

Name:

Teacher:



English Language GCSE

Paper 2

Revision Booklet



Utter Basics

- In June of your Year 11.
- Paper 2 is worth 50% of your *English Language* GCSE.
- **Section A Reading** is worth 25% of your GCSE and takes 60 minutes.
- You will be given **two nonfiction texts** to read: one modern, one 19th century. They will be on a similar topic.
- Section B Writing is worth 25% of your GCSE and takes 45 minutes.
- You have **four questions** to answer in Section A Reading.
- You should use a **highlighter** to help you with this paper.

Question 1 4 marks

What will the question look like?

Read lines 1 to 12 of Source A. Choose four statements below which are **true**:

A	Pandas are dangerous.	<input type="radio"/>
B	Pandas eat human flesh.	<input type="radio"/>
C	The man loves a panda.	<input type="radio"/>
D	China is made of Pandas.	<input type="radio"/>
E	We should do more to educate pandas.	<input type="radio"/>
F	The panda was driving under the influence.	<input type="radio"/>

- Be quick: it's only worth four marks.
- Read the questions and answers carefully: have you chosen the right lines? Have you spotted any trick questions?
- Running out of time? Have a guess and move on. You've nothing to lose.

Question 2 8 marks

COMPARISON AND IMPLICATIONS

What will the question look like?

Read Source A and Source B. Write a summary of the differences in the pandas' habitats in zoos and in the wild.

- Highlight the key focus of the question: they do **not** just ask for a general comparison.
- This is basically a **fact-based** comparison – not attitudes or ideas.
- Look for quotations which allow you to show your intelligence, not the obvious.
- Show layers of implications but do not bother with technical terms.
- The question *could* ask you to compare **differences or similarities**.

How do I write it?

One difference is in Source A... while in Source B...

For example, in source A is tells us "quote". This implies...

In Source B it tells us "quote". This implies...

Another difference is... (repeat).

Go!
 give it a
GETTING IT WRONG IS ABSOLUTELY OKAY. NOT EVEN HAVING A GO IS JUST A BIT PATHETIC.

Question 3 12 marks

LANGUAGE FOCUS

What will the question look like?

Now look at Source B. Read lines 12 to 40. How does the writer use **language** to make the zoo sound unpleasant?

- Highlight the key focus of the question: they do **not** just say "write about language".
- Highlight the **techniques** you can find which allow you to be able to discuss impressions, impact and connotations.
- Try to begin with word/meaning based points rather than points about sounds/sentences etc. Do these later in the answer.

How do I write it?

To describe the zoo as _____ the writer uses...

descriptive lexical choices	dynamic verbs	adjectives / adverbs	emotive lexical choices
semantic field	metaphors / similes	lists / repetition	short sentences for emphasis

For example, we are told "quote".

(Pick out single words.)

implies... suggests...

might also imply moreover,

has connotations of... furthermore,

(links to... creates an impression of...)

(Repeat).

Question 4 16 marks

ATTITUDE AND METHODS COMPARISON

What will the question look like?

Compare the different attitudes to the topic in Source A and Source B.

- compare their attitudes
- compare the methods they use to present these attitudes

- Note down **pairs** of differing attitudes/feelings between the two sources; eg *impressed/disgusted, approving/shocked*. They do not need to be opposites, just differences.

- For each pair, find **techniques** (like for language) and quotations to show how they communicate their attitudes.

- This is the answer with the **most marks** in the Reading Section: it should be longer.

- The question *could* ask you to compare **differences or similarities**.

How do I write it?

One difference is that Source A has the attitude that... whereas Source B has more the attitude that...

For example, Source A tells us "quotes" + **DETAILED TECHNICAL ANALYSIS**.

On the other hand, Source B tells us "quotes" + **DETAILED ANALYSIS**.

(Repeat).

Example Attitudes / Feelings

impressed by...	concerned about...	amused by...
indignant about...	shocked by...	approving of...
admiring of...	critical of...	frustrated by...

Knowledge Organiser – ENGLISH LANGUAGE PAPER 2 WRITING BASICS GCSE



Utter Basics

- In June of your Year 11.
- Paper 2 is worth 50% of your **English Language** GCSE.
- Section B Writing** is worth 25% of your GCSE and takes 45 minutes.
- You will be offered only one task—no choices. It will link to the nonfiction topic in Section A.
- You are marked for the following:

style, vocabulary, structure and paragraphing	24
technical accuracy (punctuation, sentence forms, spelling, grammar, vocabulary)	16
TOTAL:	40

Task Types

- You will be given a statement to which you are to respond, giving your own points of view.
- It is probably best to argue either for **or** against as you only have 45 minutes.
- You could be asked to write a newspaper article, letter or speech—and are expected to know how to lay these out properly.

Example

"Zoos are cruel and simply a waste of money." Write a letter to a national newspaper where you present your point of view on this topic.

Paragraph Plan

- A possible plan might be:

SHORT INTRODUCTION

ARGUMENT

Logical reasons for your point of view.

ANECDOTES

Experiences and examples which prove your points.

ATTACK

Present the other side's view then dismantle them.

SHORT CONCLUSION

A confident candidate will also insert a very short, stylish paragraph at some point.

Phrases for the Argument

- Fundamentally,...
- Clearly,...
- Most of us would accept, I am sure, that...
- My personal conviction on the question of ... is...
- Although I can see that the issue is a complex one, I would argue that...
- Self-evidently, in my view,...
- In my view,...
- It is my considered opinion that...
- My approach to the issue is essentially a practical one: ...
- My approach to this issue is essentially a moral one: ...
- Moreover,...
- Furthermore,...
- What is more,...
- We should also remember that...

Phrases for the Anecdotes

- I feel it is relatively easy to find evidence for my claims. For example,...
- All of us have, I am sure, experienced...
- Evidence for my view can be found / seen when...
- In practical terms, we have only to look to... for evidence of the truth of my claim.
- Evidence for this can be seen when...
- Particularly egregious (bad) / positive examples can be seen
- I can remember an instance when...
- I feel the truth of my position is amply demonstrated by...
- Each of us can, I am sure, recall instances when...
- The situation is particularly observable when we look to cases of...
- A conspicuous examples to prove my point can be seen in...
- I once read of a person who...

Phrases for the Attack

- Some people would argue that...
- There is a school of thought that...
- I have heard the opinion put forward that...
- Some might advance the idea that...
- Some might make the assumption that...
- Some might refute my points, asserting that...
- It could be argued — mistakenly, in my view — that...
- Some might repudiate my points by claiming that... ;however, ;nonetheless, ;despite this,
- I still believe that...
- I would respond that...
- I would counter this view by saying...
- In my humble opinion, it still remains clear that...
- I feel that a more clear-sighted view is...
- A more sensible evaluation would seem to be that...
- I feel it remains doubtlessly the case that...
- I would fiercely defend the idea that...

Phrases for Conclusions

- Ultimately, I suppose we all must admit that...
- To conclude, I think it is important for us to recognise that...
- After reflection, I feel we all must concede that...
- How, then, should we proceed on this topic? I would contend that...
- Is there, ultimately, a solution amenable to all? I would propose that...
- I end with a call to action: all of us should...
- Let me end with a prediction...
- I feel I should end with something of a warning...
- Let me end with a final thought / question for you to ponder...

Vocab. you should be able to use

clear-sighted	<i>adj.</i> having clear, sharp judgement
fruitful	<i>adj.</i> producing good results
prudent	<i>adj.</i> sensible and wise
ethical	<i>adj.</i> morally right
astute	<i>adj.</i> clever and wise
deleterious	<i>adj.</i> harmful
injurious	<i>adj.</i> harmful
misguided	<i>adj.</i> mistaken, poorly informed
hasty	<i>adj.</i> not properly thought through
questionable	<i>adj.</i> doubtful, uncertain, dodgy

Punctuation you should be able to use

:	colon for lists
;	semicolon to join
—	single dramatic dash
---	double bracket dash

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 14**.

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

[4 marks]

- A. More people visit Blackpool than Greece each year.
- B. There are more holiday beds in Blackpool than there are in the whole of Portugal.
- C. Blackpool has the highest rollercoasters in Europe.
- D. More people visit Pleasure Beach than the Vatican.
- E. Pleasure Beach covers over 40 acres.
- F. The number of people going to Blackpool each year has declined by a fifth.
- G. Blackpool's tourism industry has become more successful over the past twenty years.
- H. The attractions in Blackpool are expensive and upmarket.

Q2. You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between Blackpool and Verona.

[8 marks]

Q3. You now need to refer to **lines 8 to 21** in **Source B only**.

How does Dickens use language to describe his impressions of the Roman Amphitheatre?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to the places they have visited.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts

[16 marks]

Source A: 20th century nonfiction

Extract taken from Bill Bryson's travel book *Notes from a Small Island*.

1 Blackpool – and I don't care how many times you hear this, it never stops being amazing – attracts
2 more visitors every year than Greece and has more holiday beds than the whole of Portugal. It
3 consumes more chips per capita than anywhere else on the planet. (It gets through forty acres of
4 potatoes a day.) It has the largest concentration of roller-coasters in Europe. It has the continent's
5 second most popular tourist attraction, the forty-two-acre Pleasure Beach, whose 6.5 million
6 annual visitors are exceeded in number only by those going to the Vatican. It has the most famous
7 illuminations. And on Friday and Saturday nights it has more public toilets than anywhere else in
8 Britain; elsewhere they call them doorways.

9 Whatever you may think of the place, it does what it does very well - or if not very well at least
10 very successfully. In the past twenty years, during a period in which the number of Britons taking
11 traditional seaside holidays has declined by a fifth, Blackpool has increased its visitor numbers by
12 7 per cent and built tourism into a £250-million-a-year industry - no small achievement when you
13 consider the British climate, the fact that Blackpool is ugly, dirty and a long way from anywhere,
14 that its sea is an open toilet, and its attractions nearly all cheap, provincial and dire.

15 It was the illuminations that had brought me there. I had been hearing and reading about them
16 for so long that I was genuinely keen to see them. So, after securing a room in a modest
17 guesthouse on a back street, I hastened to the front in a sense of some expectation. Well, all I can
18 say is that Blackpool's illuminations are nothing if not splendid, and they are not splendid. There
19 is, of course, always a danger of disappointment when you finally encounter something you have
20 wanted to see for a long time, but in terms of letdown it would be hard to exceed Blackpool's light
21 show. I thought there would be lasers sweeping the sky, strobe lights tattooing the clouds and
22 other gasp-making dazzlements. Instead there was just a rumbling procession of old trams
23 decorated as rocket ships or Christmas crackers, and several miles of paltry decorations on
24 lampposts. I suppose if you had never seen electricity in action, it would be pretty breathtaking,
25 but I'm not even sure of that. It all just seemed tacky and inadequate on rather a grand scale, like
26 Blackpool itself.

27 What was no less amazing than the meagreness of the illuminations were the crowds of people
28 who had come to witness the spectacle. Traffic along the front was bumper to bumper, with
29 childish faces pressed to the windows of every creeping car, and there were masses of people
30 ambling happily along the spacious promenade. At frequent intervals hawkers sold luminous
31 necklaces and bracelets or other short-lived diversions, and were doing a roaring trade. I read
32 somewhere once that half of all visitors to Blackpool have been there at least ten times. Goodness
33 knows what they find in the place. I walked for a mile or so along the prom, and couldn't
34 understand the appeal of it - and I, as you may have realized by now, am an enthusiast for tat.
35 Perhaps I was just weary after my long journey from Porthmadog, but I couldn't wake up any
36 enthusiasm for it at all. I wandered through brightly lit arcades and peered in bingo halls, but the
37 festive atmosphere that seemed to seize everyone failed to rub off on me. Eventually, feeling very
38 tired and very foreign, I retired to a fish restaurant on a side-street, where I had a plate of
39 haddock, chips and peas, and was looked at like I was some kind of southern pansy when I asked
40 for tartare sauce, and afterwards took yet another early night.

Source B: 19th century literary nonfiction

Extract taken from Charles Dickens' travelogue *Pictures from Italy*.

1 Pleasant Verona! With its beautiful old palaces, and charming country in the distance, seen from
2 terrace walks, and stately, balustraded galleries*. With its Roman gates, still spanning the fair street,
3 and casting, on the sunlight of to-day, the shade of fifteen hundred years ago. With its marble-fitted
4 churches, lofty towers, rich architecture, and quaint old quiet thoroughfares, where shouts of
5 Montagues and Capulets* once resounded. [...] With its fast-rushing river, picturesque old bridge,
6 great castle, waving cypresses, and prospect so delightful, and so cheerful! Pleasant Verona!

7 In the midst of it, in the Piazza di Bra — a spirit of old time among the familiar realities of the passing
8 hour — is the great Roman Amphitheatre*. So well preserved, and carefully maintained, that every
9 row of seats is there, unbroken. Over certain of the arches, the old Roman numerals may yet be
10 seen; and there are corridors, and staircases, and subterranean* passages for beasts, and winding
11 ways, above ground and below, as when the fierce thousands hurried in and out, intent upon the
12 bloody shows of the arena. Nestling in some of the shadows and hollow places of the walls, now,
13 are smiths with their forges, and a few small dealers of one kind or other; and there are green
14 weeds, and leaves, and grass, upon the parapet. But little else is greatly changed.

15 When I had traversed all about it, with great interest, and had gone up to the topmost round of
16 seats, and turning from the lovely panorama closed in by the distant Alps, looked down into the
17 building, it seemed to lie before me like the inside of a prodigious* hat of plaited straw, with an
18 enormously broad brim and a shallow crown; the plaits being represented by the four-and-forty
19 rows of seats. The comparison is a homely and fantastic one, in sober remembrance and on paper,
20 but it was irresistibly suggested at the moment, nevertheless.

[...]

21 I walked through and through the town all the rest of the day, and could have walked there until
22 now, I think. In one place, there was a very pretty modern theatre, where they had just performed
23 the opera (always popular in Verona) of *Romeo and Juliet*. In another there was a collection,
24 under a colonnade*, of Greek, Roman, and Etruscan remains, presided over by an ancient man
25 who might have been an Etruscan relic himself; for he was not strong enough to open the iron
26 gate, when he had unlocked it, and had neither voice enough to be audible when he described the
27 curiosities, nor sight enough to see them: he was so very old. In another place, there was a gallery
28 of pictures: so abominably bad, that it was quite delightful to see them mouldering away. But
29 anywhere: in the churches, among the palaces, in the streets, on the bridge, or down beside the
30 river: it was always pleasant Verona, and in my remembrance always will be.

*Glossary

balustraded gallery = a type of balcony

Montagues and Capulets = the two families from Shakespeare's *Romeo and Juliet*, which is set in Verona

Amphitheatre = an open, circular building with a central space for the presentation of dramatic or sporting events surrounded by tiers of seats for spectators

subterranean = underground

prodigious = impressive, extraordinary

colonnade = a type of walkway with a row of columns supporting a roof

Section A: Reading

Answer **all** questions in this section.

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

Q1. Read again the first part of **Source A** from **lines 1 to 18**.

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

[4 marks]

- A. Malala finds it difficult to remember what her bedroom looks like.
- B. Malala had a blue and white school uniform.
- C. Malala's bedroom shares a wall with her neighbour's house.
- D. Malala's sister is called Safina.
- E. There was a market near Malala's home.
- F. Malala's father was the headmaster of the Khushal School for Girls.
- G. Malala always speaks seriously to her father.
- H. Malala no longer lives in her childhood home.

Q2. You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between Malala's home in Birmingham and Oliphant's home in Lasswade.

[8 marks]

Q3. You now need to refer to **Source B only**.

How does Oliphant use language to show how much she loved her brother?

[12 marks]

Q4. You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different memories of their childhood home.

In your answer, you could:

- compare their different memories
- compare the methods they use to convey their memories
- support your ideas with references to both texts

[16 marks]

Source A: 21st century nonfiction

Extract from *I Am Malala*, a memoir by Malala Yousafzai.

1 When I close my eyes, I can see my bedroom. The bed is unmade, my fluffy blanket in a heap,
2 because I've rushed out for school, late for an exam. My school timetable is open on my desk to a
3 page dated 9 October, 2012. And my school uniform – my white *shalwar* and blue *kamiz* – is on a
4 peg on the wall, waiting for me.

5 I can hear the kids playing cricket in the alley behind our home. I can hear the hum of the bazaar
6 not far away. And if I listen very closely I can hear Safina, my friend next door, tapping on the wall
7 we share so she can tell me a secret.

8 I smell rice cooking as my mother works in the kitchen. I hear my little brothers fighting over the
9 remote – the TV switching between *WWE Smackdown* and cartoons. Soon, I'll hear my father's
10 deep voice as he calls out my nickname. '*Jani*,' he'll say, which is Persian for 'dear one', 'how was
11 the school running today?' He was asking how things were at the Khushal School for Girls, which
12 he founded and I attended, but I always took the opportunity to answer the question literally.

13 '*Aha*,' I'd joke, 'the school is walking not running!' This was my way of telling him I thought things
14 could be better.

15 I left that beloved home in Pakistan one morning – planning to dive back under the covers as soon
16 as school was over – and ended up a world away.

17 Some people say it is too dangerous to go back there now. That I'll never be able to return. And
18 so, from time to time, I go there in my mind.

19 But now another family lives in that home, another girl sleeps in that bedroom – while I am
20 thousands of miles away. I don't care much about the other things in my room but I do worry
21 about the school trophies on my bookcase. I even dream about them sometimes. There's a
22 runner's-up award from the first speaking contest I ever entered. And more than forty-five golden
23 cups and medals for being first in my class for exams, debates and competitions. To someone else,
24 they might seem mere trinkets made of plastic. To someone else, they may simply look like prizes
25 for good grades. But to me, they are reminders of the life I loved and the girl I was – before I left
26 home that fateful day.

27 When I open my eyes, I am in my new bedroom. It is in a sturdy brick house in a damp and chilly
28 place called Birmingham, England. Here there is water running from every tap, hot or cold as you
29 like. No need to carry canisters of gas from the market to heat the water. Here there are large
30 rooms with shiny wood floors, filled with large furniture and a large, large TV.

31 There is hardly a sound in this calm, leafy suburb. No children laughing and yelling. No women
32 downstairs chopping vegetables and gossiping with my mother. No men smoking cigarettes and
33 debating politics. Sometimes, though, even with these thick walls between us, I can hear someone
34 in my family crying for home. But then my father will burst through the front door, his voice
35 booming. '*Jani*!' he'll say. 'How was school today?'

36 Now there's no play on words. He's not asking about the school he runs and that I attend. But
37 there's a note of worry in his voice, as if he fears I won't be there to reply. Because it was not so
38 long ago that I was nearly killed – simply because I was speaking out about my right to go to
39 school.

Source B: 19th century literary nonfiction

Extract from Margaret Oliphant's autobiography.

1 I remember nothing of Wallyford, where I was born, but opened my eyes to life, so far as I
2 remember, in the village of Lasswade, where we lived in a little house, I think, on the road to
3 Dalkeith. I recollect the wintry road ending to my consciousness in a slight ascent with big ash
4 trees forming a sort of arch; underneath which I fancy was a toll-bar, the way into the world
5 appropriately barred by that turnpike*. But no, that was not the way into the world, for the world
6 was Edinburgh, the coach for which, I am almost sure, went the other way through the village and
7 over the bridge to the left hand, starting from somewhere close to Mr Todd the baker's shop, of
8 which I have a faint and kind recollection. It was by that way that Frank came home on Saturday
9 nights, to spend Sunday at home, walking out from Edinburgh (about six miles) to walk in again on
10 Monday in the dark winter mornings. I recollect nothing about the summer mornings when he set
11 out on that walk, but remember vividly like a picture the Monday mornings in winter; the fire
12 burning cheerfully and candles on the breakfast table, all dark but with a subtle sense of morning,
13 though it seemed a kind of dissipation* to be up so long before the day. I can see myself, a small
14 creature seated on a stool by the fire, toasting a cake of dough which was brought for me by the
15 baker with the prematurely early rolls, which were for Frank. (This dough was the special feature
16 of the morning to me, and I suppose I had it only on these occasions.) And my mother, who never
17 seemed to sit down in the strange, little, warm, bright picture, but to hover about the table
18 pouring out tea, supplying everything he wanted to her boy (how proud, how fond of him! – her
19 eyes liquid and bright with love as she hovered about); and Frank, the dearest of companions so
20 long – then long separated, almost alienated, brought back again at the end to my care. How
21 bright he was then, how good always to me, how fond of his little sister! – impatient by moments,
22 good always. And he was a kind of god to me – *my* Frank, as I always called him. I remember once
23 weeping bitterly over a man singing in the street, a buttoned-up, shabby-genteel man, whom, on
24 being questioned why I cried, I acknowledged I thought like my Frank. That was when he was
25 absent, and my mother's anxiety reflected in a child's mind went, I suppose, the length of fancying
26 that Frank too might have to sing in the street. (He would have come off very badly in that case,
27 for he did not know one tune from another, much less could he sing a note!)

*Glossary

turnpike = a toll gate (a barrier across a road where drivers or pedestrians must pay to go further)


dissipation = waste of energy

Phrases to Improve the Sophistication of your Analysis




shows...
means...
tells us...


implies	explores
suggests	expresses
conveys	indicates
displays	reflects
demonstrates	reveals




Moreover,	A further meaning could be
Furthermore,	It might also be suggestive of
Equally,	Additionally,
At the same time,	
What is more,	




Powerfully evokes emotions of	Potently conveys
Successfully accentuates a sense of	Forcefully engages feelings of




emphasises	reinforces
accentuates	strengthens
amplifies	supports
highlights	




creates a feeling of..	achieves...
conveys...	stimulates...
engenders...	invokes...
evokes...	provokes...
generates...	



Subtly suggests	Gently reminds the reader
Creates a nuanced sense of	Alludes to
Hints that	



Taken together	The combined effect is
All this suggests	The resulting impression is
Cumulatively	
When read together	



Question 2: **8 marks**
Comparing the texts and looking for implications

7-8	<ul style="list-style-type: none"> • Clever, detailed differences / similarities spotted. • Obvious and superficial differences not covered. • Range of quotations used to prove these clever, detailed differences. • Layers of implications throughout.
5-6	<ul style="list-style-type: none"> • Less obvious differences / similarities. • Sticks 100% to the focus of the question. • A range of quotations are all squeezed for less obvious implications. • Sometimes offers layers of implications from the same detail.
3-4	<ul style="list-style-type: none"> • Straightforward comparison of differences (or similarities, if that was asked). • Uses some quotations. • Sticks to the question. • Clear but fairly obvious implications.
1-2	<ul style="list-style-type: none"> • Very short answer, little detail. • Might not use any quotations. • Is not obviously sticking to the specific question focus.

Question 3: **12 marks**
Language focus

10-12	<ul style="list-style-type: none"> • 100% focus on the reasons for the writer's choice of specific technical features. • 100% focus upon details. • Comments never waste time on the superficial or obvious. • Wide range of specific technical features used; <i>violent dynamic verbs</i> not just <i>verbs</i>, <i>abstract nouns of thought</i> not just <i>lexical choices</i>).
7-9	<ul style="list-style-type: none"> • 100% focus on the reasons for writer's choices. • Range of short quotations. • Individual words analysed and links made. • Range of technical terms; eg verb, metaphor, present participle, adjective, semantic field, connotations. • Beginning to explore links and patterns of words.
4-6	<ul style="list-style-type: none"> • Clear focus on language use from the start; eg The writer uses... • A range of quotations used, all squeezed for ideas. • Comments made on all quotations, beginning to pick out individual words and explore implications.
1-3	<ul style="list-style-type: none"> • Some quotations used. • Comments are simply, tending to say "This shows..." • More description than analysis. General points. • Some simple technical terms used; eg lexical choice.

Things which they don't care about in this answer:
 Technical language terms.

Question 4:
Comparing attitudes

16 marks

13-16

- Attitudes are detailed, developed and use precise words to describe them. Appreciates the tone of the piece.
- Obvious and/or superficial attitudes are avoided.
- All quotations are directed towards proving the attitudes and explore specific technical devices which help present the attitudes.
- Quotations are chosen which require some analysis to reveal the attitude, rather than ones which are obvious.

9-12

- Clear series of compared attitudes, avoiding the obvious and/or superficial.
- Has mature, precise words for the attitudes found.
- Is able to go into detailed sentences pinpointing the different attitudes, not just short phrases.
- Spends most of the answer analysing how specific technical features deliver the attitudes.

5-8

- Offers clear comparisons of the attitudes of the texts.
- Offers some quotations and says what they imply.
- Uses some technical terms to analyse language.
- Not all points have fully squeezed quotations.

1-4

- Too short to offer the detail needed for 16 marks.
- Offers comparison but quite simple; eg *A likes it... B does not like it.*
- Offers some quotations but doesn't always analyse the techniques used in them.
- I able to say straightforward things about attitudes.

Practice Section B Writing Questions

EXAMPLE 1

“These days, there is no need to travel. Television and the internet can give us all the experience of other places we need.”

Write an article for a broadsheet newspaper where you present your views on this topic.

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

[40 marks]

EXAMPLE 2

“Basic everyday skills like cooking, cleaning, driving and organising your finances should be on the school curriculum.”

Write an article for an educational magazine where you present your views on this topic.

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

[40 marks]

EXAMPLE 3

“Young people today have to deal with more stress than young people have ever had to deal with.”

Write a speech to be presented to parents in which you present your views on this topic.

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

[40 marks]

EXAMPLE 4

“Equality is now something which we can take for granted in modern society.”

Write an article for a broadsheet newspaper in which you present your views on this topic.

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

[40 marks]

How to Make Revision Cards

Simpler Version of Revision Card:

revises how to write the answer by memorising sentences prompts.

Paper 2 Question 4

- *On difference of opinion between the sources is that...*
- *For instance we are told "..."*
- *This suggests that / Moreover,...*

- *dynamic verbs*
- *abstract nouns*
- *semantic field*
- *past participles*
- *present participles*
- *modality*
- *juxtaposition*
- *hyperbole*
- *stative verbs*

More Advanced Version of Revision Card:

revises a range of technical features you could look for.

















Paper 2 Nonfiction Writing

















- *There is a school of thought that... ; however*
- *Suffice it to say,...*
- *In truth,*
- *In point of fact,*
- *It would be imprudent to deny that*

Revision cards for writing can focus upon features you intend to show off.

← Key phrases. ↓ Impressive vocabulary.

- *deleterious*
- *injurious*
- *risky*
- *over hasty*
- *misguided*

 Suffice it to say,...	 As you will no doubt acknowledge,	 Equally significant is the issue of	 Besides such principle concerns is the thorny issue of...
 How then are we to proceed? Well, I would propose...	 Sympathetic though I am to such ideas, I must confess...	 Faced with such compelling evidence to the contrary, does it seem prudent to suggest that...	 In truth,...
 In point of fact,...	 I remain unconvinced. Indeed, I would contend that...	 I find this frankly dubious. In fact, I would argue that..	 A more compelling position to take, in my view, would be...
 Let there be no ambivalence: in my honest opinion, ...	 I find this line of argument baffling. For me, the solution is...	 Surely	 Undeniably

 Without question,	 Unequivocally, I would contend that...	 Some might mistakenly presume that... However, I would respond that...	 Presumably, some might fall into the trap of asserting that...; nevertheless, I would argue that...
 After any reflection upon the subject, who can deny that...	 To assert ... could lead to undesirable and perhaps even deleterious consequences. For instance, ...	 It would be imprudent to deny the reality that...	 We should not put misplaced confidence in the idea that...
 Let us not deceive ourselves: to say that ... is simply misguided.	 We should not be duped into believing that...	 It seems to me that there is no conclusive evidence that... Indeed, on the contrary, I would argue that...	 Incontrovertibly,
 In my estimation, it seems clear that	 Wait. Can we really be suggesting that...	 I can say, without prejudice, that...	 [make a statement then say] Need I say more?

principled	honourable	praiseworthy	inventive	well-judged	incisive	noxious	foul	grim	odious	erroneous	spurious
conscientious	moral	decorous	recondite	perspicacious	enlightened	abhorrent	awful	contemptible	egregious	misinformed	hasty
disinterested	ethical	just	shrewd	creative	thoughtful	base	reprehensible	repugnant	refarious	misguided	rash
equitable	even-handed			considered	intelligent	execrable	noisome			senseless	foolish/ wrong
laudable	conscionable			astute	discerning	corrosive	unwholesome			illogical	groundless
high-minded	benign	fruitful	opportune	insightful	perceptive	injurious	detrimental	harmful	confused	delusory	fictitious
profitable	constructive	benevolent	curative	clear-sighted	ingenious	ruinous	prejudicial	adverse	bogus	mistaken	unsupported
helpful	beneficial	productive	informed	judicious	wise	deleterious	damaging	pernicious	hollow	baseless	implausible
advantageous	gainful	propitious	effective	sensible	prudent	inimical	baleful	toxic	unsound	specious	

English Language Paper 2 Writing to Argue Thesaurus

champion the idea
 suggest clearly without doubt incontrovertibly

+ **-**
 controvert counter

+ **-**

undeniably	decidedly	assuredly	emphatically	indubitably	reason	contend	contest	dispute	analysis	concept	assumption	notion
indisputably				indubitably	present the idea			rebut	reasoning	belief	suggestion	presumption
irrefutably				unequivocally	defend the idea			repudiate	opinion			perception
no two ways about it	naturally	unquestionably	doubtlessly	advance the idea	assert	refute	respond	judgement	assessment	idea	speculation	theory
of course	evidently	beyond doubt	without qualification	plead	attest	confute	gainsay	point of view	conviction	impression	conjecture	
plainly	in point of fact	unmistakably	with certainty	aver	uphold	resist	evaluation	principle	standpoint	prejudice	supposition	
				protest			consideration	assertion	allegation			

Revision Checklist



SECTION A READING

- I know how to begin Question 2 compare implications and have opening phrases prepared
- I know how to begin Question 3 language and have opening phrases prepared.
- I know how to begin Question 4 attitude and method comparison and have opening phrases prepared.
- I have learnt a range of technical terms for Question 2 language and Question 4 attitude and method comparison and know how to use them.
- I have made and used revision cards.
- I know how to time the 60m reading section:
aim to spend about **a minute per mark +2**. Eg Q2 10m, Q3 14m, Q4 18m. The key thing is that you leave longer for the questions worth more marks.

SECTION B WRITING

- I know that I am being marked on my paragraph planning — and have ideas about how to plan a nonfiction piece.
- I have revised a range of ways of writing introductions in interesting ways.
- I know how to use sentence lengths and shapes to create drama.
- I have revised a full range of sentence punctuation and know how to use each in creative writing.
- I have learnt some mature phrases used in persuasive writing.
- I have a bank of impressive words for “good” and “bad” learnt.
- I have prepared a list of style features I want to jot down to remind me to use them in the assessment.
- I know the importance of checking my work and know what I need to look for personally.
- I have made and used revision cards.