

<u>TASK</u>	<u>DATE IT IS DUE IN</u>	<u>TICK WHEN COMPLETED AND SIGNED BY TEACHER</u>
1. KEY TERMINOLOGY LANGUAGE		
2. KEY TERMINOLOGY STRUCTURE		
3. READING AND ANNOTATING THE EXTRACT		
4. PAPER 1 QUESTION 1		
5. PAPER 1 QUESTION 2		
6. PAPER 1 QUESTION 3		
7. PAPER 1 QUESTION 4		
8. THE DIFFERENCE BETWEEN DESCRIBE AND NARRATE		
9. AVOIDING CLICHÉ DEVICES		
10. STRUCTURAL DEVICES		
11. AN EXAMPLE DESCRIBE		
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22. PERSUASIVE DEVICES		
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27. DISMISSING THE ARGUMENTS FROM THE OPPOSITE SIDE		
28. SPELLINGS		
29. VOCABULARY SYNONYMS/ANTONYMS		
30. WORD FILL SUMMARISING THE TWO PAPERS		
31. PAST PAPER 1 TO TRY AT HOME		
32. PAST PAPER 2 TO TRY AT HOME		

The topic you are doing in class each half-term will mirror the topic for your home learning:

PAPER 1 READING  
PAPER 2 WRITING

PAPER 1 WRITING  
GENERAL SKILLS/REVISION

PAPER 2 READING

<p><b>LANGUAGE</b></p> <p><b>WORD CLASSES</b> – noun, verb, adjective, adverb, pronoun, superlative, comparative, statements, questions/interrogatives, imperatives/commands.</p> <p><b>METAPHOR</b> – a lie to exaggerate – ‘he was a lion in battle’ he is not really literally a lion – you describe something literally as something else when it is not really.</p> <p><b>SIMILE</b> – comparing using like or as – ‘as soft as velvet’ ‘red like fire’.</p> <p><b>ALLITERATION</b> – letters the same at the start of words – ‘Tom tumbled’.</p> <p><b>PERSONIFICATION</b> – seems like a person/alive when not. ‘The sun smiled’.</p> <p><b>SIBILANCE</b> same as alliteration but with ‘s’ – ‘sneakily the snake slunk away’.</p> <p><b>PATHETIC FALLACY</b> – where the weather represents the mood – ‘the grey sky hung over as the woman sobbed’.</p> <p><b>IMAGERY</b> – where you can picture it in your head really clearly – an image – ‘the twilight sky glistened’.</p> <p><b>REPETITION</b> – word or phrase said more than once.</p> <p><b>HYPERBOLE</b> – exaggeration ‘a million noises at once’.</p> <p><b>ONOMATOPOEIA</b> – word that makes a sound effect – ‘bang’.</p> <p><b>EMOTIVE LANG</b> – emotional words ‘brutally and carelessly attacked’.</p> <p><b>JUXTAPOSITION</b> – two opposite ideas/themes – imagery of heaven vs hell.</p> <p><b>SEMANTIC FIELDS</b> – groups of words that have a link ‘snow, ice, frost’ = poor weather.</p> <p><b>OXYMORON</b> – two opposite words – ‘deafening silence’.</p> <p><b>SENSORY LANG</b> – see, hear, touch, smell, taste.</p> <p><b>SYMBOLISM</b> – when something represents something else that is deeper - a dove represents peace or purity.</p> <p><b>SENTENCE TYPES:</b> comment on the simple, compound or complex sentences types or a one word sentence (minor sentence) or a short or long one for impact.</p>	<p><b>STRUCTURE</b></p> <p><b>THE KEY THINGS YOU SHOULD CONSIDER ARE:</b></p> <p><b>Focus shifts</b> – does one paragraph focus on a certain character or place or object then switch to another? <b>Sequencing:</b> Does the beginning have a certain focus shift then the middle another and the end another? Why is this done? Think of it like a film – why have that particular <u>order of events/scenes</u>? Is there a ‘<u>zoom</u>’ where it looks closely at something then more broadly at something else? Does it ‘<u>narrow</u>’ and then focus in on a particular thing?</p> <p><b>Perspective/Person</b> – Is it written in first (I) or third (he/she) person? Why? Who is speaking? Why is it useful/not useful to get their side? Does it switch <u>perspectives</u>? Why?</p> <p><b>Dialogue</b> – Is there any speech in the passage? Why? At what stage is this introduced?</p> <p><b>Tension/Suspense</b> – Are there parts where it is not tense at all and is relaxed, then next to parts that are high in tension? Why? Which part is the peak of the tension? How does the order of events create tension/suspense?</p> <p><b>Climax/Climactic moment</b> – Is there a big grand event that takes place or a surprise moment. Which bit is the most exciting part? Explain it.</p> <p><b>Time Shifts</b> – Is it in past, present or future tense. Does it switch between the two with <u>flashbacks or flash-forwards</u>? Does time pass really quickly or slowly? Why?</p> <p><b>Foreshadowing</b> – Hints at events that will occur later on (<u>Foreboding</u> – bad feeling)</p> <p><b>Cyclical narrative</b> – does the story start and end in the same place and go full circle?</p> <p><b>Paragraphing</b> – Are certain paragraphs longer or shorter than others for a particular purpose? Are they in a certain order? Why?</p> <p><b>Punctuation choices</b> – is there a certain <u>pace</u> created by the punctuation? Why? For what impact?</p> <p><b>DO NOT ANALYSE SENTENCE TYPES!!!!!!!!!!!!</b></p>
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**KEY TERMINOLOGY - LANGUAGE TASK:** Look at the language devices in the table on the previous page, and then complete the matching task below:

<b>Semantic field</b>	Another word for exaggeration
<b>Oxymoron</b>	Two words next to each other that contradict each other
<b>Juxtaposition</b>	A set of words with related meaning
<b>Superlative</b>	Two opposing themes or ideas
<b>Sibilance</b>	A word that describes how a verb has been carried out and normally ends in ly
<b>Onomatopoeia</b>	Alliteration but with the 's' sound
<b>Hyperbole</b>	Something that is the most or least and ends in 'est'
<b>Sensory Language</b>	A sound effect or noise created through a word
<b>Imperative</b>	Involving a smell, sound, noise or touch
<b>Adverb</b>	A command word that instructs and tells someone what to do

**KEY TERMINOLOGY STRUCTURE TASK** - look at the structural devices in the table on the previous page and then complete the matching task below:

**PAPER 1 QUESTION 3 STRUCTURE:**

Who is speaking? Is it an omniscient (all-knowing) 3<sup>rd</sup> person narrator or is it from 'I' and first person? Is it second person speaking directly to 'you'?

The order of events – consider why the author puts them in this order

Does the time of day change?

Is speech introduced? Why?

The big event – the peak of the action – the part it builds to

What shifts and changes are there? Does it seem to switch scenes (imagine it like a film)?

Is it structured in a way so that the readers are left on edge or worried or concerned?

Is it in time order where the events happen in a logical way?

Does it have a part which suddenly looks back on the past or gives a sneak peak of the future?

Think about how it starts, what happens in the middle and then how it concludes. Is there something important in how it is ordered?

Is the audience left without answers?

Is a list used to create pace/ add emphasis?

Does it start and end in a similar way? Is there a cycle where it feels like it has come full circle?

Is something used more than once in the piece? Why? Does this help to create a 'motif' (recurring theme)?

Does it look really closely on a particular thing/person then look much more broadly at another?

Has the author put something in earlier on, to hint at what is to come later?

Climax
Sequencing
Focus Shift
Zoom in/out
Perspective/Person
Suspense/Tension
Chronological Order
Flashbacks/forwards
Time Shift
Cliff-hanger
Repetition
Listing
Introduction of Dialogue
Beginning/Middle/End
Cyclical Narrative
Foreshadowing

## READING AND ANNOTATING THE EXTRACT

**Task:** Read the extract for meaning. Once you are certain you have understood what it is about, annotate it for language devices using the terminology you learnt on the language terminology task you previously completed. Complete the 'most effective device' box.

*This is an extract from 'Matilda' by Dahl where an evil head teacher Miss Trunchbull runs a school.*



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### Extract from Matilda by Roald Dahl

"Miss Trunchbull, the Headmistress, was something else altogether. She was a gigantic holy terror, a fierce tyrannical monster, who frightened the life out of pupils and teachers alike. There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal. When she marched – Miss Trunchbull never walked, she always marched like a storm trooper, with long strides and arms swinging when she marched along a corridor you could actually hear her snorting as she went, and if a group of children happened to be in her path, she ploughed right on through them like a tank, with small people bouncing off her to left and right. She was above all a most formidable female. She had once been a famous athlete, and even now the muscles were still clearly in evidence. You could see them in the bull-neck, in the big shoulders, in the thick arms, in the sinewy wrists and in the powerful legs. Looking at her, you got the feeling that this was someone who could bend iron bars and tear telephone directories in half. Her face, I'm afraid, was neither a thing of beauty nor a joy for ever. She had an obstinate chin, a cruel mouth and small arrogant eyes. And as for her clothes...they were, to say the least, extremely odd. She always had on a brown cotton smock which was pinched in around the waist with a wide leather belt. This belt was fastened in front with an enormous silver buckle. The massive thighs which emerged from out of the smock were encased in a pair of extraordinary breeches, bottle-green in colour and made of coarse twill. These breeches reached to just below the knees and from there on down she sported green stockings with turn-up tops, which displayed her calf-muscles to perfection. On her feet she wore flat-heeled brown brogues with leather flaps. She looked, in short, more like a rather eccentric and bloodthirsty follower of the stag-hounds than the headmistress of a nice school for children."

**Remember to read the context paragraph above so you know the background to the extract.**

### THE MOST EFFECTIVE DEVICE

QUOTE:

DEVICE USED:

EFFECT ON THE READER:

# Paper 1 Question 1

There will only be one source on this paper and now you have read it and annotated it you are ready to start the questions.

PAPER 1 Question 1 - (Short Form): 4 Marks

List four things from this part of the text about the...?



Question 1s are always the same. They simply ask you to state 4 things. You should only spend 5 minutes on this. Write in a clear full sentence. You can either copy a small quote from the text OR you can simply rephrase it into your own words.

Q1. List **four** things about Miss Trunchbull's **appearance**

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

(4 Marks)

## TOP TIPS:

Make sure it is answering the focus of the question - in this case 'appearance'

You can copy a quote or rephrase it

Only one idea per line

Pick four very different ideas - if you have 4 that are too similar you will get less marks

Only write four and only in the lines available

## Paper 1 Question 2

PAPER 1 Question 2 - (Longer Form Based on Extract): 8 Marks

How does the writer use language here to...?

This question wants you to look at the language and gives you three bullet points to guide you.

You should be spending no more than 10 minutes on this question.



Q2. How does the author use language to present Miss Trunchbull?

In your answer you should focus on words and phrases, language features and sentence forms.

**TIPS:** You need to now look at the language devices and word classes that are used for impact. Think about which phrases/quotes are the very best to pick. Don't pick boring quotes - pick the ones you can say the most about.

You'll notice it says '**sentence forms**' this is now on this language question and not on structure. One of your SQIs should look at a minor, simple, compound or complex sentence and consider why it has been chosen.

## COMPLETE THIS TABLE - 3 SQI

STATEMENT	QUOTE	INFERENCE

## Paper 1 Question 3 - Structure

Task: Re-read the extract using your structure terminology knowledge from previous tasks. Then complete the SQI table below.

PAPER 1 Question 3 - (Longer Form Analysing Whole Text): 8 Marks

How has the writer structured the text to...?



Q3. How has the writer **structured** the text to interest you as a reader?

- What the writer **focuses** your attention on at the beginning
- **How and why** the writer **changes this focus** as the source develops
- Any **other structural features** that interest you.

This is reminding you of FOCUS SHIFTS

Use the structural devices table and matching task you completed previously to help with this.

# COMPLETE THIS TABLE - 3 SQI

STATEMENT	QUOTE	INFERENCE

**PAPER 1 Question 4:** (Extended Question): 20 Marks *To what extent do you agree?*

You will be asked to critically evaluate the success of the writer and it could guide you to a specific section of the text. You must spend between 20 and 25 minutes on this question and no more. You are, like in the other questions, given bullet points to help you in your answer.



Q4. A student, having read this section of the text said: "The writer shows how Miss Trunchbull is an **evil woman** and makes **the reader** **fear her throughout**." To what extent do you agree?

**Write about your own impressions of the characters**

**Evaluate how the writer has created these impressions**

**Support your opinions with references to the text.**

<b>STATEMENT:</b> state whether or not you agree with the student	<b>QUOTE:</b> prove it with a quote	<b>INFERENCE:</b> now look for a device from your quote and analyse the effect	<b>LINK:</b> now go back to your statement and reiterate whether you agree or disagree

Paper 1 Question 5 - Describe/Narrate: TASK 1: Complete the word-fill tasks below:

## **DESCRIPTIVE**

When writing to describe the writer spends lots of time on little \_\_\_\_\_. They vividly describe so that the reader can imagine and \_\_\_\_\_ every tiny aspect. Descriptive writing uses lots of language devices and also attempts to involve the \_\_\_\_\_. In descriptive writing you might not even have any \_\_\_\_\_ or action. It's best written in the third person 'he, she, the ...'

**plot**                      **envision**                      **senses**  
**details**

## **NARRATIVE**

In narrative writing there is a clear plot/\_\_\_\_\_. Instead of spending a very long time on the details and specifically describing individual aspects the speed of narrative writing is slightly \_\_\_\_\_. Narrative writing is usually in the \_\_\_\_\_ from the writer's point of view - 'I'. But can also work in third person. Narrative writing also sometimes has \_\_\_\_\_ from the characters.

**speech**                      **first person**  
**faster**                                      **story**

TASK 2: In your own words sum up the difference between narrate and describe:

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## Avoiding Cliché Devices:

When you write to describe or even when you write a story (which will still have description in it) you need to use language devices in your own writing. BUT, you don't want them to be cliché ... this means over-used and predictable.

### TASK:

#### Cliché

*Turn all these cliché phrases into unique and different descriptions*

Her skin was white as snow

As black as night

Green as grass

As cold as ice

His jaw dropped to the floor

It was a dark stormy night

Fluffy as a cloud

The trees danced in the breeze

As fast as a cheetah

Like a lion chasing its prey

## Structural devices in your own writing:

You can't just think about your word choice and putting devices in. You are marked for grammatical and structural features too.

THE MARK SCHEME SAYS	IN SIMPLE TERMS THIS MEANS
Register is convincing and compelling for audience	(RIGHT TONE OF VOICE AND FORMALITY)
Assuredly matched to purpose	(RIGHT VOICE AND STYLE FOR THE TYPE OF TEXT YOU ARE CREATING)
Varied and inventive use of structural features	(ONE WORD SENTENCE, SINGLE SENTENCE PARAGRAPH, CYCLICAL NARRATIVE, PUNCTUATION FOR IMPACT, SHIFT PERSPECTIVES FOR IMPACT, BUILDING TENSION, SHIFTS, CLIFFHANGER)
Fluently linked paragraphs with seamlessly integrated discourse markers	(FLOWS WELL WITH CLEAR PARAGRAPHS)
Sentence demarcation is consistently secure and consistently accurate	(READS WELL - MAKES SENSE AND IS ACCURATE)
Full range of sentence forms for effect	(MINOR SENTENCE, SIMPLE, COMPOUND, COMPLEX).

**TASK:** Look at the image and then:

Write a one word sentence based on the image.

Write a single line paragraph based on the image.

Write a long complex sentence for impact based on the image.



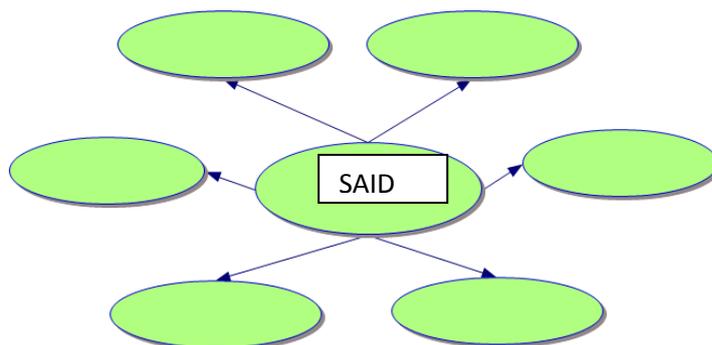
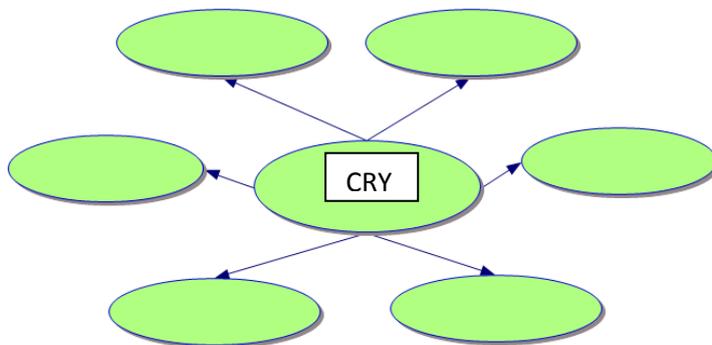
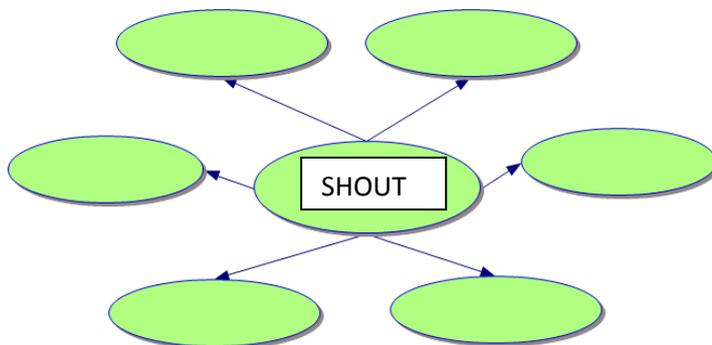
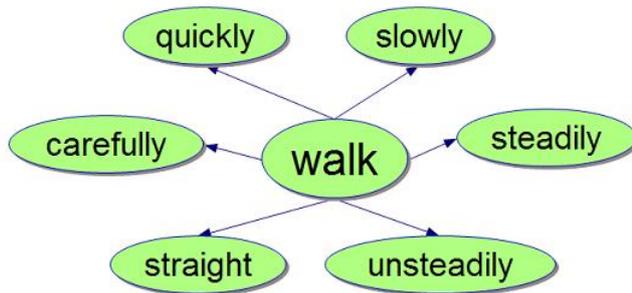




PUNCTUATION TASK: COMPLETE THE PUNCTUATION TABLE BELOW: Join the left column to the middle column then provide an example in a sentence.

Punctuation	When you use it	Example
?	Used for emphasis or excitement	
!	Used at the beginning and end of a phrase to show it is being said	
:	Used to contrast two pieces of information or insert related information	
;	Used at the end of a question	
,	Used to signal a brief pause in a sentence or to separate two clauses	
.	Used to introduce a list	
-	Used in place of a connective to connect to main clauses	
( )	Used at the end of a statement or sentence	
" "	Adds information to the sentence	

ADVERBS: TASK: COMPLETE THE ADVERB MIND-MAPS THINKING ABOUT HOW THE ACTION MIGHT BE CARRIED OUT. TRY TO USE AMBITIOUS WORDS. (The first one has been done for you).



## STAYING IN TENSE - TASK 1: COMPLETE THE TABLE

<i>Past tense</i>	<i>Present tense</i>	<i>Future tense</i>
He had just left the park.	He is leaving the park.	He will leave the park.
		Steve is going to buy a bike.
Joe had stolen the sweets.		
	Cats like milk.	
Shona called David on the telephone.		
		Will you help him later?
	He has his passport in hand.	
I did not go to Korea last year.		
	I always pay my debts.	
		I'll get it.

## TASK 2: CHANGE THIS PASSAGE ALL TO PAST TENSE:

*Wildly, the wind roared with the aggression of a hundred stampeding horses.*

*Smashing, the waves attack the sea – it was a soldier battling the enemy. It is*

*striking. Blackened, the sky is an ebony blanket cuddling the air – huddled together*

*for warmth. The sky watches on in awe at the battle that raged below. What has the*

*sea done to deserve this? Like mountains, the waves jutted out proudly – pleased at*

*their conquest. It is a graveyard of souls lost at sea. The moon illuminates the sky*

*as though someone had turned on a torch. Radiating, the air smells of loss.*



## PAPER 2 – READING AND ANNOTATING THE SOURCES

Read both extracts for meaning. If you misunderstand them you will not be able to answer the questions properly.

As you are reading, start considering any similarities or differences between events, characters and how the author's feel about their topic.

Label any language devices you see.

### Source A                      Trapped –Aron Ralston

*In April 2003, Aron Ralston was hiking alone in the Utah wilderness when he decided to go canyon climbing. Halfway up a rock face, disaster struck. Here he recalls the accident that forced him to cut off his own arm.*

Just below the ledge where I'm standing is a chockstone the size of a large bus tyre, stuck fast in the channel between the walls, a few feet out from the lip. If I can step on to it, then I'll have an easy nine feet to descend. I'll dangle off the chockstone, then take a short fall on to the rounded rocks piled on the canyon floor. Supporting myself by planting a foot and a hand on either side of the narrow canyon - a manoeuvre called "chimneying" - I traverse out to the chockstone.

With my right foot, I kick at the boulder to test how stuck it is. It's jammed tightly enough to hold my weight. I lower myself from the chimneying position and step on to the chockstone. It supports me but teeters slightly. I squat and grip the rear of the lodged boulder, turning to face back up-canyon. Sliding my belly over the front edge, I can lower myself and hang from my fully extended arms, akin to climbing down from the roof of a house.

As I dangle, I feel the stone respond to my adjusting grip with a scraping quake as my body's weight applies enough torque to disturb it from its position. Instantly, I know this is trouble, and instinctively I let go of the rotating boulder to land on the round rocks below.

When I look up, the backlit chockstone falling toward my head fills the sky. Fear shoots my hands over my head. I can't move backward or I'll fall over a small ledge. My only hope is to push off the falling rock and get my head out of its way.

Time dilates, as if I'm dreaming, and my reactions decelerate. Seemingly in slow motion, the rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets; the boulder then crushes my right hand and ensnares my right arm at the wrist, palm facing in, thumb up, fingers extended; the rock slides another foot down the wall with my arm in tow, tearing the skin off the lateral side of my forearm.

Then silence.

My disbelief paralyzes me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap between the fallen boulder and the canyon wall. Within moments, pain wells up through the initial shock. Good Christ, my hand. The flaring agony throws me into a panic. I grimace and growl. My mind commands my body, "Get your hand out of there!" I yank my arm three times in a naive attempt to pull it out. But I'm stuck.

Pain shoots from my wrist up my arm. Frantic, I cry out. My desperate brain conjures up the no doubt apocryphal story in which an adrenalin-stoked mom lifts an overturned car to free her baby. I'm sure it's made up, but I do know for certain that right now, while my body's chemicals are raging at full flood, is the best chance I'll have to free myself with brute force. I shove against the large boulder, heaving against it, pushing with my left hand, lifting with my knees pressed under the rock. I get good leverage and brace my thighs under the boulder and thrust upward repeatedly, grunting, "Come on ... move!"

Nothing.

## Source B

### Charles Dickens escapes train wreck: 9 June 1865

*In 1865, Charles Dickens was involved in a train crash. Later, he wrote a letter to his friend about the experience.*

My dear Mitton,

I should have written to you yesterday or the day before, if I had been quite up to writing. I am a little shaken, not by the beating and dragging of the carriage in which I was, but by the hard work afterwards in getting out the dying and dead, which was most horrible.

I was in the only carriage that did not go over into the stream. It was caught upon the turn by some of the ruin of the bridge, and hung suspended and balanced in an apparently impossible manner. Two ladies were my fellow passengers; an old one, and a young one. This is exactly what passed:- you may judge from it the precise length of the suspense. Suddenly we were off the rail and beating the ground as the car of a half emptied balloon might. The old lady cried out "My God!" and the young one screamed.

I caught hold of them both (the old lady sat opposite, and the young one on my left) and said: "We can't help ourselves, but we can be quiet and composed. Pray don't cry out." The old lady immediately answered, "Thank you. Rely upon me. Upon my soul, I will be quiet." The young lady said in a frantic way, "Let us join hands and die friends." We were then all tilted down together in a corner of the carriage, and stopped. I said to them hereupon: "You may be sure nothing worse can happen. Our danger must be over. Will you remain here without stirring, while I get out of the window?" They both answered quite collectedly, "Yes," and I got out without the least notion of what had happened.

Fortunately, I got out with great caution and stood upon the step. Looking down, I saw the bridge gone and nothing below me but the line of the rail. Some people in the two other compartments were madly trying to plunge out of the window, and had no idea there was an open swampy field 15 feet down below them and nothing else! The two guards (one with his face cut) were running up and down on the down side of the bridge (which was not torn up) quite wildly. I called out to them "Look at me. Do stop an instant and look at me, and tell me whether you don't know me." One of them answered, "We know you very well, Mr Dickens." "Then," I said, "my good fellow for God's sake give me your key, and send one of those labourers here, and I'll empty this carriage."

We did it quite safely, by means of a plank or two and when it was done I saw all the rest of the train except the two baggage cars down in the stream. I got into the carriage again for my brandy flask, took off my travelling hat for a basin, climbed down the brickwork, and filled my hat with water. Suddenly I came upon a staggering man covered with blood (I think he must have been flung clean out of his carriage) with such a frightful cut across the skull that I couldn't bear to look at him. I poured some water over his face, and gave him some to drink, and gave him some brandy, and laid him down on the grass, and he said, "I am gone", and died afterwards.

Now you have read both sources, you can attempt questions 1-4. Only begin when you are certain you have understood both sources. If you haven't understood them fully on your first reading, then read them again.

**PAPER 2 QUESTION 1: TASK:** There will always be 8 statements about the source. Only 4 of those statements will be true. You will need to shade the circle in the centre of the box for the statements which are true.

Questions

**1. Read SOURCE A paragraphs 1, 2 and 3**

**Shade 4 statements below which are TRUE. [4 marks]**

**[4 marks]**

- The writer sees a discarded bus tyre
- The writer has a clear plan to get across the ledge
- The chockstone is stuck between two walls
- The writer kicks at the boulder because he is angry.
- The writer experiences an earthquake
- The chockstone was not as jammed as he thought
- The writer realises he is in trouble
- The writer is with a friend

**TOP TIPS FOR THIS QUESTION**

Read the statements very carefully - some will be almost true and will be there to catch you out

Don't shade the boxes on the right until you are sure, instead put a dot by them or tick or cross them on the left first

If it gives you lines to get it from, make sure you get it from the right section

Flick back to the source to check - don't try and do it from memory

**CHALLENGE TASK:** Justify why the four you have chosen are true, by writing quotes from the source to prove them:

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## PAPER 2 QUESTION 2 - SUM UP AND COMPARE

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

Both sources are about dangerous situations. Use details from both sources to write a summary of the different ways people are affected by these situations. [8 marks]

### TOP TIPS FOR THIS QUESTION

Make sure you answer the focus of the question. It won't just say sum up and compare generally it will give you something specific. In this case it is how people were 'affected' differently.

Be concise - there is no need to analyse or consider the reader or effect. Simply state facts and prove it with quotations.

Try to identify 3 clear comparisons

Use connectives:

DIFFERENCE: however, on the other hand, whereas, alternatively, contrary to, but

SIMILARITY: likewise, similarly, also, equally, correspondingly.

**TASK: COMPLETE THE TABLE BELOW - row 1 has been started for you**

	STATEMENT	QUOTE	CONNECTIVE	STATEMENT	QUOTE
<b>DIFFERENCE 1 - people were affected more seriously in B than A</b>	There were no deaths in source A		Whereas	there were deaths in source B	
<b>DIFFERENCE 2</b>					
<b>DIFFERENCE 3</b>					

## PAPER 2 QUESTION 3 - LANGUAGE ANALYSIS

This is the same as paper 1 question 2. The only difference is that it is 12 marks so you need to write a little more.

**3. Now refer to this section again in Source A. TASK 1: label this section for devices.**

My disbelief paralyses me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap between the fallen boulder and the canyon wall. Within moments, pain wells up through the initial shock. Good Christ, my hand. The flaring agony throws me into a panic. I grimace and growl. My mind commands my body, "Get your hand out of there!" I yank my arm three times in a naive attempt to pull it out. But I'm stuck.

Pain shoots from my wrist up my arm. Frantic, I cry out. My desperate brain conjures up the no doubt apocryphal story in which an adrenalin-stoked mom lifts an overturned car to free her baby. I'm sure it's made up, but I do know for certain that right now, while my body's chemicals are raging at full flood, is the best chance I'll have to free myself with brute force. I shove against the large boulder, heaving against it, pushing with my left hand, lifting with my knees pressed under the rock. I get good leverage and brace my thighs under the boulder and thrust upward repeatedly, grunting, "Come on ... move!"

Nothing.

**How does the writer use language to describe his feelings in this part of the extract? [12 marks]**

### TOP TIPS FOR THIS QUESTION

Try to spot devices and word classes that have been used on purpose for impact.

Have a clear argument to the essay title at hand, in this case his 'feelings' - every SQI should state a clear feeling.

Consider the impact on the reader.

Try to focus in on one word with single word analysis and say what the word connotes.

### **TASK 2: COMPLETE THE SQIRL PARAGRAPH IN THE TABLE BELOW**

STATEMENT (state a feeling)	
QUOTE (prove it with a quote)	
INFERENCE (look for a lang device or key word in your quote and analyse it)	
READER (how would the reader react)	
LINK (now link back to your statement)	

## PAPER 2 QUESTION 4 – COMPARING WRITERS' PERSPECTIVES AND METHODS

4. For this question, you need to refer to the whole of Source A, together with the whole of Source B. Compare how the writers convey their different perspectives on these dangerous situations. In your answer, you could:

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

[16 marks]

The two key words here are 'perspectives' and 'methods'. Perspectives means their feelings/opinions/points of view. Methods means their language or structural devices and style of writing. **TASK 1: COMPLETE THE TABLE**

<b>SOURCE A - identify clear feelings and write down quotations that prove how they feel</b>	<b>SOURCE B - identify clear feelings and write down quotations that prove how they feel</b>
<p><b>Worried</b></p>   <p><b>Pro-active - want to act to fix it</b></p>   <p><b>Another feeling? _____</b></p>	<p><b>Worried</b></p>   <p><b>Pro-active - want to act to fix it</b></p>   <p><b>Another feeling? _____</b></p>

**TASK 2:** Then look at the 6 quotations you have chosen. Are there any language devices in your quotes? Label them.

**TASK 3:** Read this model comparison and write down whether it is successful or not and why.

In source A, the writer feels worried for example it says 'instantly I know this is trouble'. The use of the abstract noun trouble suggests that he is concerned that his life is at risk. The reader would share his worry. Similarly, in source B the writer is worried. For example 'I got out with great caution'. The abstract noun caution suggests he was very careful as he was also worried. In this case, that the carriage might drop. Clearly, both authors felt worried and used abstract nouns to show this.

**THIS IS/IS NOT SUCCESSFUL BECAUSE:**

## REVISION OF PAPER 2:

Task: match the question to the number of marks available, what the question is on and roughly how long you should spend on it. Draw a line to each.

Question 2	8 MARKS	12 minutes	Language analysis
Reading and annotating	0 MARKS	15 minutes	Understand the texts and label the devices
Question 4	4 MARKS	10 minutes	Tick the true statements
Question 1	16 MARKS	5 minutes	Compare their perspectives and methods
Question 3	12 MARKS	18 minutes	Sum up and compare

## Paper 2 Question 5 - Opinionated Writing

You have to argue/persuade and maintain a view. To do this you can use a range of language devices. A good way of remembering these is with the acronym - FURRYFEETAS

### FURRY FEETAS

Persuasive Device	Example
<b>F</b> acts and expert opinions/stats	1% of people survive
<b>U</b> nderline, bold, italics	it is up to <u>you</u>
<b>R</b> epetition - same phrase said again for impact.	We will, We will, We will (not necessarily directly next to each other)
<b>R</b> hetorical question	Would you want this life?
<b>Y</b> ou, we, I - pronouns - sounds collective. Shares blame.	It is <b>our</b> responsibility <b>We</b> can do this. Would <b>you</b> want this for your child?
<b>F</b> igurative language metaphor/simile	Shaking like a leaf. He was a skeleton.
<b>E</b> motive language - creates emotion	vicious attackers callously bombarded the victim with a storm of blows
<b>E</b> xaggeration	your life wont be worth living if ...
<b>T</b> hree - rule of 3	We need hospitals, vaccines and sponsors.
<b>A</b> lliteration or Anecdote	Desperate dogs and cast aside cats (anecdote - real life example)
<b>S</b> ibilance - alliteration but with 's'	some say that they will suffer a slow fate.

Write one sentence including each of the FURRYFEETAS arguing that zoos are cruel.

F

U

R

R

Y We need to work together as it is our collective responsibility to protect our wildlife.

F

E

E

T

A

S

**ARTICLE: TASK 1: Read the article and label it for persuasive devices.**

**Britain's obesity death rate by JAMES CHAPMAN, Daily Mail**

NOTE: You will need a headline and by-line if you are asked to write an article

More people are dying in Britain due to being overweight or obese than anywhere else in Europe, a study revealed yesterday.

Around one in every 11 deaths in the UK is now linked to carrying excess fat - 50 per cent more than the rate in France.

Experts also warned that the number of fatalities due to obesity may soon, for the first time, exceed those caused by smoking.

Being overweight or obese leaves people at high risk of heart disease, diabetes, high blood pressure and osteoarthritis. It also makes them much more likely to develop several types of cancer.

The growing health disaster is being blamed on the rise of aggressively marketed, fatladen fast food and couchpotato lifestyles.

Around half of British adults are overweight, and 17 per cent of men and 21 per cent of women are obese.

The difference between being overweight and obese lies in a person's Body Mass Index, which is calculated from weight and height. An adult with a BMI of more than 25 is classed as overweight and one with a BMI of more than 30 is obese.

Britain is the 'fat capital' of Europe, according to researchers from the University of Madrid's School of Medicine whose study is published in the European Journal of Clinical Nutrition.

The lowest death rate from being obese and overweight was in France, but the researchers said it was clear that Europe as a whole has a problem.

The study found that up to 400,000 deaths each year in the EU are directly linked to excess weight.

Of all the deaths in the UK that were linked to excess weight, about 66 per cent were down to obesity, and 33 per cent to being overweight.

In around 70 per cent of overweight-linked cases, the final cause of death was heart disease and in 20 per cent, it was cancer. Overall, around 12 per cent of heart disease deaths in Britain were due to being overweight, and 5.7 per cent of total deaths from cancer were also directly caused by being overweight or obese.

Dr Jose Banegas, who led the research, said excess weight is a major public health problem.

'One in two in the EU is obese or overweight,' he added. 'Excess weight may well come to replace smoking as the major killer of adults in the near future.'

'Most countries have not yet made any systematic effort to raise public awareness as to the dangers of obesity.'

As well as being worst for fat-related deaths, the UK tops the smoking mortality league, with 21 per cent of all deaths linked to tobacco.

Obesity costs £2.6 billion a year in NHS bills and indirect losses to the economy. Other studies have shown that the percentage of overweight children in Britain has virtually doubled in the last decade.

Dr Andrew Hill, of Leeds University, said the rate of adult obesity in Britain is rising by one per cent of the population a year.

Doctors say that being obese when you are 40 knocks up to seven years off your life. Obese people who smoke will die more than 13 years before their time.

Doctors are unsure why France should come out with the lowest rate of deaths due to excess weight. The French do not eat less saturated fat than the British and have similar cholesterol levels.

It has been suggested that they are protected from heart attacks by drinking alcohol, particularly red wine.

Fat families are to be prescribed a visit to their local Sainsbury's by GPs, where they will be taken by the hand and shown healthy foods.

The supermarket has struck a deal with family doctors and the drug firm Roche under which overweight patients will be offered tours of selected stores with advice from nutrition experts.

**TASK 2:** Although they don't state their opinion on obesity, it is definitely hinted at and implied through the language. What do you think their opinion is? Why?

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**SPEECHES:** Watch this video link (or read the transcript below)

Write down 3 ways in which this speech was successful

[https://www.youtube.com/results?search\\_query=emma+watson+un+speech](https://www.youtube.com/results?search_query=emma+watson+un+speech)

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**Note:** if you are asked to write a speech it is a good idea to introduce yourself somewhere near the start and explain why you are speaking, then at the end, thank your audience for listening.

Emma Watson – Speech to the UN

Today we are launching a campaign called HeForShe. I am reaching out to you because we need your help. We want to end gender inequality, and to do this, we need everyone involved. This is the first campaign of its kind at the UN. We want to try to mobilize as many men and boys as possible to be advocates for change. And, we don't just want to talk about it. We want to try and make sure that it's tangible.

I was appointed as Goodwill Ambassador for UN Women six months ago. And, the more I spoke about feminism, the more I realized that fighting for women's rights has too often become synonymous with man-hating. If there is one thing I know for certain, it is that this has to stop.

For the record, feminism by definition is the belief that men and women should have equal rights and opportunities. It is the theory of political, economic and social equality of the sexes.

I started questioning gender-based assumptions a long time ago. When I was 8, I was confused for being called bossy because I wanted to direct the plays that we would put on for our parents, but the boys were not. When at 14, I started to be sexualized by certain elements of the media. When at 15, my girlfriends started dropping out of sports teams because they didn't want to appear muscly. When at 18, my male friends were unable to express their feelings.

I decided that I was a feminist, and this seemed uncomplicated to me. But my recent research has shown me that feminism has become an unpopular word. Women are choosing not to identify as feminists. Apparently, I'm among the ranks of women whose expressions are seen as too strong, too aggressive, isolating, and anti-men. Unattractive, even.

Why has the word become such an uncomfortable one? I am from Britain, and I think it is right I am paid the same as my male counterparts. I think it is right that I should be able to make decisions about my own body. I think it is right that women be involved on my behalf in the policies and decisions that will affect my life. I think it is right that socially, I am afforded the same respect as men.

But sadly, I can say that there is no one country in the world where all women can expect to see these rights. No country in the world can yet say that they achieved gender equality. These rights, I consider to be [human rights](#), but I am one of the lucky ones.

My life is a sheer privilege because my parents didn't love me less because I was born a daughter. My school did not [limit me because I was a girl](#). My mentors didn't assume that I would go less far because I might give birth to a child one day. These influences were the gender equality ambassadors that made me who I am today. They may not know it, but they are the inadvertent feminists that are changing the world today. We need more of those.

And if you still hate the word, it is not the word that is important. It's the idea and the ambition behind it, because not all women have received the same rights I have. In fact, statistically, very few have.

In 1997, [Hillary Clinton](#) made a famous speech in Beijing about women's rights. Sadly, many of the things that she wanted to change are still true today. But what stood out for me the most was that less than thirty percent of the audience were male. How can we effect change in the world when only half of it is invited or feel welcome to participate in the conversation? Men, I would like to take this opportunity to extend your formal invitation. Gender equality is your issue, too. Because to date, I've seen my father's role as a parent being valued less by society, despite my need of his presence as a child, as much as my mother's. I've seen young men suffering from mental illness, unable to ask for help for fear it would make them less of a man. In fact, in the UK, suicide is the biggest killer of men between 20 to 49, eclipsing road accidents, cancer and coronary heart disease. I've seen men made fragile and insecure by a distorted sense of what constitutes male success. Men don't have the benefits of equality, either.

We don't often talk about men being imprisoned by gender stereotypes, but I can see that they are, and that when they are free, things will change for women as a natural consequence. If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive. [If men don't have to control, women won't have to be controlled](#). Both men and women should feel free to be sensitive. Both men and women should feel free to be strong. It is time that we all perceive gender on a spectrum, instead of two sets of opposing ideals. If we stop defining each other by what we are not, and start defining ourselves by who we are, we can all be freer, and this is what HeForShe is about. It's about freedom.

I want men to take up this mantle so that their daughters, sisters, and mothers can be free from prejudice, but also so that their sons have permission to be vulnerable and human too, reclaim those parts of themselves they abandoned, and in doing so, be a more true and complete version of themselves.

You might be thinking, "Who is this Harry Potter girl, and what is she doing speaking at the UN?" And, it's a really good question. I've been asking myself the same thing.

All I know is that I care about this problem, and I want to make it better. And, having seen what I've seen, and given the chance, I feel it is my responsibility to say something.

Statesman Edmund Burke said, "All that is needed for the forces of evil to triumph is for good men and women to do nothing."

In my nervousness for this speech and in my moments of doubt, I told myself firmly, "If not me, who? If not now, when?" If you have similar doubts when opportunities are presented to you, I hope those words will be helpful. Because the reality is that if we do nothing, it will take seventy-five years, or for me to be nearly 100, before [women can expect to be paid the same as men for the same work](#). Fifteen and a half million girls will be married in the next 16 years as children. And at current rates, it won't be until 2086 before all rural African girls can have a secondary education.

If you believe in equality, you might be one of those inadvertent feminists that I spoke of earlier, and for this, I applaud you. We are struggling for a uniting word, but the good news is, we have a uniting movement. It is called HeForShe. I invite you to step forward, to be seen and to ask yourself, "If not me, who? If not now, when?"

Thank you very, very much.

LEAFLET: TASK: label this leaflet for persuasive devices. Also, label any layout features you notice.

Note: in your exam, you won't have to physically make a leaflet folding your paper. You won't have to write in columns. But you might want to use some bullet points or a boxed text to mirror the leaflet style.

# Step Outside to Smoke!

## Smoking in the home harms your babies and children








## How to protect your babies and children

The best thing you can do to protect your children is quit smoking, but if you are not ready to quit, protect your children by following these steps:

1. Make sure your children are safe before going outside
2. Close any windows near where you smoke
3. Always go outside to smoke
4. Close the door behind you
5. Consider keeping a coat that you only wear to smoke, 'a smoking jacket', and take it off after smoking
6. Wash your hands after smoking

## Improve your child's health: step outside your home to smoke

If you smoke in your home, your child smokes too. This increases their risk of:

- Cot death (1.5 times more likely)
- Asthma (2 times more likely)
- Meningitis (2 times more likely)
- Ear infections (1.5 times more likely)

## Other ways to protect your babies and children

- Never smoke in a car with children
- Ask children to step away from you when you are smoking outdoors
- Ask visitors to smoke outside - explain that cigarette smoke in your home is bad for your child's health



## Do you want help to quit?

- See your doctor for free advice, nicotine replacement products (e.g. patches), and other drugs to help you quit
- Phone Stop Smoking Wales to register for group support (freephone) 0800 085 2219
- Quitex can help you make a decision: [www.asthawalles.org.uk/quitex](http://www.asthawalles.org.uk/quitex)



**LETTER: TASK: Read the letter then answer the following questions:**

1. What layout features are part of the letter genre?
2. Which was the most powerful persuasive device? Write it below and explain why you think it was so persuasive
3. What is the difference between writing yours faithfully and yours sincerely? (You might need to google this).
4. How do you think the author intended the reader to feel? Why?
5. Is there a line that you disliked and felt was less effective? Why?

5 Shackleton Avenue,  
Chadwick Park,  
Widnes,  
WA8 9NG

20<sup>th</sup> March 2014

Saint Edmund Arrowsmith Catholic High School,  
Rookery Avenue,  
Ashton-in-Makerfield,  
Wigan,  
WN4 9PF

Dear Mr Philips,

I am writing to you as I would like to make a proposal to improve the school. I believe that changing the school bell to a music system would help to make the school a better place for the pupils and the staff.

Although the school bell is traditional, music would create a more positive atmosphere around school. Music could inspire the pupils and influence them by motivating and encouraging focus. After all, if students are happy with their learning environment, they are more likely to achieve higher grades.

Through installing a speaker system that would project music around the school, pupils would become more involved in school life and take more interest in the school itself. This would make the overall experience more enjoyable for pupils, staff and visitors. Pupils could vote and select representatives who would be in charge of choosing the music. This would teach pupils new skills and could build a rapport between staff and students. Importance announcements can be made through the speaker system and the mood of the school could be dictated by the type of music you play. For a small donation, pupils could request music and the proceeds could go to improving the school or to a charity.

The bell is a part of the school's heritage and history; however we now live in an era where libraries are becoming museums for books as pupils move towards using technology, such as iPads, laptops and even mobile phones to conduct research for their homework. Times and technology are changing. Already one third of the schools in the Lancashire have adapted to this new idea and a recent survey (involving teachers and students) has shown that over 85% agree that the school bell is outdated and music helps to create a positive learning environment.

Of course the school bell works, there's no confusion over what the bell means: generations reminisce over the 'good old days' and often include the school bell when referring back. However, the school bell was once new, but now it's old and outdated.

Overall, I strongly believe that the majority of pupils will appreciate listening to music between lessons and it will improve school life. Thank you for considering my ideas. I look forward to hearing your opinions on this matter.

Yours sincerely,

## DISMISSING THE OPPOSITION:

A counter-argument is the argument from the other side – you can consider and disprove it. You should not show a balanced argument. But you must acknowledge the other side and prove it wrong.

To be extra persuasive you can predict, anticipate and guess what the other person is going to say and already cover it all so that they are left with nothing to argue.

## TASK: FINISH THE SENTENCES BELOW:

Some may claim that school uniforms are...

But they wrong because...

While I recognise that obesity is the parents' responsibility, it is also fair to say that schools...

Undoubtedly, phones are a very useful invention, however.....

While I understand that celebrities are...

I still believe that they should...

Others may argue that footballers are...

But I disagree because...



**SPELLINGS: TASK** - learn these spellings by completing the table below.

Look, cover, write. For a bonus, write a definition.

<b>Spellings</b>				<b>Definitions</b>
<b>Abstract</b>				
<b>Alliteration</b>				
<b>Atmosphere</b>				
<b>Cliché</b>				
<b>Colloquial</b>				
<b>Contrast</b>				
<b>Evaluation</b>				
<b>Flashback</b>				
<b>Implied</b>				
<b>Interpret</b>				
<b>Metaphor</b>				
<b>Onomatopoeia</b>				
<b>Pace</b>				
<b>Personification</b>				
<b>perspective</b>				
<b>Phrase</b>				
<b>Purpose</b>				
<b>Repetition</b>				
<b>Sensory</b>				
<b>Setting</b>				
<b>Slang</b>				
<b>Symbolism</b>				
<b>Technical</b>				
<b>Verb</b>				
<b>Visual</b>				

**VOCABULARY:**

**TASK: LOOK UP SYNONYMS (words that mean the same but are more ambitious) AND ANTONYMS (words with the opposite meaning) FOR THE FOLLOWING WORDS:**

	SYNONYM	ANTONYM
<b>Good</b>		
<b>Bad</b>		
<b>Confused</b>		
<b>Beautiful</b>		
<b>Upset</b>		
<b>Bored</b>		
<b>Painful</b>		
<b>Angry</b>		
<b>Frightened</b>		
<b>Worried</b>		

nice	good	bad	sad	happy
enjoyable	excellent	awful	depressed	cheerful
pleasurable	amazing	rotten	gloomy	delighted
thoughtful	wonderful	naughty	miserable	pleased
courteous	pleasant	mean	cheerless	glad
lovely	marvelous	dreadful	unhappy	joyful
likeable	exceptional	nasty	gloomy	ecstatic
pleasing	fantastic	wicked	forlorn	content
gracious	super	lousy	sorrowful	jovial
congenial	outstanding	terrible	upset	amused
cordial	terrific	unpleasant	downcast	merry
admirable	splendid	disagreeable	tearful	thrilled
considerate	stupendous	wretched	somber	elated

# WORDFILL: TASK: Fill in the blanks (using the bank of words at the bottom).

## Paper 1

In paper 1 question one I am expected to write \_\_\_ bullet points and to answer the question in \_\_\_ sentences. This question can give me \_\_\_ to look in.

In question two I am expected to write \_\_\_ paragraphs using the \_\_\_ structure about language. One of the devices I know well is \_\_\_\_\_. I will do one word \_\_\_\_\_ of the quote I give and will not use the word \_\_\_ but will instead use: verb, adjective, noun and \_\_\_\_\_.

In question three I am looking at structure and will still be writing in \_\_\_ paragraphs. I will look for pace, focus \_\_\_ and \_\_\_\_\_.

In question four I am given a \_\_\_\_\_ and will be asked how far I \_\_\_\_\_ with it. I will mostly \_\_\_\_\_ with it and will use language and \_\_\_\_\_ to back up my answer. I am going to aim to write \_\_\_ paragraphs two on language and two on \_\_\_\_\_.

Question five is worth \_\_\_ marks on the paper and I will spend \_\_\_ minutes writing the answer. This is in the \_\_\_\_\_ section of the paper so I will be looking to write \_\_\_\_\_ paragraphs and I will make sure I am using complex \_\_\_\_\_. \_\_\_ of the marks go on my SPAG so I will leave time for proof \_\_\_\_\_ at the end.

## Paper 2

Question 1 asks me to find \_\_\_ true statements and \_\_\_\_\_ in the boxes next to the correct answers. This question can give me line \_\_\_\_\_ to find the information.

In question two I am looking at the \_\_\_\_\_ between the \_\_\_\_\_ sources. I need to use \_\_\_\_\_ pointing out how they are different. The focus of the question will \_\_\_\_\_ the texts together.

Paper 2 question three asks me to look at \_\_\_\_\_ in one of the sources. It expects me to be able to comment on language \_\_\_\_\_ and why they are \_\_\_\_\_. I will remember to \_\_\_ it back to the question when I am talking about the effect.

Question four asks you to look at \_\_\_\_\_ texts and focus on the \_\_\_\_\_ the writers use. I must remember to analyse both the sources and to \_\_\_\_\_ using a connective between the \_\_\_\_\_.

The writing section asks me to \_\_\_\_\_ my point of view in: a letter, article, or the text for a leaflet or speech. It will also give me an \_\_\_\_\_ to write for. I must remember my \_\_\_\_\_ techniques and aim to use accurate \_\_\_\_\_.

4 STRUCTURE AGREE LINES READ 16 USED SQI ADVERB DIFFERENCES QUOTES METHODS ANALYSIS 45 FULL IDEAS SHIFTS SHADE  
4-6 ARGUE LINK 3 WRITING WORD NUMBERS SPAG LINK DEVICES 4 AUDIENCE VOCABULARY 2 PERSUASIVE SQI STRUCTURE  
LANGUAGE 40 COMPARE AGREE QUOTE 4

THERE ARE AN EXTRA TWO THAT YOU CAN FILL IN WITH YOUR OWN KNOWLEDGE

# PAPER 1 TO ATTEMPT FOR REVISION

*In this extract, adapted from 'The Hobbit,' a hobbit named Bilbo Baggins enters the lair of a dragon named Smaug and steals a golden cup.*

1 He was alone. Soon he thought it was beginning to feel warm. Is that a kind of a glow I seem to see coming right  
2 ahead down there? he thought. It was. As he went forward it grew and grew, till there was no doubt about it. It  
3 was a red light, steadily getting redder and redder. Also it was now undoubtedly hot in the tunnel. Wisps of vapour  
4 floated up and past him and he began to sweat. A sound, too, began to throb in his ears, a sort of bubbling like the  
5 noise of a large pot galloping on the fire, mixed with a rumble as of a gigantic tom-cat purring. This grew to the  
6 unmistakable gurgling noise of some vast animal snoring in its sleep down there in the red glow in front of him.

7 It was at this point that Bilbo stopped. Going on from there was the bravest thing he ever did. The tremendous  
8 things that happened afterward were as nothing compared to it. He fought the real battle in the tunnel alone,  
9 before he ever saw the vast danger that lay in wait. At any rate after a short pause, go on he did; and you can  
10 imagine him coming to the end of the tunnel, an opening of much the same size and shape as a doorway. Through  
11 it peeps the hobbit's little head. Before him is the deepest cellar or dungeon-hall of the ancient dwarves right at  
12 the Mountain's root. It is almost dark so that its enormous size can only be guessed at, but rising from the near side  
13 of the rocky floor there is a great glow. The glow of Smaug!

14 There he lay, a vast red-golden dragon, fast asleep; a thrumming sound came from his jaws and nostrils, and wisps  
15 of smoke, but his fires were low while asleep. Beneath him, under all his limbs and his huge coiled tail, and around  
16 him on all sides stretching away across the floors, lay countless piles of precious things, gold, silver, gems and  
17 jewels - stained in the red light. Smaug lay, with his wings folded like an enormous bat, turned partly on one side, so  
18 the hobbit could see his long pale belly crusted with gems and pieces of gold from his sleeping on this expensive  
19 bed. To say that Bilbo's breath was taken away is no description at all. His heart was filled and pierced with  
20 enchantment and with the desire of dwarves; and he gazed motionless, almost forgetting the frightful guardian, at  
21 the gold beyond price and count.

22 He stared for what seemed like an age, before drawn almost against his will, he crept from the shadow of the  
23 doorway, across the floor to the nearest edge of the mounds of treasure. Above him the sleeping dragon lay, a  
24 terrible menace even in his sleep. Bilbo grasped a great two-handed cup, as heavy as he could carry, and cast one  
25 fearful eye upwards. Smaug stirred a wing, opened a claw, the rumble of his snoring changed its note.

26 Dragons may not have much real use for all their wealth, but they remember every piece of it - and Smaug was no  
27 exception. He had passed from an uneasy dream to a doze, and from a doze to wide waking. There was a breath of  
28 strange air in his cave. Could there be a draught from that little hole? Smaug thought he could hear the dim echoes  
29 of a knocking sound from far above his lair that came down to his lair. He stirred and stretched his neck to sniff at  
30 the hole. Then he noticed that the great two-handed cup had been stolen!

31 Thieves! Fire! Murder! Such a thing had not happened since first he came to the Mountain! His rage passes  
32 description - fire roared from his nostrils, the hall smoked, he shook the mountain roots. Then, coiling his length  
33 together, roaring like thunder underground, he sped from his deep lair through its great door, out into the huge  
34 passages of the mountain palace and up towards the Front Gate to chase the thief who had stolen his treasure!

**Question 1:** Read again **lines 1 to 6** of the source.

List **four** things that Bilbo Baggins **sees and hears in the tunnel**.

- A. \_\_\_\_\_
- B. \_\_\_\_\_
- C. \_\_\_\_\_
- D. \_\_\_\_\_

**Question 2: Read again lines 14 to 21, where Smaug and his lair are described.**

**How does the writer use language here to describe the dragon and his lair?**

**You could discuss:**

**Words and phrases**

**Language features**

**Sentence types**

**Question 3: How has the writer structured the text to interest the reader?**

**You could write about what the author focuses your attention on at the beginning and how this focus develops and changes as the text progresses. Also, any other structural features you notice.**

**Question 4:**

**One pupil who read this extract said 'I really feel like I am there with the characters'. To what extent do you agree?**

**Use evidence from the text**

**Consider your point of view**

**Consider the writer's methods**

**Question 5: Write a description suggested by this image**

**OR**

**Write the opening to a narrative piece about a boy on a journey**



# PAPER 2 TO ATTEMPT FOR REVISION:

*Public hangings were brought to an end in Britain by the Capital Punishment Amendment Act of 1868, but the sentence was still carried out behind closed doors. This eyewitness account of a visit to the prison gallows appeared in The Daily Telegraph, 30th November 1881.*

## **SOURCE A:**

Just as the clock was striking half past eight this morning the little wicket gate of the lodge of Lewes jail was opened by a warder for the purpose of admitting some dozen and a half gentlemen who till then had lingered in the garden which belongs to the prison. A bright sunshine had succeeded a gusty night, and was rapidly driving away the mists that still hung over the South Down hills.

At last we came to the yard – the one for which we were particularly bound – a large irregular space, bounded on one side by the prison, and on three others by high walls. At the end, however, were two objects which forced themselves upon the view. In the right-hand corner as we looked upon them rose a couple of thick black posts, with a huge cross piece, from which dangled a staple and a long, thick rope; in the other, about 10 yards distance, an open grave. 5

As we filed into the yard, I noticed that we were being one by one saluted by a somewhat diminutive man clothed in brown cloth, who raised his hat and greeted each arrival with a “good morning, gentlemen.” To my horror, the man in the brown coat proved to be no stranger wandering about, but the designer of the horrible structure on the right, and the official most closely connected with that and the open grave. William Marwood it was who thus bade us welcome, and the straps on his arms were nothing less than his “tackle”. 10  
15

I confess to a shudder as I looked upon the girdle and arm pieces that had done duty on so many a struggling wretch, and half expected that the man who carried them would have attempted to hide them. But no such thing! To him they were implements of high merit, and together with the gallows formed what he now confidentially informed his hearers was “an excellent arrangement”. It was evident that in the gallows and the tackle too he had more than a little pride. 20

“That rope that you see there,” said he, as he gazed admiringly at the crossbar of black wood, “is two and a half inches round. I’ve hung nine with it, and it’s the same I used yesterday.” Nor does he manifest the quaver of a muscle as he went on to point to certain peculiarities of design in his machinery of death. Had he been exhibiting a cooking apparatus, a patent incubator, or a corn mill, he could not have been more pleased or more calm. To Marwood the whole thing evidently seemed a triumph of art. 25

At length a warder came battling up, and with a bundle of keys in his hand beckoned to Marwood. It wanted about 10 minutes to 9 o’clock, and the doomed man was waiting. “Ready for you,” remarked the warder, and with an expectant look Marwood gathered up his “tackle” and followed. With an easy skip and a hop, as though he were answering an agreeable call, he left us and disappeared towards the cell of the man about to die. 30

**SOURCE B:** Taken from [www.usnews.com](http://www.usnews.com) , September 29th, 2014

*The author of this American newspaper article is in favour of the death penalty.*

**How the Death Penalty Saves Lives:  
Capital punishment curbs criminal behaviour and promotes a safer country.**

On Sept. 10, Earl Ringo Jr. was executed in Missouri. Before you decide whether or not this is right, consider what Ringo did. In July 1998, Ringo and an accomplice planned to rob a restaurant where Ringo had previously worked. Early one morning, they followed delivery truck driver Dennis Poyser and manager-in-training Joanna Baysinger into the building before shooting Poyser to death and forcing Baysinger to hand over \$1,400. Then, Ringo encouraged his partner to kill her. A jury convicted Ringo of two first-degree murders. 5

Some crimes are so heinous and inherently wrong that they demand strict penalties – up to and including life sentences or even death. Most Americans recognize this principle as just. A Gallup poll from May on the topic found that 61 percent of Americans view the death penalty as morally acceptable, and only 30 percent disagreed. Even though foes of capital punishment have for years been increasingly vocal in their opposition to the death penalty, Americans have consistently supported capital punishment by a 2-to-1 ratio in murder cases. They are wise to do so. 10

Studies of the death penalty have reached various conclusions about its effectiveness in deterring crime. Indeed, recent investigations, using a variety of samples and statistical methods, consistently demonstrate a strong link between executions and reduced murder rates. For instance, a 2003 study by Emory University researchers of data from more than 3,000 counties from 1977 through 1996 found that each execution, on average, resulted in 18 fewer murders per county. In another examination, based on data from all 50 states from 1978 to 1997, Federal Communications Commission economist Paul Zimmerman demonstrated that each state execution deters an average of 14 murders annually. 15

A more recent study by Kenneth Land of Duke University and others concluded that, from 1994 through 2005, each execution in Texas was associated with "modest, short-term reductions" in homicides, a decrease of up to 2.5 murders. And in 2009, researchers found that adopting state laws allowing defendants in child murder cases to be eligible for the death penalty was associated with an almost 20 percent reduction in rates of these crimes. 20

In short, capital punishment does, in fact, save lives. That's certainly not to say that it should be exercised with wild abandon. However, the criminal process should not be abused to prevent the lawful imposition of the death penalty in capital cases. 25

The execution of Ringo was morally just. And it may just save the lives of several innocents.

**Q1:** Read lines 5 to 15 of Source A.

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

[4 marks]

- The executioner is dressed in brown clothing
- This event took place in the evening
- The rope is described as short and thick
- The rope is described as long and thick
- The grave is about 15 yards from the gallows
- The author describes two large, black posts
- The grave is about 10 yards from the gallows

**Q2:** Refer to Source A **and** Source B. Write a summary of the **differences** in the writers' attitudes to the death penalty.

[8 Marks]

**Q3:** Refer to Source B.

How does the writer use **language** to convey **Marwood's attitude** to the death penalty.

[12 Marks]

**Q4:** Refer to Source A **and** Source B.

**Compare** how the writers convey their different **attitudes** to the death penalty.

[16 Marks]

In your answer, you should:

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

## 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.

**Q5**

**"No country which has the death penalty can truly call itself a civilised country."**

Write a letter to your MP, arguing in support or against capital punishment.

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

**[40 marks]**