a few dozen sponge-brained people to parrot the hilarious slogan¹¹ back at you before you find yourself ready to start looking for something hard to bang your own head (or the nearest meerkat) against. Simple.

The simple fact is that adverts are killing TV and the proposed changes will be simply another nail in the coffin. They're tedious, boring and downright irritating. Adverts might be the perfect time to nip out and make a cup of tea, but just how much hot beverage can we as a nation drink? Personally, I've had my fill.

¹¹ Slogan = a short, easily remembered phrase, especially one used to advertise an idea or product.

Practice Paper 1: June 2017 – Growing Up

Section A: Reading

0	1
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Read again the first part of **Source A** from lines 1 to 17.

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

- Shade the **circles** in the boxes of the ones that you think are true.
- Choose a maximum of four statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- | | |
|---|--------------------------|
| A The writer's son has just had his second birthday. | ☐ |
| B It took a while for the writer to feel close to his son after he was born. | ☐ |
| C The writer has not slept very well over the last year. | ☐ |
| D It takes a long time for the boy to eat his porridge. | ☐ |
| E The writer thinks that his son has grown quickly. | ☐ |
| F The boy has not yet learned to walk. | ☐ |
| G The writer's son knows how to switch off the television. | ☐ |
| H The writer finds it easy to grasp the idea of his son getting older. | ☐ |

0	2
---	---

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

The ways the boys spend their time playing as young children is different.

What can you infer about the ways the boys spend their time playing as young children?

[8 marks]

0	3
---	---

You now need to refer only to **Source A** from **lines 18 to 28**.

How does the writer use language to describe his son?

[12 marks]

0	4
---	---

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

Compare how the writers convey their different perspectives and feelings about their children growing up.

In your answer, you could:

- compare their different perspectives and feelings
- comment on the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
---	---

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

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

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

[40 marks]



GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

Insert

The two sources that follow are:

Source A: 21st Century non-fiction

How can my son be a year old already? by Stuart Heritage

A newspaper article from *The Guardian* newspaper published in 2016.

Source B: 19th Century literary non-fiction

Boy Lost

An extract from a Victorian newspaper in which a mother writes about her son.

Please turn the page over to see the sources

IB/M/Jun
17/E7

8700/2

Source A

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

1 My son turned one last week. The day marked the
end of what has been both the longest and
shortest year of my life. From the instant he was
born, it's felt as if my son has always been part of
5 this family. I don't mean that in an obnoxious,
heart-eyed, this-was-always-meant-to-be way.
I simply mean that I haven't slept for a year and I
don't really know how time works any more. Whole
years have passed in some of the afternoons I've
10 spent with him lately. Entire galaxies have been
born and thrived and withered and died in the time
it's taken him to eat a mouthful of porridge.



How is he one already? First he was born, and then I blinked, and now in his place is a
little boy who can walk and has teeth and knows how to switch off the television at
15 precisely the most important moment of anything I ever try to watch. It's not exactly the
most unprecedented development in all of human history – child gradually gets older – but
17 it's the first time I've seen it close up. It's honestly quite hard to grasp.

18 A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own
person. I can see everyone in him – me, my wife, my parents – yet he's already separate
20 from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of
my dad. He loves running up to people and waiting for them to twang his lips like a ruler on
a table. When he gets tired and barks gibberish in the middle of the room, he throws his
entire body into it, like he's trying to shove the noise up a hill.

25 With every tiny development – every new step he takes, every new tooth and sound and
reaction that comes along to ambush us – we're confronted with a slightly different child.

Photos of him taken in the summer seem like dispatches from a million years ago. Photos of
him taken last week seem like a different boy. He's blasting ahead as far as he can. He's
28 leaving milestone after milestone in his wake and tiny parts of me along with them.

30 He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little
finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the
taste and texture of solid food. Soon enough he'll stop being the baby who totters over and
rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I
say the word 'teeth' for reasons I don't think I'll ever work out.

35 But I've had a year of this and it's ok. He's never going to stop changing, and I don't want
him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is

an important part of this process. He won't realise this, of course. He's got years of unbroken progress ahead of him, where everything will always be new and he'll keep obviously brushing away all of the silly old fools who tell him how much he's grown.

40 One day it'll creep up on him. Years of his life will pass in a moment and he won't be able to understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

Turn over for Source B

Source B

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up.

Boy Lost

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

5 I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables
10 turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

15 They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may
20 sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it.
25 He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

30 And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him

35 back again; but there are still many mothers who haven't yet lost their little boys. I wonder if they know they are living their very best days; that now is the time to really enjoy their children!

I think if I had been more to my little boy I might now be more to my grown up one.

END OF SOURCES

Practice Paper 2: Nov 2017 – Inspectors

Section A: Reading

0 1

Read again the first part of **Source A** from **lines 1 to 10**.

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

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A** The inspector travels to the school by train. ☐
- B** Sister Brendan reacts quickly to the arrival of the inspector. ☐
- C** The people who live in the centre of Crompton are mostly wealthy. ☐
- D** There are no chimneys or warehouses in Crompton. ☐
- E** The school is situated next to a wasteland. ☐
- F** Some of the houses in the town have been damaged. ☐
- G** The inspector thinks Crompton is a lively, cheerful place. ☐
- H** The school is well cared for. ☐

0 2

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

The children at the primary school and the ragged school behave very differently.

What can you infer about the differences between the behaviour of the children at the two schools?

[8 marks]

0 3

You now need to refer only to **Source A** from **lines 11 to 27**.

How does the writer use language to describe Sister Brendan?

[12 marks]

0	4
---	---

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

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

In your answer, you could:

- compare their different attitudes
- comment on the methods the writers use to convey their different attitudes
- support your response with references to both text.

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
---	---

'Education is not just about which school you go to, or what qualifications you gain; it is also about what you learn from your experiences outside of school.'

Write a speech for your school or college Leavers' Day to explain what you think makes a good education.

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

[40 marks]

GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

Insert

The two sources that follow are:

Source A: 20th Century literary non-fiction

The Other Side of the Dale

An extract from a book by Gervase Phinn, published in 1998.

Source B: 19th Century non-fiction

The Ragged School

An extract from a diary written by a teacher, published in 1849.

Please turn the page over to see the sources

Source A

This extract is from a non-fiction book called 'The Other Side of the Dale' written in 1998 by Gervase Phinn about his experiences as a School Inspector in the north of England. In the extract he describes a visit to a primary school in Crompton.

1 Sister Brendan, the Head teacher, saw my car pull up outside her office window and was at the door of the school to greet me before I had the chance to straighten my tie and comb my hair. She beamed so widely that, had she worn lipstick, I would have expected to see traces on her ears. The small school was sited in the disadvantaged centre of Crompton, a dark and
5 brooding northern industrial town. Tall black chimneys, great square, featureless warehouses, and row on row of mean terraces stretched into the valley beyond. The school was adjacent to a grim and forbidding wasteland of derelict buildings and piles of rubble, surrounded by half-demolished houses which seemed to grow upwards like great red jagged teeth from blackened gums. From the grime and dust I walked into an oasis: a calm, bright, welcoming
10 and orderly building.

11 'Good afternoon to you, Mr Phinn,' said Sister Brendan enthusiastically. 'I got your letter. We are all ready and waiting and raring to go.' She was a slight, thin-cheeked woman with tiny, dark, darting eyes and a sharp little beak of a nose. Sister Brendan looked like a small hungry blackbird out for the early worm.

15 'Good afternoon, Sister,' I replied, shaking a small cold hand.

'And did you have a pleasant journey, Mr Phinn?' she asked, her little black glittering eyes looking up into mine.

'Yes, indeed, Sister, a very pleasant journey.'

20 The Head teacher took me on a tour of the school, fluttering along the corridors, pointing and chattering and chuckling away as we went from room to room. Children's painting and poems, posters, pictures and book jackets covered every available space. Shelves held attractive books, tables were covered in shells, models, photographs and little artefacts. Each child we passed said 'Hello,' brightly and in all the classrooms little busy bodies were reading, writing, discussing, solving problems and working at the computers.

25 'It's a hive of activity,' I remarked.

27 'Does that make me the Queen Bee?' asked Sister Brendan with a mischievous glint in her shining eyes.

30 It was clear that for Sister Brendan the children in her care were a source of real delight. She glided through the school, pointing out with pride a painting or a poem displayed on a corridor wall, telling me about the football team and the drama group and the brass ensemble, introducing me on the tour to each teacher with a flourish. I explained to Sister Brendan the reason for my visit: to hear a selection of children read, test their spellings and look at their writing. The small head nodded like some mechanical toy.

- 35 'No child leaves this school unable to read,' she boasted. 'It is the single most important skill and we work extremely hard to achieve success for every child. Most of these children have few books in their homes and many of their parents do not have the inclination nor the time to hear them read so our task is a hard one. To fail to teach a child to read, Mr Phinn, in my book, is tantamount to handicapping the child for the rest of his life. I hope you will conclude, when you have done your testing and heard the children read, that we have risen to the challenge.'
- 40 I tested a sample of twenty children in the small and attractive school library. They came one after the other, clasping their readers, bright-eyed and keen. All read with clarity and expression and when they spoke it was with enthusiasm and confidence. And I have never met such lively enquiring minds nor so many budding little philosophers in ones so young.

Turn over for Source B

Source B

Source B is taken from a diary written in 1849 by a teacher at a ragged school. Ragged schools were set up to teach children whose parents were too poor to pay for their education. The schools were often housed in unsuitable buildings in poor areas of the city.

EXTRACTS FROM THE PRIVATE DIARY OF THE MASTER OF A LONDON RAGGED SCHOOL



1 Oct. 29th 1849 –

On the way to the school this morning, it was a dismal scene . . . nothing but squalid dirt and idleness – the lanes leading to the school were full of men, women and children: shouting, gossiping, swearing, and laughing in a most discordant manner. The whole population seemed to be on the eve of a great outbreak of some kind or another, ready for anything but work . . . These lanes are a moral hell . . . We prepared the school by placing benches for the division of the scholars into four classes, and as they came tumbling and bawling up the stairs, we directed them to seats. Shortly after ten o'clock I spoke to them kindly, and then asked them to join with me in prayer.

10 No school can be possibly worse than this. Here the very appearance of one's coat is to them the badge of class and respectability, for they know very well that we are the representatives of beings with whom they have ever considered themselves at war.

I had occasion to punish a boy slightly this morning. He swore most horribly, and rushed from the school. I took little notice of this display, and sat down calmly to hear the class read. I was suddenly startled by a large stone passing my ear. If it had struck me on the head, I must have been severely hurt. I got out of the reach of stones thrown through the window, and continued the lesson. Several followed – half-a-dozen at least. He was ready in the courtyard with a brick in his hand, to have his revenge when I came out.

20 Several visitors called in the afternoon, and they had scarcely left when a most distressing scene occurred. Two girls of twelve or thirteen years of age quarrelled. The first notice I had of this was to see the pair boxing most viciously. Before I could get at them, they had hold of each other's hair, and were yelling most fearfully. They fought like furies, but before we could separate them, one had received a severe and lasting injury in the eye, and her nose bled profusely. I sent her home, and went again to work, but it had not been quiet for ten minutes when a fearful outbreak took place. Seven women rushed into the school and outside, at least fifty women had collected. These were the mothers and friends of the girls who had fought. Having abused me in no measured terms – they proceeded to fight. Our boys cheered most tremendously. The women swore and shrieked. Those outside responded. Never, surely, was such a noise heard before. I did not believe that human beings resident in this city could so behave . . .

30 So by the help of God we must work harder. It is a post of honour. It is a forlorn hope.

Oct. 30th 1849 –

If possible the scholars were more unruly to-day than they were yesterday, but no serious outbreak took place. All our copybooks have been stolen, and proofs exist that the school is used at night as a sleeping-room. We must get a stronger door to it. I must also get a tub to stand by the pump in the courtyard, and a piece of coarse towelling and soap. My duties must resolve themselves into –

First – To see the boys and girls well washed and scrubbed
 Secondly – To try to get prayers said decently
 Thirdly – To give them a lesson in their duties and privileges
 40 Fourthly – Some religious instruction
 Fifthly – Reading
 Sixthly – Writing
 Seventhly – Arithmetic.

Practice Paper 3: Nov 2019 – Shooting an Elephant

Section A: Reading

0	1
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Read again the first part of **Source A** from **lines 1 to 5**.

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

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

A Orwell receives the phone call in the afternoon.

☐

B There is only one police station in the town.

☐

C There are reports of an elephant out of control.

☐

D The sub-inspector expects Orwell to sort out the problem.

☐

E Orwell is confident he can sort out the problem with the elephant.

☐

F Orwell is curious about the elephant.

☐

G Orwell takes his rifle to kill the elephant.

☐

H It takes a very powerful weapon to kill an elephant.

☐

0	2
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You need to refer to **Source A** and **Source B** for this question.

Both sources describe how the elephants behave.

What can you infer about the ways in which the behaviour of the elephants is similar?

[8 marks]

0	3
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You now need to refer only to **Source A** from **lines 26 to 35**.

How does the writer use language to describe the crowd of people?

[12 marks]

0	4
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For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different attitudes to the elephants.

In your answer, you could:

- compare their different attitudes to elephants
- comment on the methods the writers use to convey their different attitudes
- support your response with references to both text.

[16 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
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'People protest about the cruelty of keeping animals in captivity, but they seem happy enough to eat meat, keep pets and visit zoos. All animals should be free!'

Write an article for a magazine in which you explain your point of view on this statement.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

You are advised to plan your answer to Question 5 before you start to write.

Source A

George Orwell was a young British writer who started work in 1922 as a policeman in Burma. At that time, Burma was part of the British Empire. The extract is from his essay *Shooting an Elephant*, which he wrote in 1936.

1 Early one morning, the sub-inspector at another police station the other end of town rang me
up on the phone and said that an elephant was ravaging the bazaar. Would I please come
and do something about it? I did not know what I could do, but I wanted to see what was
happening and I started out. I took my rifle, much too small to kill an elephant, but I thought
5 the noise might be useful.

It was not of course a wild elephant, but a tame one. It had been chained up, but on the
previous night it had broken its chain and escaped. In the morning the elephant had
suddenly reappeared in the town. It had already destroyed somebody's bamboo hut, killed
a cow and raided some fruit-stalls and devoured the stock. Some Burmese men arrived and
10 told us that the elephant was in the paddy fields below, only a few hundred yards away. I
sent an orderly to borrow an elephant rifle. The orderly came back in a few minutes with a
rifle and five cartridges.

As I started forward practically the whole population of the area flocked out of their houses
and followed me. They had seen the rifle and were all shouting excitedly that I was going to
15 shoot the elephant. It made me vaguely uneasy. I had no intention of shooting the
elephant. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder
and an ever-growing army of people jostling at my heels.

At the bottom, the elephant was standing eighty yards from the road. He took not the
slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them
20 against his knees to clean them and stuffing them into his mouth.

As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is
a serious matter to shoot a working elephant – it is comparable to destroying a huge and
costly piece of machinery. And at that distance, peacefully eating, the elephant looked no
more dangerous than a cow. I decided that I would watch him for a while to make sure he
25 did not turn savage again, and then go home.

26 But at that moment I glanced around at the crowd that had followed me. It was an immense
crowd, two thousand at the least and growing every minute. I looked at the sea of faces
above the garish clothes – faces all happy and excited over this bit of fun, all certain that the
elephant was going to be shot. They were watching me as they would watch a conjurer
30 about to perform a trick. And suddenly I realised that I should have to shoot the elephant
after all. The people expected it of me and I had got to do it. Here was I, the white man with
his gun, seemingly the leading actor of the piece, but in reality I was only a puppet pushed
to and fro by the will of those faces behind. To come all that way, rifle in hand, with two
thousand people marching at my heels, and then to trail feebly away, having done nothing –
35 no, that was impossible. The crowd would laugh at me.

But I did not want to shoot the elephant. It seemed to me that it would be murder to shoot
him. (Somehow it always seems worse to kill a *large* animal.)

It was perfectly clear to me what I ought to do. I ought to walk up to the elephant and test his
behaviour. If he charged I could shoot, if he took no notice of me it would be safe to

- 40 leave him. But I also knew I was going to do no such thing. If the elephant charged and I missed him, I should have about as much chance as a toad under a steam-roller. The sole thought in my mind was that if anything went wrong those two thousand Burmese people would see me pursued, caught and trampled on. And if that happened it was quite probable that some of them would laugh. That would never do. There was only one alternative.

Turn over for Source B

Source B

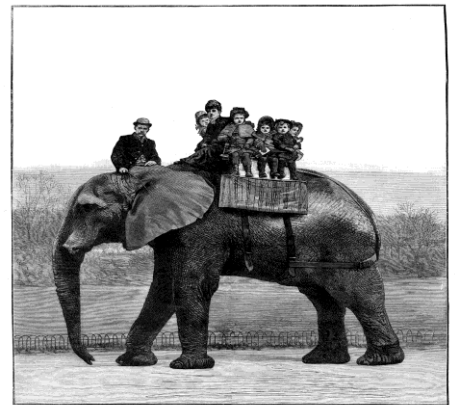
The extract below is from the book *Wild Animals in Captivity*, published in 1898 by Abraham Bartlett, Head Keeper at the Zoological Society Gardens (now London Zoo).

- 1 The first elephant that ever came under my charge was the celebrated Jumbo. The African elephant was received at the Zoological Gardens in exchange for other animals on June 26, 1863.

- At that date Jumbo was about 4 ft high and he was in filthy and miserable condition. I handed
5 him over to keeper Matthew Scott. The first thing we did was to remove the filth and dirt from his skin. This was a task requiring a great deal of labour and patience. The poor beast's feet had grown out of shape, but by scraping and rasping, together with a supply of good food, his condition rapidly improved.

- However, he soon began to play some very lively tricks, so
10 much so that we found it necessary to put a stop to his games, and this we did in a very speedy and effectual manner. Scott and myself, holding him by each ear, gave him a good thrashing. He quickly recognised that he was mastered by lying down and uttering a cry of submission.

- 15 We coaxed him and fed him with a few tempting treats, and after this time he appeared to recognise that we were his best friends, and he continued on the best of terms with both of us until the year before he was sold. He was at that time about twenty-one years old and had gained the
20 enormous size of 11 ft in height. All male elephants at this age become dangerous. Jumbo was no exception to this rule.



- He began to destroy the doors and other parts of his house, driving his tusks through the iron plates, splintering the timbers in all directions. When in this condition, and in his home, none of the
25 other keepers except Scott dare go near him; but, strange to say, he was perfectly quiet as soon as he was allowed to be free in the Gardens.

- I was perfectly aware that this restless and frantic condition could be calmed by reducing the quantity of his food, fastening his limbs by chains, and an occasional flogging; but this treatment would have called forth a multitude of protests from kind-hearted and sensitive people, and would have led to those keepers concerned appearing before the magistrates at
30 the police court charged with cruelty. It is only those who have had experience in the management of an elephant who are aware that, unless the person in charge of him is determined to be master and overpower him, that person will lose all control over him and will be likely to fall victim to his enormous strength.

- But to return to Jumbo's early days, he was very soon strong enough to carry children on his
35 back and therefore a new saddle was made for him. At that time, all the cash handed to the keepers of the elephants by the people who rode on them was the keepers' to keep. How much they received from the visitors will probably never be known, but, as Jumbo became the great favourite, Scott came in for the lion's share.

- Jumbo had been for nearly sixteen years quiet, gentle and obedient, and had daily carried
40 hundreds of visitors about the gardens. Finding that, at the end of that period, he was likely to

do some fatal mischief, I made an application to the council to be supplied with a powerful enough rifle in the event of finding it necessary to kill him.

- About this time I received a letter from Mr Barnum* asking if the Zoological Society would sell the big African elephant and at what price. I wrote immediately to Mr Barnum telling him that
45 he could have Jumbo for £2000.

Glossary

*Mr Barnum – a world famous American showman and circus promoter

END OF SOURCES