



English Language Paper 2

**Writers' viewpoints and perspectives
1 hour 45 minutes**

Revision Guide

This guide gives you:

- Examples of questions and model answers
- Mark-schemes and tips
- Suggested timings
- Questions for you to have a go at yourself
- Terminology guide

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English Language

Paper 2 - Writers' viewpoints and perspectives

1 hour 45 minutes

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Before your Start Answering the Questions

Top Tips:

- Read the texts carefully with the questions in mind
- Try to read 'actively': highlight key quotations
- Try giving each paragraph a title so you are definitely following what you are reading



There are several questions in this guide for you to answer as part of your revision. You might want to cut this page out so you can refer to them closely when answering these questions.

(7 minutes reading time)

Source A: Why we shouldn't wrap our children in cotton wool

My youngest daughter had a bad bike accident recently but it won't change my mind on the message I give my children

I'm not a Catholic but I find this week's column has more in common with a confessional box than a newspaper column. Last week, I was cycling with my seven-year-old, Louise. She wasn't cycling – she was perched on the back of my bike, with her helmet on, holding on to my waist. We had travelled many times this way before without incident.

As I was cycling I heard a rasping scream. My daughter is a habitual screamer, but this was different. I braked immediately, but lost balance as she was shifting about so much on the back. The bike slowly toppled over. I was thrown one way, and Louise fell with the bike. She had been screaming because her ankle had got mangled in the moving spokes of my back wheel.

I lifted her and put her on my lap and inspected her wound. It was horrible. Huge and grey and blue and red and traumatised. The wheel spokes had ripped her shoe and sock off, leaving her bare flesh vulnerable.

Fortunately, the accident happened outside the house of some friends in the area. They brought us in, as Louise wept pitifully and I held her in my arms, the awful vision of her lower leg tugging at the corner of my eye line. Then, in between her screams of pain, she looked at me for a moment, and said, with absolute faith that that I would be able to: "Help me, Daddy." And I couldn't.

Our friends drove us to my house, where my wife, who is a nurse, took her to hospital. Tests showed that there may have been a small fracture and her skin was flayed, and could turn necrotic if not watched carefully. All this pain, all these wounds, were down to me. Now she has to walk on a crutch until it improves – a matter of weeks.

Louise is out of hospital now and we are travelling to Mallorca, where she will not have such a nice time as she might, as she is going to be confined to a pushchair and a crutch. When anyone asks her what happens to her foot, she answers: "I don't want to talk about it." I hope it's just the memory of the physical trauma and not her father standing helpless in the face of her pain.

I have always believed that fear of risk was not something to inculcate in children – to be over-precautionary and constantly reminding them that the world is a dangerous place. We

never tell our children not to talk to strangers. We allow the 11-year-old to go to the shopping centre with friends, on their own. Sometimes we pile too many children than is strictly legal in the back of a car. I am, in other words, a fairly lax parent, somewhat by choice. Perhaps that is just the rationalisation that I have always used to justify my behaviour.

And yet, and yet ... I still can't find it in myself to renounce my former philosophy – which others, I know, will see as pure fecklessness. Wrapping your children in cotton wool and living every day as if a multitude of dangers were each crowding out the other to get their fangs into them still seems to me an unhealthy message to broadcast. If your parents allow you to climb trees, sometimes you will fall off them. If you're allowed to go wandering alone in a wood, sometimes you're going to get lost.

I feel awful about what happened. I certainly won't travel with Louise on the back of my bike again. But I refuse to swing to the other extreme – to a world seen through distorting spectacles that show only hazard. No one goes through childhood without getting hurt. And I won't let the continuing pangs of my guilt prevent my children living a childhood where confidence, not fear, is the wellspring of behaviour.

Source B

From *Labour and the London Poor* by Henry Mayhew

The little watercress girl who gave me the following statement, although only eight years of age, had entirely lost all childish ways, and was, indeed, in thoughts and manner, a woman. There was something cruelly pathetic in hearing this infant, so young that her features had scarcely formed themselves, talking of the bitterest struggles of life, with the calm earnestness of one who had endured them all.

I did not know how to talk with her. At first I treated her as a child, speaking on childish subjects; so that I might, by being familiar with her, remove all shyness, and get her to narrate her life freely I asked her about her toys and her games with her companions; but the look of amazement that answered me soon put an end to any attempt at fun on my part. I then talked to her about the parks, and whether she ever went to them. "The parks!" she replied in wonder, "where are they?" I explained to her, telling her that they were large open places with green grass and tall trees, where beautiful carriages drove about, and people walked for pleasure, and children played. Her eyes brightened up a little as I spoke; and she asked, half doubtingly, "Would they let such as me go there--just to look?" All her knowledge seemed to begin and end with watercresses, and what they fetched. She knew no more of London than that part she had seen on her rounds, and believed that no quarter of the town was handsomer or pleasanter than it was at Farringdon-market or at Clerkenwell, where she lived. Her little face, pale and thin with privation, was wrinkled where the dimples ought to have been, and she would sigh frequently. When some hot dinner was offered to her, she would not touch it, because, if she eat too much, "it made her sick," she said; "and she wasn't used to meat, only on a Sunday."

The poor child, although the weather was severe, was dressed in a thin cotton gown, with a threadbare shawl wrapped round her shoulders. She wore no covering to her head, and the long rusty hair stood out in all directions. When she walked she shuffled along, for fear that the large carpet slippers that served her for shoes should slip off her feet.

"I go about the streets with water-creases, crying, 'Four bunches a penny, water-creases.' I am just eight years old--that's all, and I've a big sister, and a brother and a sister younger than I am. On and off, I've been very near a twelvemonth in the streets. Before that, I had to take care of a baby for my aunt. No, it wasn't heavy--it was only two months old; but I minded it for ever such a time--till it could walk. It was a very nice little baby, not a very pretty one; but, if I touched it under the chin, it would laugh. Before I had the baby, I used to help mother, who was in the fur trade; and, if there was any slits in the fur, I'd sew them up. My mother learned me to needle-work and to knit when I was about five. I used to go to school, too; but I wasn't there long. I've forgot all about it now, it's such a time ago; and mother took me away because the master whacked me, though the missus use'n't to never touch me. I didn't like him at all. What do you think? He hit me three times, ever so hard, across the face with his cane, and made me go dancing down stairs; and when mother saw the marks on my cheek, she went to blow him up, but she couldn't see him--he was afraid. That's why I left school.

Question 1

You are being tested on your ability to:

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts.

Sample question (the text can be found on pages 28 - 30):

Read again the first part of Source A from lines 1 to 14.

Choose four statements below which are TRUE.

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

A Anton is standing in water, covered in mud.

B Anton is being carried away by the current.

C Glastonbury is a scene of near-total devastation.

D The moorings of the tents are floating down the hillside.

E The writer is shivering and caught in a thunderstorm.

F Half-naked people are running after their tents.

G At first, the writer was not pleased to be sent to Glastonbury.

H The writer was not surprised to find it was wet and muddy.

[4 marks]

Mark-scheme and model answer

A Anton is standing in water, covered in mud. **(T)**

B Anton is being carried away by the current. **(F)**

C Glastonbury is a scene of near-total devastation. **(T)**

D The moorings of the tents are floating down the hillside. **(F)**

E The writer is shivering and caught in a thunderstorm. **(F)**

F Half-naked people are running after their tents. **(T)**

G At first, the writer was not pleased to be sent to Glastonbury. **(T)**

H The writer was not surprised to find it was wet and muddy. **(F)**

The correct answers are selected.

Question 1 TOP TIPS:

- Spend 3 minutes on this question
- Don't take it for granted. This should be an easy question, but if you rush it and do not read the text or statements properly you might end up losing marks
- If you select the wrong box, put a line through it to unselect it
- You cannot select more than 4 hoping you will select the right one!

You turn (read the texts on pages 3 - 5):

1. Read again the first part of Source A from lines 1 to 14. Choose four statements below which are TRUE.

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

- A. The writer, Tim Lott, is Catholic
- B. He has a seven year-old daughter
- C. She was the one pushing the pedals when they had the accident
- D. They have had many accidents in the past
- E. She mangled her ankle in the spokes
- F. Her shoe and sock got ripped from her foot
- G. The accident happened far from their home
- H. He felt unable to help her

Question 2

You are being tested on: your ability to:

- Identify and interpret explicit and implicit information and ideas
- Select and combine evidence from different texts

Sample question (read the texts on pages 28 - 30):

You need to refer to Source A and Source B for this question:

The things you see and do at Glastonbury Festival and Greenwich Fair are different.

Use details from BOTH sources to write a summary of the differences.
[8 marks]

Mark-scheme:

- Show detailed understanding of differences between the information
- Offer perceptive interpretation of both texts
- Combine information from different sources
- Use evidence well from both texts

A basic frame:

Source A tells us “.....” This implies

But... instead of... alternatively... in contrast...
Whereas... on the other hand... unlike...

Source B tells us “.....” indicating that

Two quotations from each text would be ideal

Q2 Model Answer:

Glastonbury and Greenwich Fair are both hugely popular events, but incredibly different in their contexts. Glastonbury, a modern festival, is all about the live music and bringing all different styles together (1950s, pop, alternative etc), whereas Greenwich Fair is something much more theatrical, with shops and band parades and pantomimes and various other dramatic presentations.

From the descriptions in atmosphere, they are also hugely different. Glastonbury is described to have a very safe family friendly atmosphere according to people taking part. Apart from the fact that it seems to look like a "near total" devastation, everyone seems relatively calm, happy and friendly.

However, this does not seem to be the case at Greenwich Fair. Charles Dickens describes it with "the firing of pistols, the ringing of bells, the bellowings of speaking trumpets) among other things." This gives a crazy, almost out of hand picture of something people in this day and age may expect to be more civilised (Victorian 1839). The drinking and smoking in pubs, the rowdiness of the games played and the attitudes towards women especially make the fair seem like one huge brawl, though also rather jolly and merry; everyone is having fun. Everybody seems to take part in everything, which also contrast with Glastonbury, where you can choose which concerts to go to.

Overall, I think the main difference is that Glastonbury is much calmer than the chaotic, atmosphere of Greenwich, despite my own (and probably others') assumptions. It gives a real insight into how society has grown and what it feels is now "acceptable" when one lets their "hair down."

This answer immediately **addresses the question** about the differences between the two sources.

Evidence from the texts is used to support the **inference** that one is more "theatrical" than the other.

A range of differences are discussed with evidence.

Perceptive inferences are made, suggesting the student has clearly thought about what is suggested by the text.

Evidence is a mixture of well-chosen quotations and paraphrasing.

Sustained perceptive inferences based on what the student has read.

Continues to focus on the differences.

Overall, this answers the question by **focusing on the differences** between the two events. It gives a **range of evidence** and makes **inferences** based on this evidence.

TOP TIPS:

- Spend around **10 minutes** on this question
- Use brief quotations and discuss both texts in each paragraph you write
- Write about two clear differences between them
- Use terms such as “whereas” and “on the other hand” to link interpretations of the two texts
- **Make inferences. Above all this is an inference question.** For example, it does not tell you that Glastonbury is “civilised” or that Greenwich was a “brawl” but the student has inferred this from what they have read. Paraphrasing is not making an inference. Really show you understand what you have read
- You do not need to write about language methods
- Some connectives to use for comparison:

But...	instead of...	alternatively...	in contrast...
	Whereas...	on the other hand...	unlike...
Otherwise...	likewise...	similarly...	equally...
	as with...	in the same way...	like...

Your Turn (read the texts on pages 3 - 5):

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

The lives of children today and those, such as the Watercress Girl are very different

Use details from BOTH sources to write a summary of the differences.
[8 marks]

Question 3

You are being tested on: your ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers using relevant supporting terminology

Sample question (read the texts on pages 28 - 30):

3. You now need to refer **only** to **source B**, Dickens' description of the fair itself (**from line 19 to the end**).

How does Dickens use language to make you, the reader, feel part of the fair?

[12 marks]

Mark-scheme:

- Shows detailed and perceptive understanding of language
- Analyses the effects of the writer's choices of language
- Selects a judicious range of quotations
- Uses a range of subject terminology appropriately

Q3 Model Answer:

A variety of devices are used in Source B by Dickens to invite the reader into the atmosphere of the fair. The fair is presented as appealing and jolly, with adjectives such as "gaily" and "attractive" used to suggest how persuasive the stalls look. Dickens suggests the large scale of the event, both in terms of the amount of stalls and people, but also the products themselves: "oysters, with shells as large as cheese-plates." The simile suggests how enormous the oysters are: they are appetising but also exotic and strange.

There is a selection of unusual verbs in lines 28 - 31 which when placed into such a long list have an impressive cumulative effect upon the image produced. Particularly notable among these is the showmen's "hallooing", an onomatopoeia which not only directly demonstrates the sound created but also encompasses a wider range of sounds and the bawdy nature of the men's hawking and the fair itself.

Another device which assists in the presentation of the fair is Dickens' use of colloquial language in recreating the speech heard at the fair: "pray come for 'erd" so you feel transported to the fair and can almost hear the words spoken, bringing it to life for the reader.

The opening sentence demonstrates the question has been understood.

Quotations are used and the correct language terms/word types are given.

Perceptive comments are made about why these techniques are used and **the effect they have on the**

A range of different techniques are identified with quotations and effects.

Overall, this student focuses on language, uses **quotations**, identifies word types and techniques correctly and analyses the effect on the reader.

TOP TIPS:

- Spend around 15 minutes on this question
- Focus on the correct part of the text
- Use quotations
- You can write about :
 - Words (the writer's use of nouns, adjectives, verbs, adverbs etc). It is especially good when you can spot patterns of word use
 - Language features (simile, metaphor, onomatopoeia etc)
 - Sentence types (simple, compound, complex, minor, declarative, interrogative etc)
- Use language terms correctly
- Discuss the effect of this use of language on the reader. Don't make vague statements like "the onomatopoeia tells us the sounds made" (What sounds? What effect?) or "It puts a picture in the reader's mind" (What picture? What effect?)
- Avoid vague comments like "it creates tension": you need to go into more specific detail than this.

Your turn (read the texts on page 3 - 5):

3. You now need to refer **only** to the last two paragraphs of **source B**, The Watercress Girl

How does Mayhew use language to make you feel sympathy for the girl?

[12 marks]

Question 4

You are being tested on: your ability to compare writers' ideas and perspectives as well as how these are conveyed across two or more texts.

Sample question: (read the texts on pages 28 - 30):

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

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with references to both texts.

[16 marks]

Mark-scheme:

- Shows a detailed understanding of the similarities and differences between the ideas and viewpoints
- Compares ideas and viewpoints in a perceptive way
- Analyses how methods are used to convey ideas and viewpoints
- Selects well-judged quotations from both texts

Basic Frame:

The writer uses language to..... In the quote “.....” the use of [*word types or technique*]/suggests and

This indicates that...

Which makes us think that...

... Implying that...

...suggesting...

...which makes the reader feel... It is as if...

Here, the writer is...

...gives us the impression that...

Q4 Model Answer:

Elizabeth Day has a very negative view of Glastonbury before she actually visits the festival. She tells us "My reaction was one of undiluted horror" when she is given the assignment. Her negative view also seems to be conveyed in the opening paragraph when she uses vocabulary like "devastation...shivering...disaster." She implies Glastonbury is a very unpleasant place to be.

By contrast, Dickens does not actually tell us his view of Greenwich Fair, but he describes the experience of actually being there. Though he presents us with similar-sounding negative aspects of the fair, "Dust flies in clouds...crowded with people...ladies scream with fright" his tone suggests it is still a popular and happy place to be as he states "everybody is anxious to be at the fair."

Elizabeth Day's views change as a result of her experience of Glastonbury itself. She begins to paint a picture of a happy and civilised place, despite the hardships. She uses noun phrases such as "well-spoken degree students, broad grins, tuxedo jackets, polite chit-chat" to make this sound like a ball or a prom rather than camping in a field. Even the drizzle is described as "polite." Dickens' methods are very different, however. Dickens uses lengthy complex sentences packed with lists. For example, lines 4 - 7 and lines 27 - 32 to convey the assault on the senses that is Greenwich Fair. He still seems enthusiastic in his view as he wants the reader to experience it with him, "You are in the very centre of the fair." Both writers enjoy their experience but in different ways and to different degrees. Day concludes by saying "it's almost nice" suggesting the experience has changed her view. Dickens packs in the attractive details with the less attractive details and seems to maintain his view that this is all part and parcel of an experience not to be missed.

Demonstrates understanding of Elizabeth Day's **viewpoint** and uses quotations to support this.

The writers' **methods** are discussed with supporting quotations.

Both **comparisons** and contrasts are made. Well-chosen evidence is used throughout.

Dickens's **viewpoint** is clearly understood.

A range of different quotations are used to demonstrate different aspects of the writers' views. **Language techniques** are identified correctly with the correct terminology. **The effect on the reader** is clearly discussed.

Overall, the question is answered: the different **perspectives** and experiences are explained. **Quotations** are used throughout and the student correctly identifies the **language methods** used by the writers and their **effect on the reader**.

Paper 2 Question 4 TOP TIPS:

- This question is worth the most marks in Section A, so get on to this question!
- Spend 25 minutes on this question
- Show understanding of the different perspectives (viewpoints/thoughts and feelings) in each text. Don't just look at the ideas in the text, but the perspectives on these ideas
- Explain the similarities and differences in the texts' viewpoints
- Use quotations
- **Remember this is a language question!** Identify language methods used and use the correct terminology. Language methods also includes shifts in tone, narrative perspective and structural features,
- Explain how these methods have an effect on the reader – how do they get across these viewpoints to us? D

Linking words and phrases to indicate differences

Whereas

Unlike

But

However

On the other hand

This contrasts with/in contrast to

Linking words and phrases to indicate similarities

Similar to/similarly

Like

As with the

Both

This compares to

In common with

The exam board recommends this structure:

1. State a perspective/viewpoint in Source A
2. Give a quotation
3. Explain how the language makes that perspective clear to the reader
4. State a different perspective in Source B (similar or different)
5. Give a quotation
6. Explain how the language makes that perspective clear to the reader

Then repeat the structure

Your turn (read the texts on pages 3 - 5):

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 have conveyed their different views about the treatment and experiences of children.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with references to both texts.

[16 marks]

Section B

Question 5

You are being tested on: your ability to

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Sample Question:

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.

‘Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.’

Write a letter to your local newspaper in which you argue for or against this statement. (24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Mark-scheme:**Content**

- Register is convincing and compelling for audience
- Assuredly matched to purpose
- Extensive and ambitious vocabulary with sustained crafting of linguistic devices

Organisation

- Varied and inventive use of structural features
- Writing is compelling, incorporating a range of convincing and complex ideas
- Fluently linked paragraphs with seamlessly integrated discourse markers

Model Answer:

Dear Sir or Madame

I am writing to inform you of a shocking statement made by one of your journalists in the Hexham Courant earlier this week. It was suggested that "Festivals should be banned", insisting that they "encouraged bad behaviour and are disruptive to local communities." I implore that you read my argument intently and hope that you see that the viewpoint put forward by the paper is ridiculous.

First of all, may I make clear that the accusation that festivals and fairs are disruptive is a preposterous; it is evidently a claim from some ill-motivated Scrooge who cannot see the fun people can have and finds such events an inconvenience to yell "Bah humbug!" at. I am fully aware that such fairs and festivals can promote a certain rowdiness from crowds, creating large amounts of noise and somewhat brawling behaviour, but it is nothing to be called disruptive. When the majority of people are living in an area take part in such an occasion, how can their community be disputed? Perhaps the minority should take it upon themselves to accept the fact that this is what a lot of people do for fun, and that maybe, if they gave it a go, they would probably enjoy it too! However, there is just no pleasing some people.

As for community, I would confidently say that festivals and fairs are a way of bringing people together, creating new bonds, friendships memories that are likely to never be forgotten. This is the case with festivals such as Glastonbury or Beverley folk festival, where newly formed communities get the opportunity to meet again after a lack of contact over the year leading from one event to the next. So despite the fact that that neighbouring communities may find such festivals tedious and a scar upon the face of the community's image and perhaps even reputation, they remain a vital part of the society in allowing

The student immediately adopts the **correct tone and formality**. She also immediately addresses the subject matter required: she is **meeting their audience and purpose**.

Paragraphs are used with signposts (such as "First of all") to help guide the reader.

Vocabulary is impressive and appropriate.

The Scrooge reference helps make their point. It is also **lively and amusing**.

Persuasive techniques, such as rhetorical questions, address the reader and guides them towards agreeing with the argument.

Sentences are varied. There are simple, compound and complex sentences with different sentence openings.

people to become involved with something they are interested in, with people having similar interests.

Another point which brings me bewilderment as to how local communities may complain about nearby fairs or festivals is that they help boost the local economy. Put their towns on the map. Give their towns a decent reputation for the exciting opportunities and experiences they can provide. It shocks me that certain people can deter such events when they ultimately help provide for small businesses, restaurants local retailers, consequently helping people with the upkeep of their livelihoods whilst directly fuelling other people's enjoyment. Two birds. One stone.

This I hope provides an insight into why the statement is horrifically false, and how events such as fairs and festivals are the reason some people are able to do something they love, whether that be to take part in a hobby that said fair/festival may provide, or be an indirect aspect of keeping jobs going and helping people earn the money they need. Fairs and festivals are a vital part to our culture, something incredibly British, allowing communities they create to meet every year under cheerful circumstances, bringing friends and possibly even families together. So how can this statement be true in the slightest? I trust that you can understand me perfectly.

A range of different arguments are made, adding detail.

Spelling, punctuation and grammar is consistently strong.

This paragraph ends well with short sentences and a well-known metaphor used effectively.

This concludes with a passionately-argued summary of their views and a plea to the reader to agree.

Overall, a **passionately-argued** article with a **range of excellent points**. It is **well-structured with varied paragraphs, sentences, vocabulary and language techniques**. There is **accurate** spelling, punctuation and grammar.

TOP TIPS:

- Plan! (even if you hate planning!) The question asks you to plan so do it!
 - Planning should not just be a mind map. You need to ensure you plan for structure. How is your writing going to begin, develop and end?
- Meet your audience and purpose: adopt the write tone and formality (not too slangy, for example)
- Your text should build logically and be easy to follow: organise your writing effectively
- Don't refer explicitly to the statement ('I disagree with statement because...'). Use the statement to inspire your own ideas. Have a clear voice
- Check your spelling, grammar and punctuation
- Include a range of sentence (imperatives, interrogatives, exclamations, simple, compound and complex) and paragraph lengths
- Use a range of appropriate and effective vocabulary
- Use a range of effective language techniques
- Use a range of sentences: Spend 45 minutes on this section. You should leave enough time to check your work at the end.

MODEL PLAN:

You might hate planning, but the question asks you to, so plan!

Mind maps can be good or first ideas, but you must think of structure!

Perhaps: how will you order these ideas? At least number your mind map, or perhaps instead list your story/description ideas in bullet points so you know the structure:

1. *Argument – festivals should not be banned*
2. *Festivals create community*
3. *Puts towns on the map – good for business*
4. *Summary – address reader*

Your turn

Section B

5. 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.

‘Young people today are “wrapped in cotton wool”: they are overprotected and have lives which are too easy.’

Write a letter to your local newspaper in which you argue for or against this statement. (24 marks for content and organisation
16 marks for technical accuracy) **[40 marks]**

Appendix

Language Features/Methods:

Language Feature	Explanation:	Example where possible
Adjective	A word that describes a place, person or thing	A <u>successful</u> film.
Adverb	A word which describes how a verb/action is done (these often end in "ly")	He spoke <u>fluently</u> .
Alliteration	The repetition of the same sound at the beginning of words to create an effect	The <u>best bargains</u> available.
Colloquialism	Word or phrase used in everyday conversation rather than formal writing	After school we went to the <u>chippie</u> .
Colons	Introduce a list. They can also introduce examples or explanations	<i>There were many things I admired about him as a player: his skill, his pace, his passing and his ability to make a goal from nowhere.</i>
Compound sentence	Two or more clauses joined by a connective	<i>It was sunny. The birds were singing. These can be joined into one compound sentence:</i> <i><u>It was sunny and the birds were singing.</u></i>
Conjunction	A word or phrase that joins words, phrases, sentences or ideas	<i>However, nevertheless, but also...</i>

Clause	A type of phrase that includes a subject and an active verb	<i>...because he was angry.</i>
Declarative Sentence	A statement	<i>He was hungry.</i>
Discourse Markers	A word or phrase used as an organisational tool to link ideas	<i>Firstly... Secondly... Another point to consider is...</i>
Exclamation	An expression of surprise, strong emotion or pain	<i>"I don't believe it!"</i>
Emotive Language	Words or phrases deliberately used to provoke a specific emotional reaction	<i>She was devastated. Her whole life had collapsed around her.</i>
Ellipsis	A set of three dots showing that a sentence is unfinished. A sentence can also be used in the middle of a sentence (or quotation) to show that some words have been missed out.	<i>I looked out of the window and my mind began to wander. I thought about school, my family, the upcoming holiday... 'James!' I was suddenly brought back to reality by Mrs Jenkins shouting my name.</i>
Explicit	Something stated openly and exactly	<i>Lucy was annoyed.</i>
Implicit	Something implied or suggested	<i>Lucy threw down her school bag ran out and slammed the door.</i>
Infer	When you reach an opinion based on what someone has implied.	
Interpret	When you explain the meaning of something in your own words showing you understand it.	

Interrogative Sentence	A question.	<i>What is your opinion?</i>
Metaphor	A comparison where one thing is said to actually be another	<i>My room is a rubbish tip.</i>
Onomatopoeia	A word that imitates a sound	<i>The <u>crashing</u> of the waves.</i>
Paraphrased	Reworded or explained a different way.	<i>"I was bemused" / The writer is confused.</i>
Group of Three	Listing three things to create a specific effect	<i>It was <u>terrible</u>, <u>appalling</u> and <u>disgraceful</u>.</i>
Personification	When you assign the qualities of a person to something that isn't human or, in some cases, to something that isn't even alive	<i>The Sun was smiling down on us.</i>
Perspective	A way of thinking about something from a particular standpoint, such as a particular time or place	
Preposition	A word used with a noun or pronoun to show place, position, time or means	<i>The bag was <u>underneath</u> the table.</i>
Pronoun	Word used to replace a noun, often to avoid repetition	<i>You, they, he, she...</i>
Punctuation	Marks used to aid the understanding of a piece of writing. Writers can use punctuation imaginatively to create an effect	<i>He was angry – extremely angry – angry and disappointed.</i>

Register	The formality of a text	<i>“Hey, how’s it going?” is in an informal register. “Dear Mr Davis, I am writing to inform you...” is a more formal register</i>
Rhetorical Question	A question that is asked for effect rather than for an answer	<i>Do we have the will to make poverty history?</i>
Semi-colon	Can separate items in a list where the items consist of phrases rather than single words. They are also used to link two main clauses when they are both important or when you want to suggest a connection.	<i>Tomorrow is an important day; I better stay in and revise.</i>
Simile	A comparison where one thing is compared to another, using the words <i>like</i> or <i>as...as...</i>	<i>My room looks like a rubbish tip.</i>
Simple sentence	The most basic form of sentence, consisting of a subject and a verb	<i>He ran.</i>
Style	A way of using language	
Subordinate clause	A clause (a subject and a verb) that gives meaning to a main clause, but does not make sense on its own	<i>My brother, <u>who was staying with us at the time</u>, got locked out of our house by mistake.</i> <i><u>On my way to work</u>, I stopped off to get a coffee.</i>
Summarise	To give the main points of something briefly	

Synonym	Words that mean the same thing or something very similar	<i>Car / Automobile</i>
Syntax	The order and arrangement of words or phrases to create sentences	<i>"I'm going to the gym tomorrow." / Tomorrow, I'm going to the gym." These say the same thing but with different syntax</i>
Synthesise	Produce something that has been blended together from different sources	<i>You do this on Paper 2, Question 2</i>
Tone	Manner of expression that shows a writer's attitude	<i>The text may have an <u>angry</u> or a <u>light-hearted</u> tone, for example.</i>
Topic sentence	The sentence that introduce or summarises the main idea on a paragraph	<i>I believe social media is damaging our society...</i>
Verb	A doing or being word	<i>He <u>ran</u> as fast as he could.</i>

Sources for model answers:

Source A - 21st Century non-fiction Elizabeth Day has been sent to report on the 2005 Glastonbury Festival 1 for a Sunday newspaper.

Are we having fun yet? 5 10 15 20 25 30 35 Anton is standing knee-deep in tea-coloured water. He is covered in a slippery layer of darkbrown mud, like a gleaming otter emerging from a river-bed. The occasional empty bottle of Somerset cider wafts past his legs, carried away by the current. "I mean," he says, with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you find all this?" He sweeps his arm in a grandiose arc, encompassing a scene of neartotal devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave. But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site was - like Anton - to resign oneself to getting very dirty indeed.

Everything else might have been damp, but the crowd remained impressively good-humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms² and making polite chit-chat. The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubriousness to the proceedings by performing in tuxedo³ jackets and glitter.

But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig⁴ is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily. Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.

Source B – 19th Century non-fiction

Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he enjoyed.

The road to Greenwich during the whole of Easter Monday is in a state of perpetual bustle and noise. Cabs, hackney-coaches¹, 'shay' carts², coal-waggons, stages, omnibuses³, donkey-chaises² - all crammed with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants, who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.

The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory⁴, and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring⁵,' and 'Threading my Grandmother's Needle⁵,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal⁶ table, on which are exposed pennyworths of pickled salmon (fennel⁷ included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos⁸, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three

murders and a ghost), a pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.