



Parental Workshop 1: GCSE English Language

Supervising revising at home and helping your teenager prepare for the GCSE English exams can be a minefield for parents and carers. This booklet will provide information for parents alongside practical guidance on the following:

- what revision should look like.
- what poor study patterns to look out for.
- how to revise for extended writing pieces
- what the exams are about – advice for parents
- what the paper entails - questions, marks, timings and resilience.
- what a grade 5+ looks like.



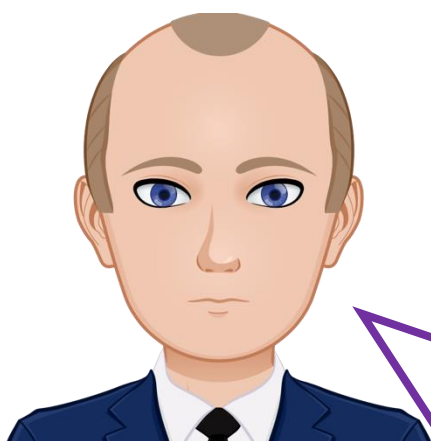
English Language Paper 1

Frequently Asked Questions:

What's this paper on?	<i>Reading and writing fiction</i>
How many marks are there?	<i>80 marks in total</i>
How long is the exam?	<i>1 hour 45 minutes</i>
How much of the GCSE is this exam worth?	<i>Exactly half!</i>
When is the exam?	<i>Tuesday, 04 June 2019 (in the morning)</i>

Quick Overview:

Question	What's it on?	Marks	Timing
Reading the text			(Up to) 10 mins
1	Picking out details	4 marks	(Up to) 5 mins
2	Analysing the language	8 marks	10 mins
3	Analysing the structure	8 marks	10 mins
4	Evaluating a perspective	20 marks	25 mins
5	Writing creatively	40 marks	45 mins • 10 mins planning • 20 mins writing • 5 mins checking



Top advice from the experts:

TIP 1: When you're reading, do annotate for anything that leaps out at you, even if you don't end up using it

TIP 2: If you struggle to remember timings, just round up to the nearest 5 minutes from the marks... so 4 marks = 5 minutes, 8 marks = 10 minutes... and so on!

TIP 3: Q1 is pretty straightforward, so you can always do this as you're reading and save a few minutes!

TIP 4: Do the questions in order... the difficulty builds, and you can use ideas from Q1-3 to help you with Q4, and from Q1-4 to help with Q5.

Section A: Reading

Question 1

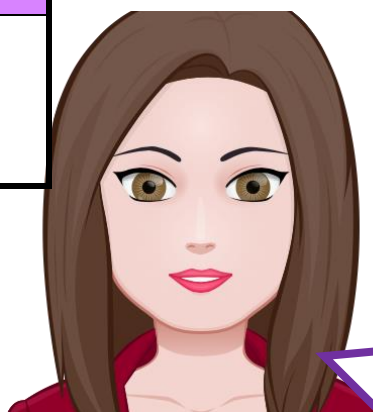
Frequently Asked Questions:

How many marks are there?	4
How long have I got on this question?	Up to 5 minutes
What's the examiner looking for?	<i>This question assesses how well you can pick out relevant bits of information in a clear and concise way.</i>

Question 1 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question • Rule off the correct part of the text (usually the first paragraph / few lines) • Underline or highlight the key focus in the question • Pick out FOUR details from the section of text that match the question • Write them in the space provided in sentences, ensuring the meaning and relevance are clear. 	<ul style="list-style-type: none"> • Details from the text
Serving Suggestion:	For example:
1. [<i>Insert the focus of the question/Pronoun</i>] is...	1. The garden is 300m long.
2. [<i>Insert the focus of the question/Pronoun</i>] is...	2. The garden contains roses and tulips.
3. [<i>Insert the focus of the question/Pronoun</i>] is...	3. It is positioned behind the house.
4. [<i>Insert the focus of the question/Pronoun</i>] is...	4. It has a large lawn in the centre.

Store Cupboard:

- It is
- She is
- He is
- They are



Top advice from the experts:

TIP 1: You CAN quote from the text OR paraphrase. Close paraphrase is probably the best.

TIP 2: There's NO NEED to infer or analyse for this question, so don't!

TIP 3: You're not marked on the quality of your writing for this question, but you MUST make sure that your meaning is clear.

TIP 4: You CAN complete this question as you read the text, if you're feeling confident.

Question 2

Frequently Asked Questions:

How many marks are there?	8
How long have I got on this question?	Up to 10 minutes
What's the examiner looking for?	This question assesses how well you can pick out choices the writer has made about language and explain the effect they have.

Question 2 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question • No need to 'rule off' – the extract is printed with the question. • Underline or highlight the key focus in the question. • Read through the extract provided, annotating as you go. Look for three interesting WORDS/PHRASES, and/or FEATURES (and SENTENCE FORMS, if useful). • Write THREE paragraphs with one feature in each, including the evidence and the effect. 	<ul style="list-style-type: none"> • Three examples of author's language choices • Quotations to back up the points • Technical vocabulary (useful, not necessarily essential) • Effect clearly identified • Words to show that you're inferring: <i>suggest, imply, infer, connote, convey</i>
Serving Suggestion:	
i	The writer uses [name of feature] in the line [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] that [why the word has been used]. The writer uses this [feature] to [show/suggest/imply/convey] [overall effect / link to purpose, topic and/or themes].
ii	The writer also uses [name of feature] in the line [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] that [why the word has been used]. The writer uses this [feature] to [show/suggest/imply/convey] [overall effect / link to purpose, topic and/or themes].
iii	In addition, the writer uses [name of feature] in the line [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] that [why the word has been used]. The writer uses this [feature] to [show/suggest/imply/convey] [overall effect / link to purpose, topic and/or themes].

Store Cupboard:

- Image/Imagery: metaphor, simile, personification
- Sound effect: alliteration, sibilance, rhyme, onomatopoeia
- Exaggeration / hyperbole
- Contrast / Juxtaposition
- Word: noun, verb, adjective, adverb, pronoun
- Semantic field
- Infer, imply, connote, suggest
- Triplet / Rule of Three, Rhetorical Question

Top advice from the experts:

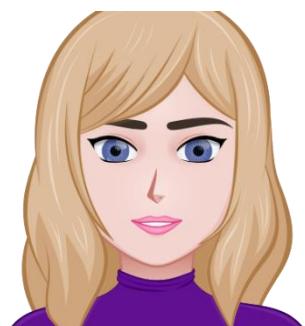
- TIP 1:** There are features that almost always appear: images, semantic fields, exaggeration (hyperbole), contrasts (juxtapositions). Watch out for these! If in doubt, words and their connotations are ALWAYS safe – just think about synonyms to help you!
- TIP 2:** If you pick out a feature before zooming in on a word, you're covering TWO bullet points in one paragraph.
- TIP 3:** Sound features such as alliteration and onomatopoeia are great, but you need to pin down the SPECIFIC effect at that point in the text.
- TIP 4:** Technical vocabulary is fairly dust – a little is good, but examiners too much gets in

Question 3

Frequently Asked Questions:

How many marks are there?	8
How long have I got on this question?	Up to 10 minutes
What's the examiner looking for?	<i>This question assesses how well you can pick out choices the writer has made about structure (the order of things) and explain the effect they have.</i>

Question 3 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question • No need to 'rule off' – this question is about the WHOLE text! • Underline or highlight the key focus in the question. • Read through the extract provided, annotating as you go. Look for three points you can make about structure: one from the beginning, a shift or change, and one from the end or towards the end. • Write THREE paragraphs with one structure point in each, including the reference and effect. 	<ul style="list-style-type: none"> • Three structural points: one from the beginning, a shift or change, and one from (towards) the end. • References to back up the points (these CAN be quotations, but don't have to) • Technical vocabulary (useful, not necessarily essential) • Effect clearly identified • Words to show that you're inferring: <i>suggest, imply, infer, connote, convey</i>
Serving Suggestion:	
Overview	The writer has [effectively / successfully] structured the text [brief overview of structure] in order to [brief summary of effect linked to topic / theme] .
1.	At the beginning of the text , the writer uses [structural feature / technique] in line(s) [evidence] . The effect of this is to [explain direct effect] , linked to [brief overview of how things then change] .
2.	Later in the text , there is a [shift / change] of [time / topic / place / perspective] in [line/paragraph number] when [what the shift is/evidence] . The effect of this is to [explain the effect] , giving the reader the sense that [link to opening/overview/ end] .
EITHER 3a.	At the end of the text , the writer uses [structural feature/technique] in line(s) [evidence] . The effect of this is to [explain direct effect] . The writer uses this to [link to opening and earlier shift] so that the whole text [explain whole-text effect] .
OR 3b.	Throughout the text , there is a [thread/pattern] created by [structural feature(s)] , such as in [evidence] . The effect of this is to [explain direct effect] linked to the idea that [link to theme of the text] .



Top advice from the experts:

- TIP 1:** Stick to the 'beginning, middle, end structure' – it works.
- TIP 2:** The question doesn't really change on this one, so you basically know it in advance!
- TIP 3:** It's useful to think about where the extract happens in the text. Is it the start of a short story? A chapter of a novel?
- TIP 4:** You don't need lots of technical terminology: it's what happens, when and why that's key. Focus on effect!
- TIP 5:** Paragraphing is an easy way to spot when something has changed.
- TIP 6:** There are predictable things that often come up: setting at the start, a zoom in or out, a hook or question, introduction of a second character (and dialogue), a shift/twist/change, a circular reference. The effect of this is also more or less predictable, so you can practise a bit in advance!

Question 4

Frequently Asked Questions:

How many marks are there?	20
How long have I got on this question?	About 25 minutes
What's the examiner looking for?	<i>This question is basically all the skills in one: you need to evaluate the statement in relation to the text including ideas, evidence and some analysis.</i>

Question 4 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question. • Rule off / box off the right section of the extract. • Underline or highlight the key focus. • Read through the section of the extract, annotating as you go. Look for links to the statement and interesting language features. • Decide the extent to which you agree / disagree. • Choose the four-five best ideas from the options. • Give a quick overview (do you agree / disagree?) • Write four to five paragraphs. In each, include inference and evaluation, mention writer and reader, and include a technical feature. 	<ul style="list-style-type: none"> • A clear overview of your response • Clear points (partially) agreeing or disagreeing with the statement. • Evidence to back up your points (these will USUALLY be quotations) • Analysis of the quotations with... • Technical vocabulary (useful, not essential) • Effect clearly identified • Words and phrases to show that you're evaluating: partially, completely, mostly • Words to show that you're inferring: suggest, imply, infer, connote, convey
Serving Suggestion:	
Overview	<u>[To an extent, / In large part, / In a broad sense,]</u> I [agree/disagree] with the statement because [briefly explain why you agree / disagree].
1.	One reason to [agree/disagree] is that the writer [reason to agree / disagree]. This is evident in the text where it says [evidence], suggesting that [inference]. The use of [feature] gives the impression that [effect], with the [word class] [zoomed word] in particular conveying a sense that [effect]. The writer clearly intends the reader to [think/feel] that [effect on reader].
2.	The writer also seems to suggest that [reason to agree / disagree]. The reference to [evidence], suggests that [inference], with the use of [feature] conveying that [effect]. The writer's intention is perhaps for the reader to [think/feel] that [effect on reader].
3a.	A further reason to [agree/disagree] is that the writer [reason to agree / disagree]. This is evident in the text where it says [evidence], suggesting that [inference]. The use of [feature] gives the impression that [effect], with the [word class] [zoomed word] in particular conveying a sense that [effect].
3b.	However, the writer can also be seen as suggesting that [alternative / opposite view]. This is evident in the text where it says [evidence], suggesting that [inference]. The use of [feature] gives the impression that [effect], with the [word class] [zoomed word] in particular conveying a sense that [effect].
4.	As a final point, the writer also seems to suggest that [reason to agree / disagree]. The reference to [evidence], suggests that [inference], with the use of [feature] conveying that [effect of feature]. The writer's intention is perhaps for the reader to [think/feel] that [effect on reader], which [links to / supports / disagrees with] with the statement since [link back to provocative statement].

Section B: Writing

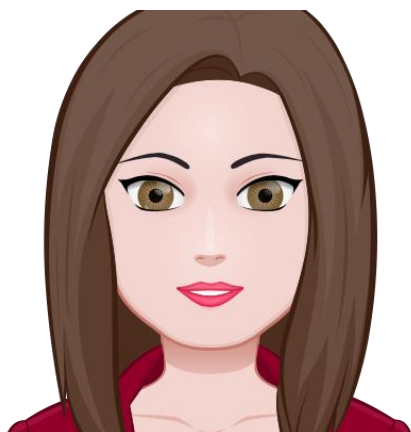
Question 5

Frequently Asked Questions:

How many marks are there?	40
That's a lot of marks – what're they for?	<i>It is – it's half the marks on the paper, and a quarter of your whole GCSE. 24 marks are for AO5, made up of 12 marks are for AO5i (content) and 12 marks for AO5ii (structure and organisation). 16 marks are for AO6 (technical variety and accuracy)</i>
How long have I got on this question?	45 minutes
...that's a long time...	<i>Yes, you'll want to spend 5-10 minutes planning, 30-35 minutes writing, and 5 minutes checking at the end.</i>
What's the examiner looking for?	<i>The examiner is looking for an imaginative, creative, descriptive piece of writing, with the majority of marks awarded for how varied, effective and accurate the language and structure are.</i>

Question 5 Recipe Card (1)		
Instructions:		Key ingredients:
<ul style="list-style-type: none"> • Read the question. • Underline or highlight the key focus. • Spend 5-10 minutes planning your response • Follow the structure: <ul style="list-style-type: none"> • Paragraph 1: Describe an overview of the setting • Paragraph 2: Zoom in on a key character or detail • Paragraph 3: Zoom in on another key character or detail • Paragraph 4: Use a 1-sentence paragraph to change the mood • Paragraph 5: Describe the impact of the mood changer • Paragraph 6: Describe an overview of the setting again using phrases from the start 		<ul style="list-style-type: none"> • Level of formality and tone that fits the audience • Clear matching of answer to the purpose • Range of vocabulary, with some ambitious choices • Conscious, crafted use of linguistic devices • Use of structural features / structural choices • Writing that's engaging for the audience • A range of connected ideas • Coherent paragraphs (with integrated discourse markers) • Accurate sentence construction and marking • Range of accurately used punctuation • Range of sentence forms for effect • Consistent use of Standard English • Control of grammatical structures • Accurate spelling (including ambitious vocabulary)
Serving Suggestion:		
P1	Describe an overview of the setting	<ul style="list-style-type: none"> • If outside... start with the sky and then move downwards. • If inside... start with a sound.
P2	Zoom in on a key character or detail	<ul style="list-style-type: none"> • Try to include metaphors or similes, adjectives, adverbials and lists / triplets. • If character... use pre-prepared character section. Zoom backwards (their past?) and zoom forwards (their future?) • If detail... rely on the five senses AND think about what the detail means / represents. Why is it significant?
P3	Zoom in on a key character or detail	

P4	1 sentence paragraph... change the mood	<ul style="list-style-type: none"> • Use a semi-colon, be dramatic. • Keep the sentence short and declarative. • The mood changer can be an event, the weather, a character, a sound...
P5	Describe the impact of the mood changer.	<ul style="list-style-type: none"> • Show a contrast to paragraphs 2 and 3. Use a contrasting semantic field! Use a metaphor or simile. • Keep linking in the five senses.
P6	Describe an overview of the setting again using phrases from the start.	<ul style="list-style-type: none"> • Stand back and zoom out. • If the setting's the same, have things coming full circle • If the setting's different / changed, describe the impact of the event and change



Top advice from the experts:

TIP 1: Using a running metaphor really works - for example, an ongoing battle between darkness and light can be an easy way to give the piece cohesion and to introduce some interesting and varied vocabulary.

TIP 2: Don't forget that the image is simply a springboard - you can add things, move around and beyond it as needed.

TIP 3: Introducing some dialogue at one point is a really easy and effective way to vary the tone and pace, and to show the examiner how confident you are with the range of punctuation.

TIP 4: You'll almost certainly be able to link in some description of the weather, so it can be useful to pre-prepare a polished section on this!

Top advice from the experts:

TIP 1: Using a circular / cyclical structure can be really effective, and makes it much easier to think about the structure of the piece as a whole.

TIP 2: Short/long can be a useful tip in terms of both sentences and paragraphs. Short paragraphs are particularly effective at the beginning, in the middle (to signal a shift) and at the end.

TIP 3: For descriptive writing, your five senses are the most important tool for helping your audience to imagine what you're trying to describe.

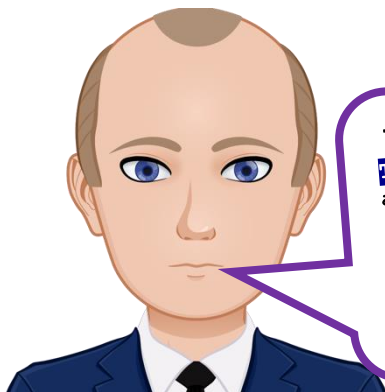
TIP 4: You're definitely going to be able to fit a character or characters into your piece, so it's useful to practise or prepare a description of a character and to have some ideas about what they're like. It can also be useful to have a section of dialogue ready for them!

Section B Store Cupboard

USEFUL VOCABULARY

Light	Dark	Sad	Scary	Wet	Ugly	Big	Dull
Blaze Blazing Bonfire Bright Burn Conflagration Dazzling Fire Flame Flaming Flare Flaring Flicker Floodlit Glaring Gleaming Glinting Glistening Glittering Glowing Illuminated Incandescent Inferno Iridescent Luminescent Luminous Radiant Reflecting Resplendent Shimmering Shining Shiny Spark Sparkling Sun-drenched Sunlit Sunny Twinkling	Austere Black Dim Dingy Dismal Dour Drab Dreary Dusk Dusky Evening Foggy Gloom Gloomy Glowing Glum Grey Grim Hazy Muddy Murky Night Nightfall Nocturnal Obscure Opaque Overcast Saturnine Shadowy Shade Shady Silhouette Sombre Sunset Twilight	Bittersweet Cheerless Dejected Deplorable Depressed Desolate Despondent Disappointed Disconcerted Discontented Dismayed Distraught Distressing Disturbed Doleful Down Forlorn Gloomy Grieved Heart- rending Heavy- hearted Hopeless Hurt Infelicitous Lamentable Melancholy Miserable Mournful Moving Offended Poignant Sorrowful Tragic Troubled Unfortunate Unhappy Upset Wistful Woeful Wretched	Alarm Alarming Anxiety Apprehension Baleful Bloodcurdling Chilling Creepy Daunting Distress Disturbing Dread Eerie Evil Fear Fearful Fearsome Forbidding Fright Frightening Horror Intimidating Menacing Nightmare Ominous Panic Panicking Petrifying Redoubtable Shock Sinister Spine-chilling Spooky Startling Terrifying Terror Threatening Trepidation Unnerving Unsettling Upsetting Worrisome Worrying	Barrage Bucketing Burst Cascade Clammy Cloudburst Damp Deluge Dip Downpour Drenched Dripping Drizzling Drizzly Drown Engulf Flood Flurry Foggy Inundation Liquid Misty Moist Moisture Pouring Rainstorm Rainy Rinse Saturated Showery Soaked Soaking Sodden Soggy Sopping Spray Sprinkle Storm Submerge Swamp Wash Watery	Abhorrent Appalling Atrocious Despicable Disagreeable Disfigured Disgusting Distasteful Dreadful Foul Ghastly Grotesque Hideous Horrendous Horrible Horrid Horrifying Intolerable Monstrous Nauseating Obnoxious Repellent Repugnant Repulsive Revolting Unpleasant Unightly Vile	Ample Broad Bulky Capacious Colossal Conspicuous Cumbersome Deep Elephantine Enormous Extensive Gargantuan Giant Gigantic Grand Huge Hulking Immeasurable Immense Incalculable Large Limitless Mammoth Massive Monolithic Monumental Mountainous Prominent Prodigious Roomy Sizeable Spacious Stupendous Substantial Tall Titanic Towering Tremendous Vast Voluminous	Arid Boring Deadening Dim Drab Dreary Dry Faded Inactive Inspid Irksome Lacklustre Lead Lethargic Lifeless Listless Mind-numbing Monotonous Muted Obtuse Plodding Slothful Sluggish Stultifying Tedious Tiresome Unexciting Uninteresting Wearisome Wearying
Quiet	Loud	Cold	Happy	Warm	Beautiful	Barren	Interesting
Calm Composed Discreet Halcyon Hushed Inaudible Lull Muted Noiseless Placid Peaceful Relaxing Repose Restful Restrained Serene Silent Smooth Soft Soothing Soundless Still Subdued Tranquil Understate Unobtrusive Unruffled	Blaring Boisterous Booming Cacophony Clamorous Deafening Ear-splitting Harsh Noisy Piercing Raucous Resounding Riotous Rowdy Shout Strident Thunderous Vociferous Yell	Arctic Bitter Bleak Blizzard Chill Chilly Cool Flurry Freezing Frost Frosty Frozen Glacial Hail Ice Icicles Icy Shivery Sleet Snow Snowstorm Storm Winter Wintry	Bliss Blissful Cheerful Cheery Comforted Contented Delighted Ecstasy Ecstatic Elated Euphoric Exultant Glad Gladdened Gratified Jovial Joyful Jubilant Laughing Overjoyed Pleased Relaxed Satisfied Soothed Thrilled Uplifted	Blaze Blistering Boiling Bonfire Broiling Burning Combustion Conflagration Fiery Fire Flame Flaming Heated Humid Inferno Muggy Scalding Scorching Searing Singeing Sizzling Stifling Sultry Sweltering	Adorable Alluring Attractive Charming Comely Dazzling Delightful Divine Enchanting Exquisite Fetching Glorious Gorgeous Handsome Lovely Magnificent Picturesque Pretty Ravishing Resplendent Scenic Striking Stunning	Arid Bare Barren Bleak Dehydrated Desert Desiccated Desolate Emaciated Harsh Infertile Inhospitable Parched Sand Scorched Stark Sterile Thirsty Unfertile Waste Wasteland Waterless Wilted Withered	Absorbing Alluring Appealing Attention- grabbing Beguiling Captivating Curious Diverting Engrossing Enthralling Enticing Exciting Fascinating Gripping Intriguing Mesmerising Motivating Remarkable Riveting Stimulating Thought- provoking Transfixing

Small	Old	Broken	Important	Pointless	Isolated
Belittled	Aged	Battered	Central	Absurd	Abandoned
Compressed	Ancient	Beaten	Consequential	Aimless	Alone
Confined	Antediluvian	Bedraggled	Critical	Childish	Apart
Cramped	Antiquated	Bent	Crucial	Crass	Dejected
Decreased	Antique	Blemished	Decisive	Frivolous	Derelict
Diminished	Archaic	Blighted	Eminent	Fruitless	Deserted
Diminutive	Bygone	Blotted	Epochal	Futile	Desolate
Elfin	Departed	Broken	Essential	Hollow	Detached
Infinitesimal	Derelict	Bruised	Fundamental	Hopeless	Discarded
Insignificant	Dilapidated	Corrupted	Imperative	Idiotic	Disjunct
Little	Elderly	Crumpled	Key	Illogical	Divided
Microscopic	Eroded	Crushed	Meaningful	Immaterial	Empty
Miniature	Frayed	Decayed	Momentous	Immature	Forlorn
Miniscule	Historical	Dented	Monumental	Inane	Forsaken
Minor	Mature	Derelict	Necessary	Inconsequential	Individual
Minute	Obsolete	Destroyed	Notable	Ineffective	Lone
Petite	Older	Dilapidated	Noteworthy	Ineffectual	Lonely
Puny	Outdated	Dirtied	Outstanding	Insignificant	Lonesome
Reduced	Outmoded	Disfigured	Pivotal	Irrational	Marooned
Short	Past	Fouled	Prodigious	Irrelevant	Neglected
Tiny	Prehistoric	Impaired	Principal	Meaningless	Segregated
Trivial	Primal	Injured	Profound	Mindless	Separated
Undersized	Primeval	Marred	Prominent	Minor	Shunned
	Primordial	Polluted	Remarkable	Needless	Solitary
	Ramshackle	Putrefied	Significant	Paltry	Sporadic
	Run-down	Ramshackle	Valuable	Petty	Stranded
	Scuffed	Rancid	Vital	Purposeless	Stray
	Senile	Ravaged	Worthy	Ridiculous	Unaccompanied
	Senior	Rotten		Senseless	Unconnected
	Shabby	Rough		Trifling	Uninhabited
	Superannuated	Scarred		Trivial	Unintegrated
	Tattered	Scratched		Unreasonable	Unpopulated
	Tatty	Smashed		Unsuccessful	Unsocial
	Threadbare	Soiled		Vain	Vacant
	Timeworn	Soured		Worthless	
	Weathered	Spoiled			
	Worn	Tainted			
		Wasted			
		Wounded			



Top advice from the experts:

TIP : One whole bullet point for AO6 is for 'Extensive and ambitious use of vocabulary', while another is for 'accuracy in spelling, including ambitious vocabulary'. Two of the six bullet points are therefore linked to using and spelling interesting and challenging vocabulary!

LOCATIONS

Location 1: Forest

Some interesting vocabulary:

tree, bush, shrub, forest, jungle, woods, branch, bough, limb, stem, twig, leaf, foliage, greenery, sprig, frond, spray, shoot, fertile, lush, abundant, fruitful, luxuriant, growing, leafy, lush, verdant, green, khaki, jade, olive, emerald, brown, chocolate, coffee, tan, russet, brunette, auburn, mud, sludge, muck, filth, dirt, grime, wood, timber, lumber, kindling, logs, planks, forest, woodland, copse, coppice, thicket, covert, vibrant, vivid, brilliant, dazzling, colourful, garish, glowing, radiant, energetic, alive, vital, bare, harsh, barren, austere, severe, hard, inhospitable, scant, meagre, dead, deceased, lifeless, hushed, muted, silent, soft, whispered, calm, peaceful, tranquil, muted, quietened, animal, creature, beast, mammal, organism, brute, undergrowth, brushwood, vegetation, underbrush

Some details to focus on:

- Branches and leaves
- Trunks and bark
- Leaves (fallen?)
- Insects / small mammals (sound of them running around etc)
- Sound of the wind through the trees
- Feeling of warmth / damp
- Sound being deadened / absorbed
- Feeling of being lost / detached from outside world

Location 2: Urban Landscape

Some interesting vocabulary:

Town, city, wall, partition, barrier, fence, brick, concrete, block, hedge, wall, building, construction, edifice, house, shop, office block, home, residence, dwelling, abode, firm, organisation, establishment, road, highway, boulevard, path, lane, avenue, pavement, track, paving, tiling, stonework, cobblestone, tarmac, streetlight, streetlamp, lantern, light, sign, signal, poster, signpost, marker, billboard, placard, car, vehicle, van, coach, bus, truck, lorry, traffic, rush hour, dirt, filth, mud, muck, dust, litter, trash, garbage, refuse, debris, rubbish, fumes, smoke, gas, exhaust, haze, cloud, stench, smell, miasma, reek, noise, din, racket, clamour, clatter, blast, blare, uproar, hullabaloo, commotion, speech, talking, dialogue, chat, chatter, gossip, converse, debate, discuss, negotiate, conversation, crowd, throng, mob, mass, horde, pack, host, swarm, press, crush, group, cluster, herd, people, person, individuals, public, society, community, rushing, hurrying, quickening, dashing, sprinting, scurrying, charging, scuttling, walking, ambling, marching, striding, pacing, staggering, running, scampering, office, job, staff, company, position, work, task, function

Some details to focus on:

- Street, road, pavements, buildings (anything constructed)
- People / crowds (or loneliness / isolation / impersonal atmosphere)
- Traffic / vehicles / transport (cars, busses, lorries)
- Bus-stops / signs / lights / streetlamps / posters and leaflets
- Speed and busyness (rushing around, hurrying)
- Wildlife / birdlife (scavenging seagulls etc.)
- Plants, trees, flowers dotted around (isolated / dead-looking?)
- Litter / dirt, noise, pollution
- Colour and vibrancy – busy, exciting, energetic, active

Location 3: Sky

Some interesting vocabulary:

Cloud, fog, mist, haze, puff, blur, shade, blue, cobalt, navy, sapphire, cerulean, indigo, wind, breeze, gale, squall, gust, storm, breath, fly, soar, glide, sail, coast, wing, flutter, flight, journey, voyage, aeroplane, aircraft, horizon, skyline, distance, vista, vanishing point, perspective, scope, distance, expanse, void, vastness, sun, star, light, sunny, lit, glow, brightness, beam, luminosity, radiance, moon, black, gloomy, obscure, dusky, murky, dim, shadowy, tree, rain, fall, hail, stream, torrent, deluge, barrage, drizzle, downpour, drop

Some details to focus on:

- Clouds
- Modes of transport (aeroplanes etc)
- Bird life / flight
- Wind / air
- Colours (blue / black)
- Sources of light – sun, stars, moon
- Sense of distance / perspective

WEATHER

Weather 1: Rain / Grey and Overcast

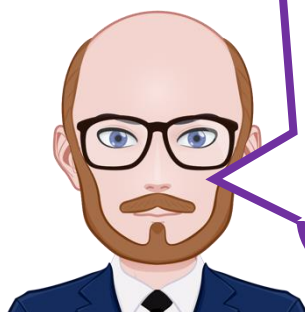
Grey, melancholy, drab, dull, cloudy, foggy, dreary, bleak, steely, ashen, dull, grim, dark, gloomy, sombre, cloudy, overcast, murky, muddy, opaque, rain, shower, fall, stream, torrent, flood, deluge, barrage, drizzle, downpour, shower, drop, drip, bead, globule, trickle, ooze, seep, dribble, damp, misty, soaked, drenched, sodden, soggy, dripping, moist, watery, moist, saturated, dowsed, sprayed, splashed, storm, tempest, hurricane, gale, tornado, thunderstorm, outbreak, eruption, thunder, calm, tranquil, peaceful, quiet, still, serenity, sooth, subside, quieten, sad, miserable, dejected, despondent, forlorn, sorrowful.

Weather 2: Snow / Cold

Snow, sleet, slush, hail, ice, snowstorm, blizzard, flurry, flake, biting, wintry, freezing, icy, frosty, bitter, wintry, frozen, arctic, chill, white, snowy, silver, bleached, grey, pallid, weather, climate, season, glisten, gleam, sparkle, glint, flash, shine, reflect, shimmer, sheen

Weather 3: Sun / Blue Skies

Light, bright, sunny, glow, gleam, luminosity, illumination, radiance, cloudless, blue, cobalt, navy, sapphire, cerulean, indigo, clear, perfect, pure, empty, free, open, translucent, sheer, limpid, pellucid, clouds, weightless, fluffy, insubstantial, wispy, feathery, flimsy, delicate, sky, firmament, heavens, vast, extensive, space, limitless, incalculable, immeasurable



Top advice from the experts:
TIP: Just as you can practise and prepare sections describing weather, locations and times of day, it's also a good idea to practise describing people in terms of their physical appearance, posture, voice and manner. If it's someone older, you can also make links to their life experiences and background!

PEOPLE	
Height	Build
Height, stature, tallness, tall, big, lofty, lanky, little, small, petite, tiny, squat, diminutive, miniature, undersized	Slim, trim, slender, slight, lean, wiry, svelte, plump, chubby, stout, portly, heavy, tubby, flabby, pudgy, podgy, large, muscular, beefy, brawny, burly, puny, tiny, feeble, frail, stunted, scrawny, robust, vigorous, heart, tough, forceful, stout, hardy, athletic, agile, nimble, lithe
Eye Colour	Skin
Jade, emerald, blue, navy, sapphire, tan, russet, brunette, auburn, bronze, grey, steely, ashen	Smooth, even, silky, velvety, unblemished, untarnished, perfect, flawless, wrinkle, crinkle, line, fold, furrow, crease, spot, blemish, smudge, speck, freckle, mole, droop, drop
Hair	Manner
Blonde, pale, light-coloured, flaxen, golden, straw-coloured, auburn, chestnut, ginger, sandy, brunette, brown, chestnut, shiny, gleaming, shimmering, greasy, oily, scant, spare, meagre, scrubby, sparse, thick, dense, bushy, neat, immaculate, trim, messy, untidy, scruffy, dirty, unkempt, dishevelled, ratty	Friendly, approachable, outgoing, sociable, open, pleasant, kindly, affable, gracious, forthcoming, shy, wary, nervous, afraid, fearful, reluctant, retiring, withdrawn, timid, bashful, diffident, inhibited, reticent, reserved, quiet, introverted, coy, aggressive, hostile, destructive, belligerent, antagonistic, bellicose, forceful, assertive, distant, surly, cold, frosty, cool, aloof, unsociable, sad, depressed, despondent, dejected, wretched, glum, dismal, low, woeful, cheerless, wretched, desolate, gloomy, dismal, chatty, talkative, garrulous, loquacious, forthcoming, friendly, gossipy, lively, friendly, casual, relaxed, personal
Old	Young
Ancient, timeworn, aged, elderly, mature, weathered	Young, juvenile, adolescent, immature, childish, babyish, infantile, teenage, youthful, teen
Voice	Movement
Quiet, inaudible, soft, discreet, subdued, muted, hushed, loud, brash, blaring, strident, piercing, booming, gentle, calm, kind, tender, placid, soothing, mellow, mellifluous, nasal, thick, muffled, slurred, indistinct, shrill, high-pitched, penetrating, soprano, sharp, deep, low, rumbling, bass, sonorous, resonant, speedy, swift, brisk, hurried, unhurried, measured, slow	Smooth, flowing, graceful, elegant, supple, agile, nimble, lithe, flowing, smooth, fluid, poised, dignified, self-possessed, composed, self-assured, jerky, spasmodic, erratic, lurching, clumsy, lumbering, gawky, inelegant, heavy-handed, skilful, adroit, dexterous, skilled

'FOUR FOR MORE' - THE 4-PART SUCCESS STORY

ONE: SETTING

- Open with **INTRIGUE**
- Pathetic fallacy (**DRAMATIC** to add **ACTION**)
- Use **WEATHER AS SYMBOL** (make it **NEGATIVE, HOSTILE, THREATENING**)
- Prepositions (**NAVIGATE THE READER**)
- **HINT AT A DIFFERENT PAST**

TWO: CHARACTER

- One or two characters- no more- keep minimal
- Show, not tell
- Craft the actions/behaviour of the character to reflect personality
- Keep dialogue minimal and crafted.

THREE: FLASHBACK:

- Create a **JUXTAPOSITION** with opening description
- Describe a **POSITIVE** tone through description of the character **AND** the environment.
- Look to contrast light imagery, weather

FOUR: RETURN TO SCENE:

- Don't feel the need for resolution or huge drama! Zoom in on something in the scene or introduce a danger/threat/hope to develop.
- Offer a glimpse of a change- use the weather to symbolise this (clouds are great for this!)



❖ Using different types of sentences:

□ Simple- "The trees stood tall".

□ Compound (BOYS) "The sky was beautiful, yet threatening."

□ 2A/3A "The road was long, empty and bewildering."

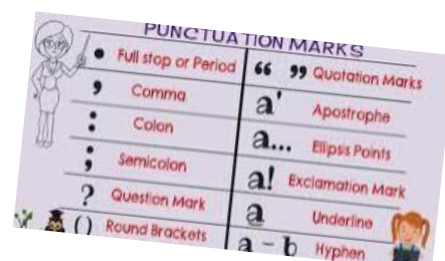
□ One word- Destruction.

□ Fronted Adverbial (Mystery) "Wildly, the wind screamed across the landscape."

□ Complex: "The rain, which was heavy, battered the open road."

□ De:De "The sun had lost the battle for today: it would be back to fight once again."

□ As / When / Although "As the dead flowers clung to the side of the road, the wind battered them again and again."



The **most able** students wrote beautifully **crafted imaginative responses**, both **descriptive** and **narrative**, that were **stunning in their accomplishment**; original, **engaging** and delightful to read. The addition of a reading question focusing on **structure** had obviously encouraged some students to **consider the shape** of their own writing, and some of the more successful bus journeys consisted of a mixture of **sweeping atmospheric descriptions** interspersed with a narrowing focus on the fine detail of individual passengers. Some students adopted a **circular structure** or an **extended metaphor** than ran throughout their narrative, often with **convincing and compelling** results.

Unfortunately, there was also **considerable** evidence of a **lack of planning**.

A **lack of planning** resulted in **unnecessarily lengthy responses**, where the more a student wrote, the **greater the deterioration** in ideas, structure and accuracy. Many students would have benefitted from a **quality rather than quantity** approach: having the **confidence to take time to plan**, and then **craft a shaped and structured response in two or three sides**, with time at the end to revise and improve.

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

A wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



or

Write a story about a human meeting an animal.

(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.

Do not
outfit
b

I must know. I grab my bag & check to see what I have. My trek upon the mountain had set chills upon my spine but I must do it, for her sake. I walk up the mountain as the first wave of merciless winds attempt to ~~whether~~ erode my hopes but they do not work. I climb further before ~~that~~ I take the final sip from my water bottle. I can barely cope as I know deal with large amounts of ice snow slowing my ascent but I cannot stop it ~~is~~ too far in. ~~It~~

Clear vocabulary for effect (L13)

I take brief shelter in a cave when I see something, only briefly but it looked as if it were a man. I grab my torch while wondering as to how someone could live here, its freezing & there's no food. I check but it seems this figure has escaped me. I continue up while wondering what this beast was, was it a cryptid like bigfoot or maybe some lost traveller, I could be sent page news.

Sentence demarcation mostly secure - mostly accurate punctuation (L3)

I reach the top & take a deep breath, I then pull out my pickaxe. I begin to hack away at the peak, there has to be something here, ~~the~~ because otherwise... no there must be. I continue to hack away until my breathing becomes heavier as if I were an old man, where I am now on the cusp of fainting. I sit down briefly but to my shock I seem to have opened the doors by pressing on that area.

Usually coherent structure with clear, connected ideas (LL3)

Despite how convenient it seems to be, I take the opportunity I had inside, but I was not prepared as to what I saw...

Variety of sentence forms - mostly controlled agreement (L3)

All I saw was suffering, animals were held in cages, covered in awful red pustules, Dogs were mangled beyond belief, mice had sores, rabbits had torn up ears. It was an awful site. An illegal animal experimentation facility where it seems the workers have

Generally matched to purpose/audience (LL3)

disappeared. I notice a note
on the wall reading "I ^{ask} for
animal ~~transformation~~ ^{Mutational transformation} Experiment #12"
Th so were they trying to mutate
these ~~humans~~ animals into something
but now they are these suffering
horrors; but where are the scientists.
The animals are alive yet ~~that~~
to so someone is feeding them
& the equipment has little
dust so someone was here, was it
that person in the cave? I look
further & see something terrible...

Consistently matched to purpose/audience (UL3)

I see people in tanks yet they are
all mutated & resemble animals, is
this what happened to the I read
a note in front of the tank which
says "Dr" inside is Dr Patricia
Lawrence which is the name I saw
on the sheet earlier. I run away
as I hear foot steps from a distance.
A man walks over, he wore a hachme
suit so I could not see his
face but he approached a tank
& began to type into it. slowly
the fluid drained from it & shot

Generally accurate spelling - sophisticated vocabulary (L3)

the inhabitant with a tranquilliser
before dragging them away.
I heard ~~for~~ for the doors but
they are closed & locked by the
man. I ran to another room &
saw two things: A hazmat suit
which I put on & an unescapable
on rabbit. Its fur was white & soft
& it seemed to be untouched by
the scientists but why? I wore
the hazmat suit & headed over to
where that scientist was. I headed
over but was distracted by a
flyer on a desk which read "Do
you want money & want to be part
of a greater initiative then head
to GRS the ..." the rest of the ^{flyer} ~~note~~
was ~~unreadable~~ illegible but I had already
gotten the gist from it, they preyed
upon the poor to mutate upon
& experimented on them & then
those scientists. "This is wrong enough
to get the police involved.
I attempted to carry on until
I felt a prick in my back &
I started to feel sleepy ...

Consistently matched to purpose/audience (UL3)

I woke up again in a tank &
now have begun my new hell.

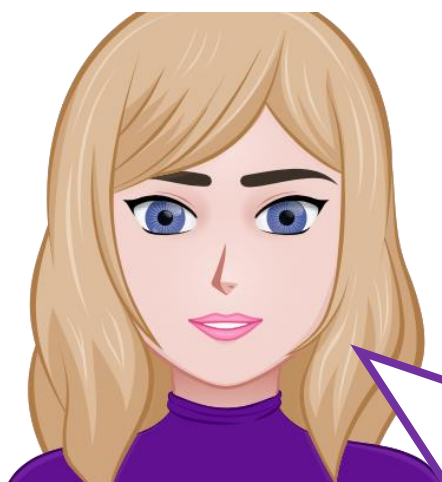
English Language Paper 2

Frequently Asked Questions:

What's this paper on?	<i>Reading and writing non-fiction</i>
How many marks are there?	<i>80 marks in total</i>
How long is the exam?	<i>1 hour 45 minutes</i>
How much of the GCSE is this exam worth?	<i>Exactly half!</i>
When is the exam?	<i>Friday, 07 June 2019 (in the morning)</i>

Quick Overview:

Question	What's it on?	Marks	Timing
Reading the text			(Up to) 10 mins
1	Picking out details	4 marks	(Up to) 5 mins
2	Summarising differences	8 marks	10 mins
3	Analysing language	12 marks	15 mins
4	Comparing viewpoints	16 marks	20 mins
5	Transactional writing	40 marks	45 mins <ul style="list-style-type: none"> • 10 mins planning • 20 mins writing • 5 mins checking



Top advice from the examiner:

TIP 1: When you're reading, do annotate for anything that leaps out at you, even if you don't end up using it

TIP 2: If you struggle to remember timings, just round up to the nearest 5 minutes from the marks... so 4 marks = 5 minutes, 8 marks = 10 minutes... and so on!

TIP 3: Q1 is pretty straightforward, so you can always do this as you're reading and save a few minutes!

TIP 4: Do the questions in order... the difficulty builds, and you can use ideas from Q1-3 to help you with Q4, and from Q1-4 to help with Q5.

Section A: Reading Non-Fiction

Question 1

Frequently Asked Questions:

How many marks are there?	4
How long have I got on this question?	Up to 5 minutes
What's the examiner looking for?	<i>This question assesses how well you can pick out relevant bits of information and understand the text correctly</i>

Question 1 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none">• Read the question• Rule off the correct part of the text (usually the first paragraph / few lines)• Underline or highlight the relevant information in the insert• Fill in 4 boxes only	<ul style="list-style-type: none">• Details from the text



Top advice from the examiner:

TIP 1: The statements will be in chronological order so you can track through the text.

TIP 2: Fill in 4 boxes only.

TIP 3: If you need to make a change, just put a cross through a filled-in box.

TIP 4: You CAN complete this question as you read the text, if you're feeling confident.

Question 2

Frequently Asked Questions:

How many marks are there?	8
How long have I got on this question?	About 10 minutes
What's the examiner looking for?	This question assesses how well you can identify similarities or differences (depending on the question) between texts, how well you can support your points with evidence, and how effectively you can infer.

Question 2 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question carefully • Underline or highlight the key focus in the question. • If useful, plan briefly by drawing a quick grid (optional) • Write TWO paragraphs to show the differences between the texts. 	<ul style="list-style-type: none"> • Two comparisons (similarities OR differences, depending on the question) between the texts • Quotations to support the points • Comparative connectives • Words to show that you're inferring: <i>suggest, imply, infer, connote, convey</i>
Serving Suggestion:	
1.	In source A, [idea/inference from Source A] in the line [evidence from text]. This shows/suggests [sentence explaining the idea/inference]. However/similarly, in source B, [linked idea/inference about source B] in the line [evidence from text]. This shows/suggests [sentence explaining the idea/inference]. This shows/suggests [sentence explaining / inferring based on the comparison].
2.	In addition, in source A, [idea/inference from Source A] in the line [evidence from text]. This shows/suggests [sentence explaining the idea/inference]. However/similarly, in source B, [linked idea/inference about source B] in the line [evidence from text]. This shows/suggests [sentence explaining the idea/inference]. This shows/suggests [sentence explaining / inferring based on the comparison].

Store Cupboard:

- Could, might
- However, in contrast
- Similarly
- In comparison, both
- Infer, imply, connote, suggest



Top advice from the examiner:

- TIP 1:** Planning quickly can help you organise your response when you write it up. This is useful when practising, though you should be confident enough in the real exam not to need to!
- TIP 2:** Infer meaning briefly - remember this is a summary, so keep it concise!
- TIP 3:** Use comparative connectives to signpost that you're comparing, and try to interweave frequent comparative phrases ('...unlike Source A...')
- TIP 4:** Keep your evidence brief and embed it!

Question 3

Frequently Asked Questions:

How many marks are there?	12
How long have I got on this question?	Up to 15 minutes
What's the examiner looking for?	This question assesses how well you can pick out choices the writer has made about language and explain the effect they have, linked to the topic.

Question 3 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question • Rule off the part of the extract specified by the question • Underline or highlight the key focus in the question. • Read through the extract provided, annotating as you go. Look for at least three interesting WORDS/PHRASES, and/or FEATURES (and SENTENCE FORMS, if useful). • Write THREE paragraphs with one feature in each, and include the evidence and the effect. 	<ul style="list-style-type: none"> • Three examples of language choices from the text • Quotations to back up the points • Technical vocabulary (useful, not necessarily essential) • Effect clearly identified, linked to topic • Words to show that you're inferring: <i>suggest, imply, infer, connote, convey</i>
Serving Suggestion:	
	The writer of Source [A/B] uses language in the piece to convey [overall intended impression / viewpoint].
1.	In line [line number], the writer uses [name of feature] in the reference to [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] the idea that [why the word has been used]. The writer uses this [feature] to [show / suggest / imply / convey] [overall effect / link to purpose, topic and/or themes].
2.	In addition, the writer uses [name of feature] in the line [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] the idea that [why the word has been used]. The writer uses this [feature] to [show/suggest/imply/convey] [overall effect / link to purpose, topic and/or themes].
3.	Later in the text, the writer uses [name of feature] in the line [evidence]. The effect of this is to [explain direct effect], with the [word type] [zoomed word] [suggesting / implying / conveying] the idea that [why the word has been used]. The writer uses this [feature] to [show/suggest/imply/convey] [overall effect / link to purpose, topic and/or themes].

Store Cupboard:
<ul style="list-style-type: none"> • Image/Imagery: metaphor, simile, personification • Sound effect: alliteration, sibilance, rhyme, onomatopoeia • Exaggeration / hyperbole • Contrast / Juxtaposition • Word: noun, verb, adjective, adverb, pronoun • Semantic field • Infer, imply, connote, suggest

Question 4

Frequently Asked Questions:

How many marks are there?	20
How long have I got on this question?	About 25 minutes
What's the examiner looking for?	This question is basically all the skills in one: you need to compare the views of both writers and analyse their use of language and structure.

Question 4 Recipe Card	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> Read the question Underline or highlight the key focus in the question. Read through both extracts again, annotating as you go. Look for any items that link to the statement. Draw a small freehand grid to organise and plan your comparisons (about 3). Write four to five PEELEE paragraphs. In each, compare both sources, include inference and comparison vocabulary, mention the writer and reader, and include a technical feature. 	<ul style="list-style-type: none"> Overview giving the general comparison between both sources References to back up the points (these CAN be quotations, but don't have to) Technical vocabulary (useful, not necessarily essential) Effect clearly identified Words to show that you're comparing: <i>in comparison, however, similarly</i>
Serving Suggestion:	
Link / Overview	<p>EITHER: Both [names of writers] share the perspective that [similarity between both perspectives].</p> <p>OR: Whereas [writer of Source A] presents the view that [quick summary], [writer of Source B] has the perspective that [quick summary].</p>
1 (and 3)	In source A, [inference about writer's perspective] in the line [evidence from text]. This shows/ suggests/ implies/ conveys that [explain the inference]. This could also show/suggest/imply/convey that [extend the inference/suggest an alternative/briefly link to or contrast with Source B]. The writer's use of [identify a method used] in the line [evidence from text] emphasises/suggests/conveys the idea that [effect of the method], with the [word type] [specific word from quotation] showing/suggesting that [analyse the specific effect].
2 (and 4)	However/Similarly, in source B, [inference about writer's perspective] in the line [evidence from text]. This shows/ suggests/ implies/ conveys that [explain the inference]. This could also show/suggest/imply/convey that [extend the inference/suggest an alternative/briefly link to or contrast with Source A]. The writer's use of [identify a method used] in the line [evidence from text] emphasises/suggests/conveys the idea that [effect of the method]. The [word type] [specific word from quotation] shows/suggests/conveys that [analyse the specific effect]. In comparison to Source A, this shows/suggests/demonstrates/ that [clarify/extend/infer comparison/difference].
Link / Overview	<p>EITHER: In addition, both [names of writers] share the perspective that [similarity between both perspectives].</p> <p>OR: Furthermore, while both writers [what links their perspectives], [writer of Source A] [quick summary], whereas [writer of Source B] [quick summary].</p>
	Repeat 1 and 2

Top advice from the examiner:

- TIP 1:** Wherever possible, it's worth trying to identify ideas and quotations to use for this earlier in the exam. You CAN and SHOULD re-use ideas and evidence from Questions 1, 2 and 3!
- TIP 2:** Focus on the perspectives of the writers, but remember to use analysis to explain HOW those perspectives are created.
- TIP 3:** If useful, you can plan your response using a freehand grid
- TIP 4:** You don't need lots of technical terminology: it's the ideas, comparisons and inference that get the marks!
- TIP 5:** Remember to drop in lots of references to both sources, even if it's just 'Unlike Source [...]'

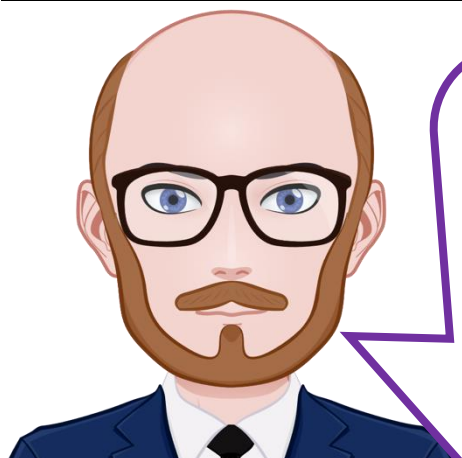
Store Cupboard:	
<ul style="list-style-type: none">• Connectives of comparison: similarly, however, in comparison, in contrast• Comparative vocabulary: more, less, both, most• Evaluative terms: effectively, usefully, skilfully• Inferential vocabulary: could, might, infer, imply, connote, suggest	<ul style="list-style-type: none">• Image/Imagery: metaphor, simile, personification• Semantic field• Sound effect: alliteration, sibilance, rhyme, onomatopoeia• Exaggeration / hyperbole• Contrast / Juxtaposition• Word classes: noun, verb, adjective, adverb, pronoun

Question 5

Frequently Asked Questions:

How many marks are there?	40
How long have I got on this question?	45 minutes
What's the examiner looking for?	The ability to adapt your writing to suit a particular audience, text type and tone.

Question 5 Recipe Card (1)	
Instructions:	Key ingredients:
<ul style="list-style-type: none"> • Read the question carefully • Underline or highlight the key focus in the question. • Plan your response by outlining what each paragraph will focus on and ordering them • Include a range of linguistic devices throughout your response. • Write approximately 2 sides in your answer booklet 	<ul style="list-style-type: none"> • A clear introduction outlining your argument • 5-6 well organised paragraphs on relevant topics • A counter argument • A conclusion summing up your arguments and leaving a powerful impression on the audience.
Serving Suggestion:	
Introduction	[Text type signpost] [Shocking short sentence]. [Facts and statistics]. [Rhetorical question]
1.	[one sentence paragraph]
2.	Just imagine... [imagery describing the scene]
3.	Of course, we can't ignore... [counter argument]
Conclusion	[Shocking short sentence]. [Opinions]. We need... [opinion]; we need [opinion]; we need [opinion].



Top advice from the examiner:

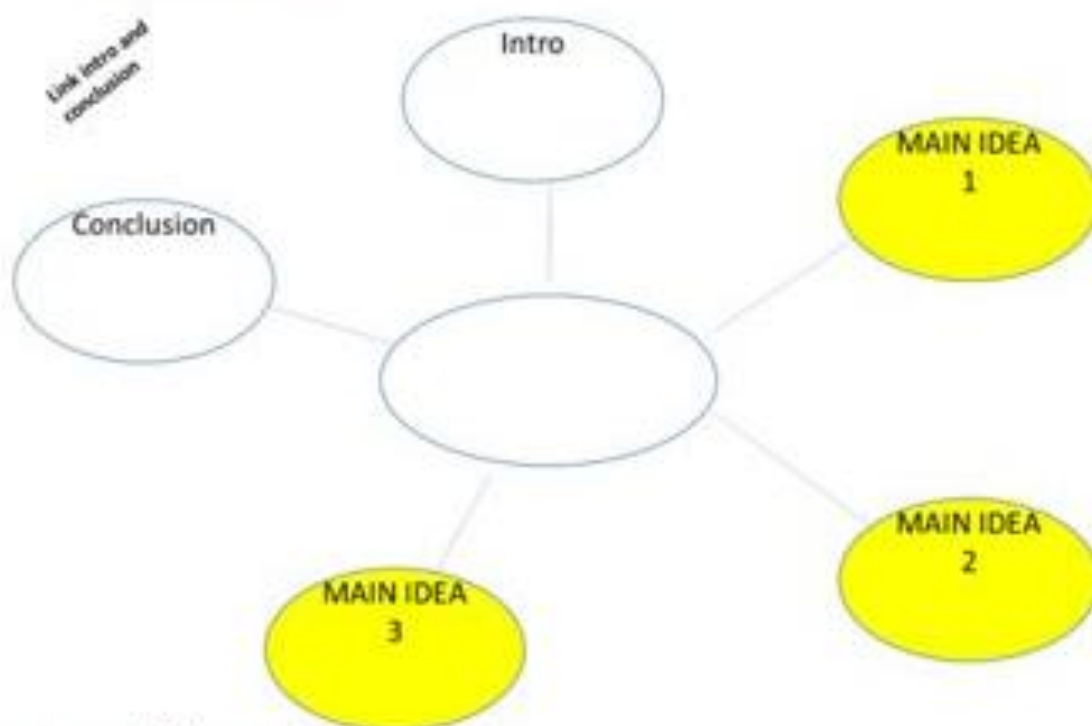
- TIP 1:** Planning is vital in this question - you need a clear sense of how your ideas are linked and the point to which your argument is building.
- TIP 2:** Humour is welcome here! Sarcasm and puns can make a piece feel more lively and have more of a personal voice.
- TIP 3:** Remember to use a range of persuasive devices, punctuation and sophisticated vocabulary.

WHAT IS EXPECTED:

- A HEADLINE
- AN INTRODUCTION- don't start with the statement!
- 3 MAIN PARAGRAPHS
- A CONCLUSION

USEFUL STEPS:

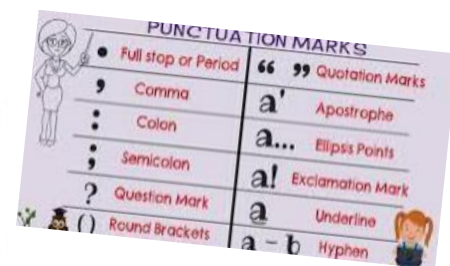
- 1) DECIDE IF YOU AGREE OR DISAGREE
- 2) USE THE TWO SOURCES TO HELP WITH INFORMATION ON THE TOPIC
- 3) **PLAN** YOUR THREE MAIN IDEAS (1 IDEA PER MAIN PARAGRAPH)



Paragraph ideas:

- MAIN PARAGRAPH 1: The reality of the situation
- MAIN PARAGRAPH 2: Problems caused by the topic
- MAIN PARAGRAPH 3: Your solutions for the problems

Social <i>Togetherness</i>	Does the topic have as social purpose or effect? Does it help or hinder people? Does it make a community better or worse? Would banning the topic create a black market?
Moral <i>Right or wrong</i>	Does the topic violate human rights? Who is responsible for making the right decision on this?
Spiritual <i>Beliefs</i>	Does the topic challenge what people believe? Does this issue go against any religious faith or belief system? Would it be accepted or rejected by certain beliefs?
Cultural <i>Different</i>	Are there any points to do with race, gender, sexuality, heritage, age, political beliefs that link to this issue?



Tip 1: put the reader in a DYSTOPIAN 'imagine' situation

Tip 2: use emotive language and rhetorical questions

Tip 3: give your opinion on the topic

WAGOLL

Imagine a world where we cannot play our favourite sports. Every time we turn on the TV we see others enjoying what we are not allowed to participate in. Soon enough you will forget what it is like to be able to do as you please. Is your family okay? What about your friends? Unfortunately, when a corruption in sport happens, innocent people suffer. Why? Because the media choose to show only the information we are allowed to see. In the first instance, we only know the place, the time and what happened. This leaves the community in suspense. In my opinion, anyone should be able to play the sport they love and money should not be a factor.

WAGOLL

Tip 1: put the reader in a UTOPIAN 'imagine' situation

Tip 2: Use your descriptive skills to create a juxtaposing ideal.

Tip 3: End on a final return to YOUR OPINION

Now imagine a world where we can play our favourite sports, regardless of how much money we have, or if we can win or not. You can enjoy your favourite sport with your friends and family. Imagine a world with no corruption. Where the world or sport was fair and inclusive. This is my dream for the future. Together, we can achieve it. Why? Because we deserve a fair sporting world. In my opinion, anyone should be able to play the sport they love and money should not be a factor.

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.

True

0 5

'Cars are convenient, comfortable and save time. However, we need to use them less by making public transport such as trains, trams and buses cheaper, more reliable and easier to access.'

Write a speech to be given at a meeting of your local council in which you argue 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.

Imagine a world where we have to sit in traffic all day, where we are just opening greenhouses gases into the atmosphere, where we are slowly killing our planet. This is the world we will be living in if we don't change, together.

Clear tone/style/reg for p/a (L13)

Most control agreement (L3)

As I know all of you probably own a car, and most of us feel like we need it. A local railway takes out by mistake that, even in our small local area, 80% of people drive to work. Now, I understand the public transport is not as comfortable as the safety and security of having your own car.

not we need to change. If we do not, the consequences will be catastrophic. We will hit the 2°C rise in global temperature, which according to NASA is the point of no return. We can not put this point, and I believe public transport is the way to do so.

Clear vocab for effect (L13)

Gen acc sp/soph vocab (L3)

Usually effective struct features (L3)

To start with, why don't we all currently use public transport? Is it too expensive? Not reliable enough? Too hard to access? If you answered ^{any} one of these three points above, you will no longer have an excuse. Making it cheaper means that all people, no matter of their background, ~~have~~ are able to use public transport like our trains. If a train with 10 cut400 is killed, that is around 52 cut400 by the road, according to research carried out by Dr William at Manchester University. Not only is this saving the planet, but it is saving you and everyone else time.

Variety sentence forms (L3)

Some acc punct (L2)

Clear connected ideas (L13)

How do we make trains more reliable?

This age-old question, which nobody can seem to answer, yet I have a perfect solution. There is a train from our local station to my central Manchester around every 25 minutes, with no delays. That is too long. If you overslept or you forgot your work, you will be all but guaranteed to be late. In

Brazil, they have a train every 2 minutes. 2 minutes! And guess what, 75% of the population that work in central Brazil, do by public transport. That would cost a lot of money, but it is what we need. I suggest a train would every 5-7 minutes, to make sure people can get to work on time. This also solves the problem of overcrowding in 'rush hour'. This would also solve the problem of them being hard to access.

The last problem to solve now then is how to make them easier to access. There are bus stops every mile on average in our local area, meaning you could be half a mile away from a bus stop. To solve

this, all we need to do is -- add
more ~~high~~ bulk stops. Now busy was
that. Now, the main issue with what
I am proposing here today is the
cost. Some people may see it as
a waste, but we need to look
at it as an investment. You want,
great, great work leaders will be able
to live a good life. We've helped
stop pollution, and maybe they will
even be able to catch the train,
in hundreds of years.

Usually effective struct features (LL3)

Now, imagine a world where there
is minimal traffic, where people are
never late for work, where people
feel safe and comfortable of the
bus or train. This is what we are
aiming to do. ~~Thank you for your~~
Thank you for your time.