



GCSE English Language

Paper 2:

Writers' viewpoints and perspectives

Revision booklet

Name: _____

Class: _____

Contents

This booklet will provide students with an opportunity to read and revise unseen fiction for GCSE English Language Paper 2. Activities cover all assessment objectives and looks to develop the necessary skills to answer all the questions on the paper successfully.

Text & Skill	AO	Page
1. <i>‘Tim Peake can be a catalyst for more UK space missions’</i> from ‘The Engineer’ by Andrew Wade	Reading 21 st C Non-Fiction	3
2. <i>‘Tim Peake can be a catalyst for more UK space missions’</i> from ‘The Engineer’ by Andrew Wade - comprehension questions	AO1	4
3. Exploring language in <i>‘Tim Peake can be a catalyst for more UK space missions’</i> from ‘The Engineer’ by Andrew Wade	AO2	6
4. <i>Accounts from the first men on the moon</i>	Reading 20 th C Non-Fiction	7
5. <i>Accounts from the first men on the moon</i> – comprehension questions	AO1	8
6. Comparing texts to synthesise information	AO1	9
7. Comparing writers’ methods	AO3	10
8. Using imagery to create meaning in writing	AO5 & AO6	11
9. Writing a letter	AO5 & AO6	12
10. <i>Twelve years a slave</i> by Solomon Northup	Reading 19 th C Literary Non- Fiction	15
11. <i>Twelve years a slave</i> by Solomon Northup – comprehension questions	AO1	16
12. Exploring language in <i>Twelve years a slave</i> by Solomon Northup	AO2	17
13. <i>An Evil Cradling</i> by Brian Keenan	Reading 20 th C Literary Non-Fiction	19
14. <i>An Evil Cradling</i> by Brian Keenan – comprehension questions	AO1	20
15. Comparing texts to synthesise information	AO1	21
16. Exploring language in <i>An Evil Cradling</i> by Brian Keenan	AO2	22
17. Comparing writers’ methods	AO3	24
18. Using sensory imagery to create meaning in writing	AO5 & AO6	26
19. Writing a speech	AO5 & AO6	27
20. <i>Knowledge organiser for Language Paper 2</i>		30

1. Read through the text on space travel below and then answer the questions that follow.

‘Tim Peake can be a catalyst for more UK space missions’

by Andrew Wade from ‘The Engineer’, an online newspaper

If everything goes according to plan, by this time tomorrow Major Tim Peake will be back on **terra firma** following his six-month mission on board the International Space Station. His return home in the Soyuz capsule will see him travelling at 25 times the speed of sound, surrounded by superheated atmospheric plasma at temperatures touching 2,500°C.

With the capsule already **decelerating**, parachutes will open about 11km above the Earth’s surface to further slow the **descent**, and landing engines will fire to cushion the Soyuz as it crashes into the *Kazakh Steppe*. Such is the force of the collision that **greenhorn** astronauts are warned by their Russian mentors to stop talking before impact so that they don’t bite their tongues off.

As the first ever Briton to visit the ISS (and the first ever ESA astronaut from these isles), Major Peake’s space adventure has been a huge **boon** for both UK aerospace and for wider science and technology awareness across the country. His time on board the station has seen him ‘virtually’ run the London Marathon, remotely control a Mars rover **prototype** on Earth, and chased by Scott Kelly in a gorilla suit as part of the US astronaut’s birthday celebrations. Peake has also carried out more than 250 experiments during his six-month **tenure**.

In January, just a month after arriving on the ISS, Peake became the UK’s first astronaut to conduct a spacewalk. During the historic mission, Kelly commented how great it was to see the Union Jack flag on Peake’s arm as he moved through the blackness around the station’s exterior. Peake himself commented that it was a ‘privilege’ and a ‘proud moment’ to be the bearer of the flag on its first spacewalk.

The exterior work on the ISS was cut short due to a helmet malfunction for US astronaut Tim Kopra, but those images of Peake in space will last forever, and their power to inspire should not be underestimated. Media coverage of his mission has been extensive, and Peake’s **affable** nature and wide-eyed enthusiasm have made for welcome relief at a time when news cycles have been particularly **bleak**. It’s easy to see why the former helicopter pilot was selected from 8,000 applicants to become an ESA astronaut. It now seems important that steps are taken to make sure he is not the UK’s last.

Speaking recently to David Parker, ESA’s Director of Human Spaceflight and Robotic Exploration, I asked him about the possibility of UK involvement in future ISS missions. For the short term at least, it seems a return to space by Peake is the best prospect of seeing the Union Jack back in **orbit**.

‘The opportunities are there for future missions for this group of astronauts,’ said Parker, referring to Peake and his colleagues that were part of the 2009 ESA intake. ‘We probably wouldn’t start a new selection, but that’s not definite. It would be more about taking the maximum experience out of the astronaut group that we have now, who have all proved to be excellent.’

While Peake may be the most likely UK candidate for future ISS missions, the station will not be around forever, and **plans are of course afoot** for exploration beyond its low-earth orbit. NASA’s Orion programme, which ESA has a major hand in via development of the vehicle’s service module, will take astronauts on new **lunar** missions. ESA is also talking to its member states about involvement with the Deep Space Habitat, a station beyond Earth’s orbit that would lay the ground for the next stages of space exploration.

‘Think of a mini space station, but with an electric **propulsion** system that would go towards the Moon,’ Parker explained. ‘We’d use the Orion vehicle to take the astronauts there. You’d assemble a habitation module and a propulsion module in Earth orbit, then start to fly out on **voyages** of exploration into deep space for the first time.’

UK participation in such adventures would be largely dependent on funding, but the prospect of astronauts from these shores being involved is exciting. Tim Peake’s mission has given space exploration and science a massive **shot in the arm**. Let’s hope his success can be the **catalyst** for further investment in UK aerospace, and that someday we might even see the Union Jack in deep space. We wish Major Peake and his fellow astronauts a safe journey back to Earth, and advise him to heed the landing advice of those Russian mentors. He’s going to have a lot of talking to do over the coming weeks.

a) Find the definitions of these words/ phrases and write it down in the space provided:

- i. terra firma: _____
- ii. decelerating: _____
- iii. descent: _____
- iv. greenhorn: _____
- v. boon: _____
- vi. prototype: _____
- vii. tenure: _____
- viii. affable: _____
- ix. bleak: _____
- x. orbit: _____
- xi. plans are afoot: _____
- xii. lunar: _____
- xiii. propulsion: _____
- xiv. voyages: _____
- xv. catalyst: _____

b) Use five words from the list in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the tone of the text? Explain this in one sentence.

e) What is the writer's message? Explain this in one sentence.

f) What is the attitude towards space travel in the text? Explain.

g) Reread the text. Choose four statements which are true:

Statement	True or false?
A. When Major Tim Peake returns he'll be travelling at twenty five times the speed of light.	
B. The Soyuz capsule is expected to land on the Kazakh Steppe.	
C. Tim Peake is the first British astronaut to work for ESA.	
D. He ran the London marathon in a gorilla suit.	
E. He was the first British astronaut to walk in space.	
F. Tim Kopra's helmet was faulty so the spacewalk had to end early.	
G. Tim Peake was selected from eight hundred applicants.	
H. David Parker is an astronaut at ESA.	
I. The Orion programme hopes to send astronauts to Pluto.	

3. Now read the extract again and answer the questions around it.

If everything goes according to plan, by this time tomorrow Major Tim Peake will be back on **terra firma** following his six-month mission on board the International Space Station. His return home in the Soyuz capsule will see him travelling at 25 times the speed of sound, surrounded by superheated atmospheric plasma at temperatures touching 2,500°C.

With the capsule already **decelerating**, parachutes will open about 11km above the Earth's surface to further slow the **descent**, and landing engines will fire to cushion the Soyuz as it crashes into the *Kazakh Steppe*. Such is the force of the collision that **greenhorn** astronauts are warned by their Russian mentors to stop talking before impact so that they don't bite their tongues off.

a) What impression do we get of the return mission from space? Why?

b) How does this image reinforce your argument?

As the first ever Briton to visit the ISS (and the first ever ESA astronaut from these isles), Major Peake's space adventure has been a huge **boon** for both UK aerospace and for wider science and technology awareness across the country. His time on board the station has seen him 'virtually' run the London Marathon, remotely control a Mars rover **prototype** on Earth, and chased by Scott Kelly in a gorilla suit as part of the US astronaut's birthday celebrations. Peake has also carried out more than 250 experiments during his six-month **tenure**.

c) How is Major Tim Peake's visit to the ISS described? Why?

d) What impression do we get of Major Tim Peake? Why?

4. Read through the text on space travel below and then answer the questions that follow.

‘Accounts from the first men on the Moon’

On 21st July 1969, the American astronauts Neil Armstrong and Edwin ‘Buzz’ Aldrin became the first humans to set foot on the surface of the Moon. The following extract is taken from their account of the mission.

NEIL ARMSTRONG: The most dramatic recollections I had were the sights themselves. Of all the spectacular views we had, the most impressive to me was on the way to the Moon, when we flew through its shadow. We were still thousands of miles away, but close enough, so that the Moon almost filled our circular window. It was **eclipsing** the Sun, from our position, and the **corona** of the Sun was visible around the limb of the Moon as a gigantic lens-shaped or saucer-shaped light, stretching out to several lunar **diameters**. It was magnificent, but the Moon was even more so. We were in its shadow, so there was no part of it illuminated by the Sun. It was illuminated only by earthshine. It made the Moon appear blue-grey, and the entire scene looked decidedly three-dimensional.

I was really aware, visually aware, that the Moon was in fact a sphere not a disc. It seemed almost as if it were showing us its roundness, its similarity in shape to our Earth, in a sort of welcome. I was sure it would be a hospitable host. It had been awaiting its first visitors for a long time...

[*After touchdown*] The sky is black, you know. It’s a very dark sky. But it still seemed more like daylight rather than darkness as we looked out the window. It’s a **peculiar** thing, but the surface looked very warm and inviting. It was the sort of situation in which you felt like going out here in nothing but a swimming suit to get a little sun. From the cockpit, the surface seemed to be tan. It’s hard to account for that, because later when I held this material in my hand, it wasn’t tan at all. It was black, grey and so on. It’s some kind of lighting effect, but out the window the surface looks much more light desert sand than black sand...

EDWIN E. ALDRIN [*on the moon*]: The blue colour of my boot has completely disappeared now into this – still don’t know exactly what colour to describe this other than greyish-cocoa colour. It appears to be covering most of the lighter part of my boot...very fine **particles**...

[*Later*] The Moon was a very natural and pleasant environment in which to work. It had many of the advantages of zero gravity, but it was in a sense less lonesome than Zero G, where you always have to pay attention to securing attachment points to give you some means of leverage. In one-sixth gravity, on the Moon, you had a distinct feeling of being somewhere...As we deployed our experiments on the surface we had to **jettison** things like lanyards, retaining fasteners, etc., and some of these we tossed away. The objects would go away with a slow, lazy motion. If anyone tried to throw a baseball back and forth in that atmosphere he would have difficulty, at first, **acclimatizing** himself to that slow, lazy **trajectory**; but I believe he could adapt to it quite readily...

Odour is very subjective, but to me there was a distinct smell to the lunar material – pungent like gunpowder. We carted a fair amount of lunar dust back inside the vehicle with us, either on our suits and boots or on the conveyor system we used to get boxes and equipment back inside. We did notice the odour right away.

a) Find the definitions of these words/ phrases and write it down in the space provided:

- i. eclipsing: _____
- ii. corona: _____
- iii. diameters: _____
- iv. peculiar: _____
- v. particles: _____
- vi. jettison: _____
- vii. acclimatizing: _____
- viii. trajectory: _____

b) Use three words from the list in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the tone of the text? Explain this in one sentence.

e) What is the writer's message? Explain this in one sentence.

f) What is the attitude towards space travel in the text? Explain.

g) Reread the text. Choose four statements which are true:

Statement	True or false?
A. Neil Armstrong and Buzz Aldrin were the first humans to set foot on the Moon.	
B. The Moon was illuminated by earthshine.	
C. Aldrin did not like working on the Moon.	
D. The surface of the Moon is covered in black-like sand.	
E. Objects move at the speed of light in the Moon's atmosphere.	
F. The lunar material smelled strongly of gunpowder.	

6. Comparing texts to synthesise information

a) Re-read the two texts on space travel and complete the grid.

	Source A <i>'Tim Peake can be a catalyst for more UK space missions' from 'The Engineer' by Andrew Wade</i>	Source B Armstrong and Aldrin's account of the Moon landing	Make a clear statement about the connections between the texts
What are some of the attitudes to space travel? <i>Include a quotation for each.</i>			

b) Answer the following exam style question using the information you've put together in the grid above. You only need to write one paragraph:

What are the attitudes to space travel in both sources?
 Use details from both sources to write a summary of the various attitudes.

7. Comparing writers' methods

a) Sort these connectives into either the comparison or contrasting column:

similarly however on the other hand likewise whereas but also

Comparison	Contrast

b) Dig deeper into the ways in which the writers of the two space travel texts have presented their ideas and perspectives on space travel. You can use any relevant ideas from what you've already discovered in other tasks.

	Source A	Source B
	<i>'Tim Peake can be a catalyst for more UK space missions'</i> from 'The Engineer' by Andrew Wade	Armstrong and Aldrin's account of the Moon landing
Ideas and perspective on space travel.		
Quotation (s) to support this idea or perspective.		
Any specific method that is significant in creating this idea/ perspective?		
What layers of meaning are created for the reader? Why? <i>Think big picture as well as finer zoomed in detail.</i> <i>Remember writer's purpose.</i>		

8. Using imagery to create meaning in writing

- a) Rewrite the following descriptions using either a simile, metaphor or personification. You should think of what meaning you'd like to create for the reader before you rewrite the sentences.
E.g. *Tim Peake's mission has put a new focus on space exploration. – Tim Peake's mission is a massive **shot in the arm** for space exploration.*

i. Space exploration is expensive.

ii. Space exploration is dangerous.

iii. Science and technology advances quickly.

iv. There is a big world to discover.

v. Loud screams could be heard.

vi. The heat from the launching rocket's flames could be felt from miles away.

vii. Clouds are gathering above.

viii. Write your own image of a spaceship.

ix. Write your own image that describes planet Earth.

x. Write your own image of the perfect world.

Extension: Rewrite one of your examples and play around with the tone and effect that you want to create to make the description more vivid.

9. Writing an opinion

“Space exploration and research is a waste of time and money.”

Write a letter to the Prime Minister explaining what you think in relation to the statement.

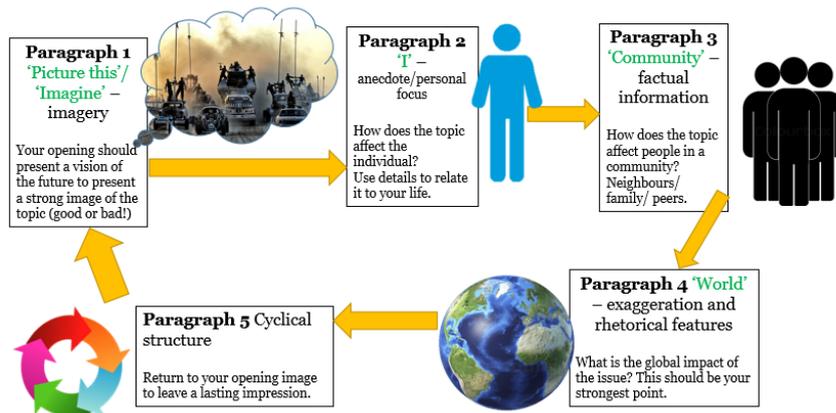
a) List your reasons for and against the statement:

For	Against
<i>E.g. Investing in further scientific exploration of space is a waste of resources.</i>	<i>E.g. ultimately help to stimulate global economies.</i>

b) Planning for writing

The big picture outline:

Paper 2 Q5: whole-text structural features



<p style="text-align: center;">Paragraph 1 'Picture this'</p>	<p style="text-align: center;">Paragraph 2 'I'</p>	<p style="text-align: center;">Paragraph 3 'Community'</p>
<p style="text-align: center;">Paragraph 5 'Conclusion'</p>	<p style="text-align: center;">Paragraph 4 'World'</p>	

10. Read through the text on imprisonment below and then answer the questions that follow.

Twelve years a slave by Solomon Northup

This is an extract from an autobiography by Solomon Northup ('Platt' in the text), a slave, who was kidnapped while living as a free black man in New York State in 1841 and sold into slavery in the south of the United States. In this extract he describes some of his experiences as a slave.

As the sun approached the **meridian** that day it became insufferably warm. Its hot rays scorched the ground. The earth almost blistered the foot that stood upon it.

I was without coat or hat, standing bare-headed, exposed to its burning blaze. Great drops of perspiration rolled down my face, drenching the scanty apparel wherewith I was clothed. Over the fence, a very little way off, the peach trees cast their cool, delicious shadows on the grass. I would gladly have given a long year of service to have been enabled to exchange the heated oven, as it were, wherein I stood, for a seat beneath their branches. But I was yet bound, the rope still dangling from my neck, and standing in the same tracks where Tibeats and his comrades left me. I could not move an inch, so firmly had I been bound. To have been enabled to lean against the weaving house would have been a luxury indeed. But it was far beyond my reach, though distant less than twenty feet. I wanted to lie down, but knew I could not rise again. The ground was so parched and boiling hot I was aware it would but add to the discomfort of my situation. If I could have only moved my position, however slightly, it would have been relief unspeakable. But the hot rays of a southern sun, beating all the long summer day on my bare head, produced not half the suffering I experienced from my aching limbs. My wrists and ankles, and the cords of my legs and arms began to swell, burying the rope that bound them into the swollen flesh.

All day Chapin walked back and forth upon the stoop, but not once approached me. He appeared to be in a state of great uneasiness, looking first towards me, and then up the road, as if expecting some arrival every moment. He did not go to the field, as was his custom. It was evident from his manner that he supposed Tibeats would return with more and better armed assistance, perhaps, to renew the quarrel, and it was equally evident he had prepared his mind to defend my life at whatever hazard. Why he did not relieve me—why he suffered me to remain in agony the whole weary day, I never knew. It was not for want of sympathy, I am certain. Perhaps he wished Ford to see the rope about my neck, and the brutal manner in which I had been bound; perhaps his interference with another's property in he had no legal interest might have been a trespass, which would have subjected him to the penalty of the law. Why Tibeats was all day absent was another mystery I never could divine. He knew well enough that Chapin would not harm him unless he persisted in his design against me.

Lawson told me afterwards, that, as he passed the plantation of John David Cheney, he saw the three, and that they turned and looked after him as he flew by. I think his **supposition** was, that Lawson had been sent out by Overseer Chapin to arouse the neighbouring planters, and to call on them to come to his assistance. He, therefore, undoubtedly, acted on the principle, that 'discretion is the better part of **valour**, and kept away.

But whatever motive may have governed the cowardly and **malignant** tyrant, it is of no importance. There I still stood in the noon-tide sun, groaning with pain. From long before daylight I had not eaten a morsel. I was growing faint from pain, and thirst, and hunger. Once only, in the very hottest portion of the day, Rachel, half fearful she was acting contrary to the overseer's wishes, ventured to me, and held a cup of water to my lips. The humble creature never knew, nor could she comprehend if she had heard them, the blessings I invoked upon her, for that balmy draught. She could only say, 'Oh, Platt, how I do pity you,' and then hastened back to her labours in the kitchen.

Never did the sun move so slowly through the heavens—never did it shower down such **fervent** and fiery rays, as it did that day. At least, so it appeared to me. What my meditations were—the innumerable thoughts that thronged through my distracted brain—I will not attempt to give expression to. Suffice it to say, during the whole long day I came not to the conclusion, even once, that the southern slave, fed, clothed, whipped and protected by his master, is happier than the free coloured citizen of the North. To that conclusion I have never since arrived. There are many, however, even in the Northern States, **benevolent** and well-disposed men, who will pronounce my opinion erroneous, and gravely proceed to substantiate the assertion with an argument. Alas! They have never drunk, as I have, from the bitter cup of slavery.

a) Find the definitions of these words and write it down in the space provided:

- i. meridian: _____
- ii. supposition: _____
- iii. valour: _____
- iv. malignant: _____
- v. fervent: _____
- vi. benevolent: _____

b) Use each word in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____
- vi. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the tone of the text? Explain this in one sentence.

e) What is the writer's message? Explain this in one sentence.

f) What is the topic of each paragraph? Explain in a sentence each using your own words.

Paragraph 1	
Paragraph 2	
Paragraph 3	
Paragraph 4	
Paragraph 5	
Paragraph 6	

12. Exploring language in *Twelve years a slave* by Solomon Northup

a) Word associations. Look at the box of words and phrases from the text. Sort these into the correct column thinking about which word or phrase best relate to each quote in the table:

insufferably warm	remain in agony	the rope about my neck	groaning with pain
heated oven	noon-tide sun	fervent and fiery rays	growing faint from pain
burning blaze	firmly bound	blistered the foot	burying rope into swollen flesh

<i>The sun and heat: ‘the hot rays of a southern sun’</i>	<i>The narrator being tied up tightly: ‘I could not move an inch’</i>
Why?	Why?

b) How do the descriptions of the setting (the words in the sun) support the narrator’s situation (the words in the rope)?

c) How do the phrases in the rope, combined with a first person narrative, affect the reader?

d) The narrator uses **contrast** in the text.

i. Identify the contrasting description of the setting in the first paragraph and explain its impact on the reader.

ii. Identify the contrasting position he yearns for, in the first paragraph and explain its impact on the reader.

Perhaps he wished Ford to see the rope about my neck, and the brutal manner in which I had been bound; perhaps his interference with another's **property** in he had no legal interest might have been a **trespass**, which would have subjected him to the penalty of the **law**.

e) In what context would you normally see the three highlighted words?

g) What is the 'trespass' Chapin will not carry out?

f) Who or what is the property? How do you react to this idea?

h) What is impact of using these words to describe a person?

i) How do you feel about the narrator's situation? Explain in detail.

Words you might include: *sympathetic, empathetic, curious, distressed.*

j) Using the senses. Find an example of the way the writer uses each sense to enable the reader to understand how uncomfortable and dangerous his situation is, and analyse the language used.

Touch	e.g. 'burying the rope that bound them into the swollen flesh' – The writer describes in specific detail his painful physical symptoms.
Smell	
Taste	
Sight	
Sound	

13. Read through the text on imprisonment below and then answer the questions that follow.

‘An Evil Cradling’ by Brian Keenan

This is an extract from Brian Keenan’s autobiographical book *An Evil Cradling* based on his experiences as a hostage in Beirut. Here, he describes his cell and how it feels to be held prisoner.

I had, of course, like all of us, seen prison cells. We have all seen films about prisoners, or read books about prison life. Some of the great stories of escape and imprisonment are part of our history. It seems much of our culture is laden with these stories. But when I think back to that cell, I know that nothing that I had seen before could compare with that most **dismal** of places. I will describe it briefly to you, that you may see it for yourself.

It was built very **shoddily** of rough-cut concrete blocks **haphazardly** put together and joined by **crude** slapdash cement work. Inside, and only on the inside, the walls were plastered over with that same dull grey cement. There was no paint. There was no colour, just the constant **monotony** of rough grey concrete. The cell was six feet long and four feet wide. I could stand up and touch those walls with my outstretched hands and walk those six feet in no more than four paces. On the floor was a foam mattress. With the mattress laid out I had a pacing stage of little more than a foot’s width.

In one corner there was a bottle of water which I **replenished** daily when I went to the toilet, and in another corner was a bottle for urine, which I took with me to empty. There was also a plastic cup in which I kept a much abused and broken toothbrush. On the mattress was an old, ragged, filthy cover. It had originally been a curtain. There was one blanket which I never used, due to the heat, the filth and the heavy smell, stale and almost **putrid**, of the last person who had slept there. The cell had no windows. A sheet steel door was padlocked every day, sounding like a thump on the head to remind me where I was. At the head of the mattress I kept my briefcase with my school text books. Behind the briefcase I hid my shoes. I was forever afraid that I would lose those shoes. If I did, I felt it would be a sure sign that I would never leave the cell. I was insistent that they should not have them. They had taken everything else by now, but the shoes I guarded with jealous and vicious determination. The foolish things one clings to. A pair of cheap shoes off a street trader’s stall! Since the day they had given me *Time* and *Newsweek* I also treasured these magazines. Initially to read, reread and look at the pictures and read again. But later they served a more needy purpose.

I’m back from my daily **ablutions**. I hear the padlock slam behind me and I lift the towel which has draped my head from my face. I look at the food on the floor. The round of Arab bread, a boiled egg, the jam I will not eat, the slice or two of processed cheese and perhaps some humus. Every day I look to see if it will change, if there will be some new **morsel** of food that will make this day different from all the other days, but there is no change. This day is the same as all the days in the past and as all the days to come. It will always be the same food sitting on the floor in the same place.

I set down my plastic bottle of drinking water and the other empty bottle. From bottle to bottle, through me, this fluid will daily run. I set the urine bottle at the far corner away from the food. This I put in a plastic bag to keep fresh. In this heat the bread rapidly turns stale and hard. It is like eating cardboard. I pace my four paces backwards and forwards, slowly feeling my mind empty, wondering where it will go today. Will I go with it or will I try to hold it back, like a father and an unruly child? There is a greasy patch on the wall where I lay my head. Like a dog I sniff it.

a) Find the definitions of these words and write it down in the space provided:

- i. dismal: _____
- ii. shoddily: _____
- iii. haphazardly: _____
- iv. crude: _____
- v. monotony: _____
- vi. replenished: _____
- vii. putrid: _____
- viii. ablutions: _____
- ix. morsel: _____

b) Use at least five words from the list in a sentence of your own to show you understand what the word means.

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

c) What is the extract about? Summarise it in one sentence.

d) What is the tone of the text? Explain this in one sentence.

e) What is the writer's message? Explain this in one sentence.

f) What is the topic of each paragraph? Explain in a sentence each using your own words.

Paragraph 1	
Paragraph 2	
Paragraph 3	
Paragraph 4	
Paragraph 5	
Paragraph 6	

15. Comparing texts to synthesise information

a) Re-read the two texts on imprisonment and complete the grid. You can use any of the information you've already covered up to this stage.

	Source A <i>Twelve Years a Slave</i>	Source B <i>An Evil Cradling</i>	Make a clear statement about the connections between the texts
What are some of the different conditions experienced by both prisoners?			
Include a quotation for each.			

b) Answer the following exam style question using the information you've put together in the grid above. You only need to write one paragraph:

Although both harsh, what are some of the differences in the conditions experienced by the prisoners in each text?

Use details from both sources to write a summary of the various attitudes.

16. Exploring language in *An Evil Cradling* by Brian Keenan

a) Fill in the table with the words/ phrases from the text to show how Keenan describes his cell as ...:

Badly built	Boring	Small

b) The second paragraph describes the poor quality, harshness and small size of the cell that Brian Keenan was held in. This sentence includes a **metaphor** and *extra detail*:

‘I had a **pacing stage** of *little more than a foot’s width*’

What do you think he means by this? What is the impact on the reader?

c) Keenan describes the sound of the cell door being locked every day, using a **simile**.

‘sounding **like a thump on the head**’

What do you think he means by this? What is the impact on the reader?

d) Keenan uses a short sentence to talk about his prized possessions.

‘Behind the briefcase I hid my shoes.’

What does this imply about the briefcase and the shoes? What is the impact on the reader?

e) Explore how Keenan uses all the senses to create a vivid description of his cell. Find the adjectives, adverbs and any other details that describe his cell in terms of sight, sound, touch, smell – and absence of these.

Sight	Sound	Touch	Smell	Absences
<p>What does Keenan say about how the cell was built which affects how it looks?</p>	<p>What does Keenan say about the sound of the door being locked every day?</p>	<p>What do you think the walls felt like to touch – what is the texture of cement like?</p>	<p>How does Keenan describe the blanket he never uses?</p>	<p>What things does Keenan say the cell doesn't have?</p>
<p>How does he describe the cover on his bed?</p>	<p>Does he mention any other sounds? Why?</p>	<p>What does Keenan say about the temperature in the cell?</p>	<p>How would he get fresh air in his cell?</p>	<p>How would these absences affect the senses?</p>
<p>What is the impact of this on the reader?</p>	<p>What is the impact of this on the reader?</p>	<p>What is the impact of this on the reader?</p>	<p>What is the impact of this on the reader?</p>	<p>What is the impact of this on the reader?</p>

18. Using sensory imagery to create meaning in writing

a) Rewrite the following sentences using sensory imagery to make the descriptions more vivid. You should think of what effect you'd like to create for the reader before you rewrite the sentences.

E.g. *'The earth almost blistered the foot that stood upon it.'*

i. Loud screams were heard.

ii. Panic filled her face.

iii. A strong smell filled the air.

iv. Terror was seen all around.

v. A bright light filled my eyes.

vi. He was shackled to the wall of a dark room.

vii. It felt like relief would never come.

viii. Write you own sentence using sensory imagery to create a feeling of freedom.

ix. Write your own sentence using sensory imagery to create a feeling of fear.

x. Imagine someone or something lives in captivity. Write a sensory image to describe their experience.

Extension: Rewrite one of your examples to create a more emphatic tone.

19. Writing a speech

“Terrorists should be treated as prisoners of war.”

Write a speech arguing your point of view in relation to the statement.

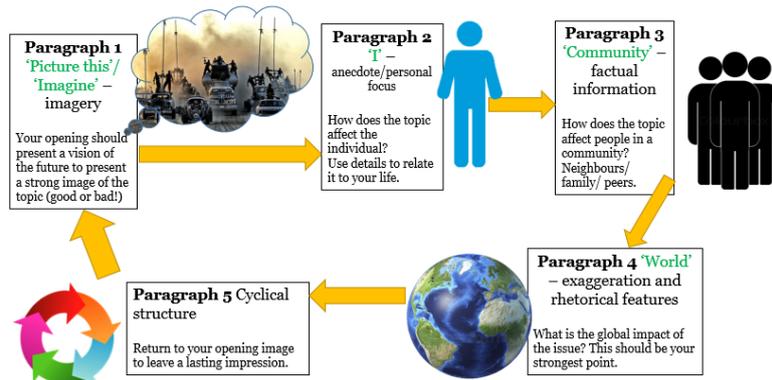
a) List your reasons for and against the statement:

For	Against
<i>E.g. Terrorists treat others inhumanely so why should they be allowed a basic level of humanity?</i>	<i>E.g. We have a moral duty to respect a basic level of humanity.</i>

b) Planning for writing

The big picture outline:

Paper 2 Q5: whole-text structural features



<p>Paragraph 1 'Setting'</p>	<p>Paragraph 2 'Someone'</p>	<p>Paragraph 3 'Something'</p>
<p>Paragraph 5 'Conclusion'</p>	<p>Paragraph 4 'Solution'</p>	

EXAM RUBRIC

1. The exam is one hour 45 minutes long
2. It is split into two sections – the first section is reading and the second section is writing
3. The reading section has four questions that gradually get harder.
4. The writing section has a task linked to the sources where you will be asked to write with a viewpoint.
5. Each section is worth 40 marks.
6. This paper makes up 50% of my overall GCSE English Language grade.

READING SECTION OVERVIEW

1. I will be given two extracts from non-fiction texts from the 19th and 20th or 21st Centuries.
2. The passages will be around 50-60 lines long and I need to read them extremely carefully.
3. Sometimes, a glossary of unusual words will be provided for me, but this won't always be the case
4. The questions get *gradually harder*
5. Question 1 tests my ability to pick out information from a text
6. Question 2 tests my ability to select information from two texts and infer the differences between them.
7. Question 3 tests my ability to analyse the writer's language choices, use of literary features and use of sentence types and structures.
8. Question 4 tests my ability to compare writers' methods in two texts, looking at language and structural features and the effects they create.

QUESTION 1

How well can I pick out information?

WORTH 4 MARKS

1. Read the question carefully and look for what it asks you about only
2. Read the section that the question asks you to and take answers from there only
3. Tick the sentences that are **true**.

QUESTION 2

How well can I select information from two texts and infer the differences between them?

WORTH 8 MARKS

1. Read the question carefully and look for what it asks you about only
2. Pick out several key details from each text that could help you to answer the question.
3. Write two quick lists of the details you have found, identify the common details in both texts, and make a note of the differences between them.

QUESTION 4 Continued

3. You will be asked to compare attitudes – this means you need to identify how each writer feels about the topic they are discussing, and whether these feelings stay the same or change over the course of each text.
4. You will need to consider the influence of each writer's time period on their attitudes.

Key Methods you could discuss:

5. You are awarded marks not for how many things you pick out but how well you explain the differences between each text.
6. Aim to discuss approximately 3 differences between the texts.

Structure:

- Name the detail that you are looking at in each text (e.g. atmosphere, environment, emotions, etc.)
- Give a quote from text 1 and explain what it shows.
- Give a quote from text 2 and explain what it shows.
- Synthesise the differences between them.

QUESTION 3

How well can I analyse words, phrases, literary features and sentence types?

WORTH 8 MARKS

1. Read the question carefully and look for what it asks you about only
2. Read the section that the question asks you to and take answers from there only
3. Pick out several key features of the writing that you think are interesting.
4. You are awarded marks not for how many things you pick out but how well you comment, explain and analyse their effect.
5. You should use the PEA structure carefully ensuring quotations are part of a sentence (embedded).

What to look out for:

- ★ Language that creates an atmosphere
- ★ Language that gives us an impression of a character, situation or place
- ★ Language that changes the mood or tone in the writing
- ★ Language patterns or motifs (see below)
- ★ Anything interesting that stands out

Key Word and Phrase Types:

1. **Nouns** – words for a person place or thing
 2. **Adjectives** – words that describe a noun
 3. **Adverbs** – words that explain **how** something happens
 4. **Descriptive Verbs** – a doing or being word that can be made more specific e.g. *sprint* rather than simply *run*
 5. **Onomatopoeia** – words that sound and are spelt like the word they represent e.g. bang, zoom
 6. **Alliteration** – a repeated consonant sound, often at the start of words. *The tall trees towered over the children.*
5. You need to employ the devices and methods listed in the organiser for questions 3 and 4 to add interest and ambition to your writing.

Possible text types:

- **Letter** – address, date, Dear sir/madam, Yours sincerely
- **Article** – headline, subheadings, introductory paragraph, clear sequenced paragraphs

7. **Assonance** – a repeated vowel sound in a sentence
8. **Sibilance** – a repeated 's' sound in a sentence
9. **Colloquialisms / Slang** – words that are not standard English but particular to groups or communities e.g. 'bruv', 'yo', 'hey'
10. **Phonetic spellings** – when a word is spelt how it is *said* rather than how it appears in the dictionary.

Key Literary Features:

1. **Simile** – comparing something using like or as
2. **Metaphor** – saying something is something else
3. **Personification** – giving an object human qualities
4. **Pathetic Fallacy** – when the weather or atmosphere mirrors the emotions of a character or situation
5. **Antithesis** – Opposites – cold / hot, fast / slow
6. **Repetition** – when a writer purposefully repeats a word or phrase.
7. **Motif** – When a writer uses the same idea or comparison throughout a text. E.g. a writer describing a classroom might compare everything in it to a jungle.

Key Sentence Forms

1. **Minor Sentences** – a very short one or two word sentence. He stopped. Bang. These are often used in succession to build tension.
2. **Simple Sentence** – sentences that contain just one idea and are therefore short. Again, like minor sentences, these can be used to create tension or suspense.
3. **Compound sentences** – two simple sentences put together with a connective, semi-colon or dash.
4. **Complex Sentences** – a sentence that has one or more main clauses but, crucially, also has a subordinate clause

Useful phrases:

- 'The writer's choice here...'
- 'The use of this implies...'
- 'This might make a reader think / feel...'
- 'Notice how...'
- 'This gives the extract a feeling of...'

QUESTION 4

How well can I compare how writers use different methods to convey attitudes?

WORTH 20 MARKS

1. Read the question carefully and look for what it asks you about only.
2. You will need to look at ideas expressed by writers across the whole of both texts.

COMMAND WORDS IN THE EXAM

- ★ **Advise** – Offer suggestions about the best course of action
- ★ **Analyse** – Separate information into components and identify their characteristics.
- ★ **Argue** – Present a reasoned case.

<ol style="list-style-type: none"> Imagery (similes, metaphors, hyperbole, etc.) Persuasive (AFOREST) devices – anecdotes, facts, opinions, rhetorical questions, emotive language, statistics, triplets) Symbolism – a repeated image to represent a theme Narrative mode – personal address vs. third person Sentence types – are they used for effect? Tone – does the writer sound formal or informal, calm or impassioned, humorous or serious? Context – does the writer use contemporary references or draw on traditional Victorian values? Text type – is the form designed to appeal to the public or is it a private text – how does this affect the reader response? <p>Structure:</p> <ul style="list-style-type: none"> Identify one difference between ideas or perspectives Give a quote from each text to support your point Analyse the writer's methods used in each quote Compare how each quote affects and influences the reader differently through the use of these methods Briefly summarise your overall opinion at the end <p>Make sure you:</p> <ul style="list-style-type: none"> Start each paragraph using a topic sentence Use the short focused quotations from the texts Explain your ideas in lots of detail Zoom in on key words and phrases from your quotes Clearly identify the writer's method used. Compare the different effects on the reader 	<ul style="list-style-type: none"> Text for a Leaflet – title, organisational devices (e.g. subheadings), bullet points, clear sequenced paragraphs Speech – address to an audience, clear sequenced paragraphs, direct address, clear sign off Essay – effective introduction and conclusion, clear sequenced paragraphs <p>Purposes for writing:</p> <ul style="list-style-type: none"> Explain – explain what you think about... Argue – argue the case for/against the statement that... Persuade – persuade the writer of the statement that... Instruct/Advise – Advise the reader of the best way to... <p>Content (24 marks):</p> <ul style="list-style-type: none"> Start your writing off in an interesting and attention grabbing way End interestingly too, ensuring you leave your reader with something to think about or wanting to read on / more You use paragraphs Use a range of ambitious structure and sentence forms Use punctuation for effect Consider your reader – how can you ensure they will agree with your viewpoint? How can you make your writing stand out and be different from everyone else? Write in detail Describe and explain your ideas and viewpoint in depth <p>Technical Accuracy (16 marks):</p> <p>You need to be confident in the following areas of technical accuracy:</p> <ul style="list-style-type: none"> Your use of standard English and correct grammar A range of punctuation including full stops, question marks, exclamation marks, apostrophes, commas, colons, semi-colons, dashes and brackets. Accurate spelling A wide range of sophisticated vocabulary 	<ul style="list-style-type: none"> Assess – Make an informed judgement. Comment - Present an informed opinion. Criticise - Assess worth against explicit expectations. Debate - Present different perspectives on an issue. Describe - Give an account of. Discuss - Present key points. Evaluate - State how you react when reading the text as in 'Evaluate the effects the descriptions have on you'. Examine - Investigate closely. Explain - Give reasons. How does the writer's use of language achieve an effect? Describe how writers use language to achieve effects/impact (words/phrases/ language features/ language techniques/ sentence forms). Illustrate - Present clarifying examples. Infer – draw conclusions from evidence that are not obviously stated in the text Persuade – cause your reader to agree with you Summarise - Present principal points without detail. Support - Use quotations/ textual references to evidence your response. What do you understand- Retrieve and interpret information from a text/s. Writer's methods – the techniques a writer uses to influence the reader (these could be language or structural)
<p>WRITING SECTION</p> <p>WORTH 40 MARKS</p> <ol style="list-style-type: none"> The writing section is worth half of the marks on the paper You are awarded 24 marks for content and organisation and 16 marks for technical accuracy. This latter mark means 20% of the paper is about how well you write. You are given a task that is linked thematically to the text you read in some way. You will always be given a statement that you can agree or disagree with in your response 		

NOTES:

