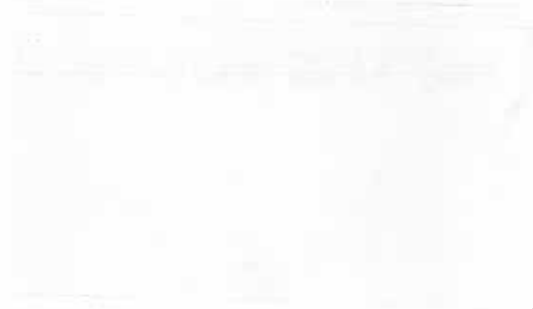


GCSE English Language

Revision Guide

GCSE English Paper 1 Language Exam

1hr 45mins




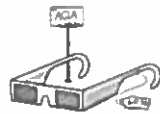

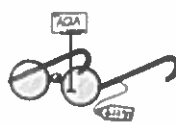


GCSE English Paper 2 Language Exam

1hr 45mins



GCSE English Language Paper 1: 1hr 45mins (50%)

Question	It is worth	You should spend	You will be asked to
Start with: Question 5 Writing  	40marks (24 content, 16 Spag)	45 minutes (5 mins planning 35mins writing 5 mins checking and correcting)	Write to Describe/Narrate Write giving plenty of description, thinking about the opening and ending. <u>Remember to plan and include:</u> Facts, Opinions, Rhetorical Questions, emotive words, lists of 3 Use different types of punctuation ? ! ... : ; Remember to add in paragraphs = //
		15 minutes	Then READ through the one extract Underline or highlight important words (e.g. Facts, Adjectives, etc.)
Question 1 Reading AO1	4 marks	5 minutes 	Highlight the key words in the question. You will need to list 4 points based on a specific idea. <u>Remember to:</u> just list 4 points.
Question 2 Reading AO2	8 marks	10 minutes 	Highlight the key words in the question. You will need to analyse how the writer uses language for a particular purpose. You will be directed to particular lines. <u>Remember to:</u> use Point Evidence Explain You could use your modal verbs and modifiers here.
Question 3 Reading AO2	8 marks	10 minutes 	Highlight the key words in the question. You will need to explore how the writer structures the extract. <u>Remember to comment on:</u> chronological order, dialogue, flashbacks, narrator, opening/ ending, sentence structure
Question 4 Reading AO4	20 marks	20 minutes 	To what extent do you agree...? Responding to the text with your opinion- using the text as evidence. <u>Remember to:</u> evaluate the statement and give evidence. This is an ideal place to use modal verbs and modifiers.

AO1: identify and interpret explicit and implicit information and ideas; select and synthesise evidence from different texts

AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts

AO4: Evaluate texts critically and support this with appropriate textual references

A01 READING

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



Science Goggles: Scientists need to identify, retrieve data or facts, interpret and work with complex material, bring different material together to create new material, summarise with understanding.

A02 READING

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.



3D Glasses: Movie-goers are able to describe a film simply, elaborate simple description by explaining how things are constructed to provoke a reaction. They can make links between what they see and the result it has.

A03 READING

Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.



Superhero Mask: Superheroes analyse the behaviour of their enemy by recording the similarities and differences of a crime and then they can give sustained, detailed and evaluative observations about what has happened.

A04 READING

Evaluate texts critically and support this with appropriate textual references.



Harry Potter Glasses: Harry is able to make informed personal judgements based on what he has read about wizarding history. He is able to summarise and detach himself and take an overview of a situation.

A05 WRITING

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas using structural and grammatical features to support coherence and cohesion.

Shutter Glasses: A music artist writes in different forms for different purposes and for different audiences. They organise their lyrics with a structure that will connect with their fans and they use grammatical features to create a specific tone.

**A06 WRITING**

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



Ski Glasses: A skier must be accurate at all times without compromising their creativity and risk taking ability. They must be clear about what they are doing and why they are doing it.

Paper 1

Question 1. Finding 4 features and listing them.

1. Highlight the key words in the question.
2. Circle the section of the text you are directed to in the question.
3. Reread the section of the text. Highlight the 4 details.
4. Check your details match the key words in the question.
5. List your answers in the booklet.

How do you revise Q1?

Use extracts from your literature texts. Flick to the opening of a chapter or scene. Read a paragraph- set a question: Find four details about...

You could set a question for a friend based on the Lit text. Get them to text you their answers.

Question 2 This question is always about how the writer uses language. You use PEE in all your Literature work and most questions for the Language exam.

PEE all over your work!

Point



Dickens presents Scrooge as an outsider to society.

The question was - How does Dickens present Scrooge?



Evidence



"solitary like an oyster".

Explain



This will clearly make the reader consider that Scrooge is isolated from the world. The comparison to an 'oyster' could possibly suggest that underneath his hard and defensive exterior there is a gentler more delicate side within Scrooge's personality.

You need to learn some **subject specific words** for this question. Fill in the definitions and check on line.

adjectives	
adverbs	
alliteration	
hyperbole	
onomatopoeia	
metaphor	
personification	
plosives	
simile	
verbs	

Your Point could always focus on a technique and the key word from the question. So IF the question said: How does the writer use language to create atmosphere? You could put:

The writer uses a simile to create atmosphere.

You need to use a short quotation as Evidence.

Your Explanation after the quotation could start with: This + modal verb + modifier...

Your Explanation should focus on the connotations of the word AND how it could make the reader respond.

Learn some of the modal verbs and modifiers (will clearly show you are evaluating.)

Modal Verbs	Some Modifiers	
Can	Almost	In a sense
Could	Certainly	Necessarily
May	Clearly	Often
Might	Consequently	Perhaps
Must	Definitely	Possibly
Shall	Effectively	Probably
Should	Essentially	Somewhat
Will	Evidently	Ultimately
Would	Immediately	Undoubtedly
	In effect	Unquestionably
	In fact	

Do you get told your explanations are too general?

Well, you can check this- if you could say your explanation about any quotation you need to change it.

Think about: how it makes the reader think/ feel.

How can you revise?

Use an extract from your Literature novel. Choose a section that is about half a page long- openings of chapters, descriptions of setting or where a character is introduced are good to use.

Your question could be: How does the writer use language to present atmosphere/ character/ setting/ tension/ weather?

Annotate the passage- aim to pick 3-4 quotations. Try to pick ones with a technique- this can be verbs and adjectives. Check the list of subject words.

Useful sentence structure

1. The writer uses.... for example... to create an image of... making the reader imagine... (x4 aspects)

The writer uses personification to describe the coal tips as a 'killer with a rotten heart' to create an image of the coal tips being a heartless murderer making the reader imagine that the coal tips didn't care about the deaths they caused and were always going to kill.

The code marking grid below highlights the skills you need for this question.

A	Follow the 'technique-intention-effect' analysis structure
B	Select quotes from the text to support your ideas
C	Use a wide number of short quotes in response, synthesising from different places in the text
D	Use sophisticated vocabulary in your analysis, such as: - specific language terms – simile, metaphor, alliteration and/or - grammar terms – verbs, nouns, nouns, adverbs, adjectives and/or - advanced terminology – passive sentence , assonance, pathetic fallacy
E	Zoom in on specific words or phrases
F	Comment on what the technique suggests / hints / implies about the person and the effect on the audience
G	Explore how there is more than one possible feeling / effect
H	Explain why the writer chose the technique / word
I	Explain how this word / technique links to the whole extract
J	Comment on how sentences are used for impact
K	Make a connection across the whole text and/or Link techniques together with a similar effect or spot patterns
L	Analyse a wide range of literary devices – word, phrase, technique and sentence form

Question 3

This question is always about structure. You need to learn some **subject specific words** for this question too. Fill in the definitions and check on line.

chronological	
cyclical	
First person narrator	
focus	
foreshadowing	
juxtaposition	
Omniscient narrator	
panoramic	
perspective	
Third person narrator	
transition	
Zoom in / zoom out	

Useful sentence structure

- At the start of the extract, the writer uses to
- For example it says '...'
- This makes the audience think/feel/imagine...
- This then changes/continues in the middle...
- The end of the extract mirrors /contrasts with the opening by....

Top Tactics

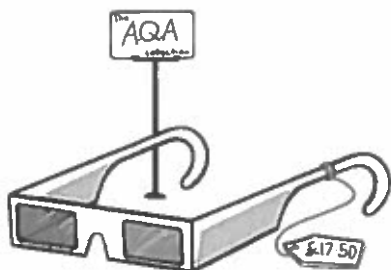
1. Sketch quick pictures to show how the focus of the extract changes.
2. Highlight key words that match up with your images.

You are aiming to write about the opening, two points in the middle, and the end of the extract.

How to revise this question?

Watch a 3-5 clip of a film. How has the director structured the clip to get our interest?

Think about: zooming in on details, viewpoint of the camera, change in angle, setting.



Now look at an opening of a book. Can you label examples of how it is structured using the key word list?

Look back at the PEE advice on Q2.

Useful sentence starters

If you find this question hard you can start by saying:

At the beginning...

In the middle...

At the end...

The code marking grid below highlights the skills you need for this question.

A	Select quotes from the text to support your ideas
B	Use speech marks ('quote') to show you have used a quote
C	Use specific language terms – beginning, ending, climax, resolution, sentence types, linear
D	Explain how the mood / reader's or character's feelings changes in the extract
E	Describe what creates that feeling in the text – content / ideas
F	Make three points based on three different parts of the text
G	Explain in your own words what the writer is trying to do with the extract
H	Comment on clear structural choices made by the writer
I	Comment on how the use of sentences / paragraphing affects the reader
J	Comment on how the beginning, middle or ending differ
K	Comment on links across the text – opening and closing link
L	Uses a wide number of short quotes in response
M	Explore how tone changes / varies across the text
N	Link two or more techniques together
O	Evaluate the effectiveness of a technique
P	Make a reference to how the perspective changes / whole text

Question 4

This question always wants you to respond to a statement about the text. This question is all about the reader and your response to the ideas and words/ phrases in the text.

This question is another reason for learning the modal verbs and modifiers. You can develop a sense of having different layers of interpretation or response by using a wider range of verbs. You can use these words after the modal verb and modifier BUT make sure you understand the meaning of the work to make sure it makes sense.

e.g. This will definitely declare that you are a great candidate.

Some analytical verbs for writing in History...				Mulberry School for Girls
Note of Caution: Use a dictionary, or ask a classmate or teacher, to check the meaning of the word before you use it!				Analytical Verbs
Advises	Considers	Exemplifies	Observes	Remarks
Advocates	Contradicts	Exhibits	Perceives	Reports
Affects	Declares	Explains	Persuades	Represents
Argues	Defines	Exposes	Points out	Reveals
Asserts	Denies	Foregrounds	Postulates	Shows
Claims	Depicts	Hints	Portrays	Signifies
Clarifies	Describes	Highlights	Predicts	Stresses
Concedes	Demonstrates	Illustrates	Presents	Suggests
Concentrates	Dismisses	Implies	Presumes	Supports
Condone	Displays	Indicates	Proposes	Surveys
Confirms	Disregards	Informs	Proves	Symbolises
Connects	Doubts	Introduces	Refers	Tells
Constructs	Encourages	Maintains	Reflects	Typifies
Content	Emphasises	Manifests	Refutes	Underlines
Compounds	Establishes	Means	Reinforces	Undermines
Conveys	Estimates	Mentions	Rejects	Validates
Criticises	Examines	Notes	Relates	Verifies

N.b. These verbs are appropriate for analysing sources and perspectives, rather than recounting historical events

Useful sentence structure

I agree with the statement because...

The reader feels...because.....

The writer uses... which creates the effect on the reader....

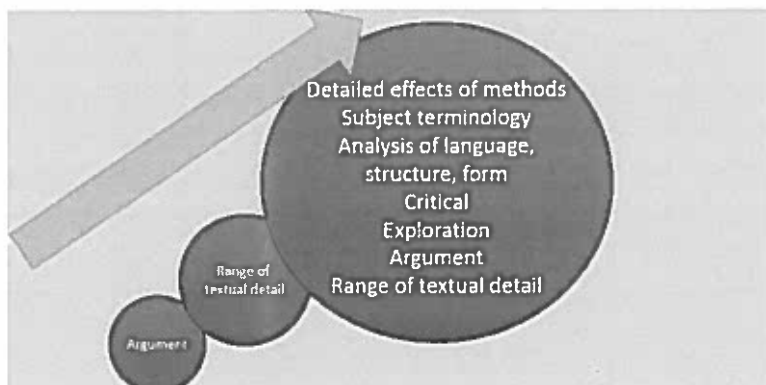
For example...

It could be said that..

My response to the statement is that..

How can you revise?

Argue and justify! You could make up statements about anything: your Lit texts, life, politics, friends, school or music. You need to build an argument and prove/ justify your ideas with evidence.



You could plan ideas using this layout - notice how the argument is where everything starts from.

The code marking grid below highlights the key skills for this question.

A	Select quotes from the text to support your ideas
B	Use speech marks ('quote') to show you have used a quote
C	Explain if you agree or disagree with the statement.
D	Give examples from the text that support your opinion
E	Refer to the writer's techniques / methods in your argument
F	Make at least 5 detailed points
G	Explain what the reader is supposed to feel and why they feel that
H	Explore more than one way of reading the text
I	Evaluate the choices made by saying why the writer wrote it in this particular way
J	Link the reader / writer and writer's choices in your writing.
K	Make connections across the text – techniques / content / ideas
L	Explain what parts of the statement you agree with and what parts you disagree with
M	Comment on what other critical opinions you could say about the text
N	Explore the symbolism of the text or the wider context
O	Give examples from different parts and aspects in the text

Question 5

This marked for content and accuracy. Go online and search for spelling and grammar games- a fun way to revise.

This question will be a choice either based on a picture or based on a written suggestion.

Planning is key. Your planning needs to include planning for paragraphs as well as vocabulary.

For either question you need to work out the Text Audience Purpose so TAP it out.

Text type: article, speech, blog, story

Audience: young, adults, local people

Purpose: describe, entertain, imagining

For the picture question try and use the following strategy.





You have been asked to write a description of the Christmas markets which will go in a local newsletter to encourage people to shop locally at Christmas.



Text type

Audience

Purpose

The TAP for this question is:

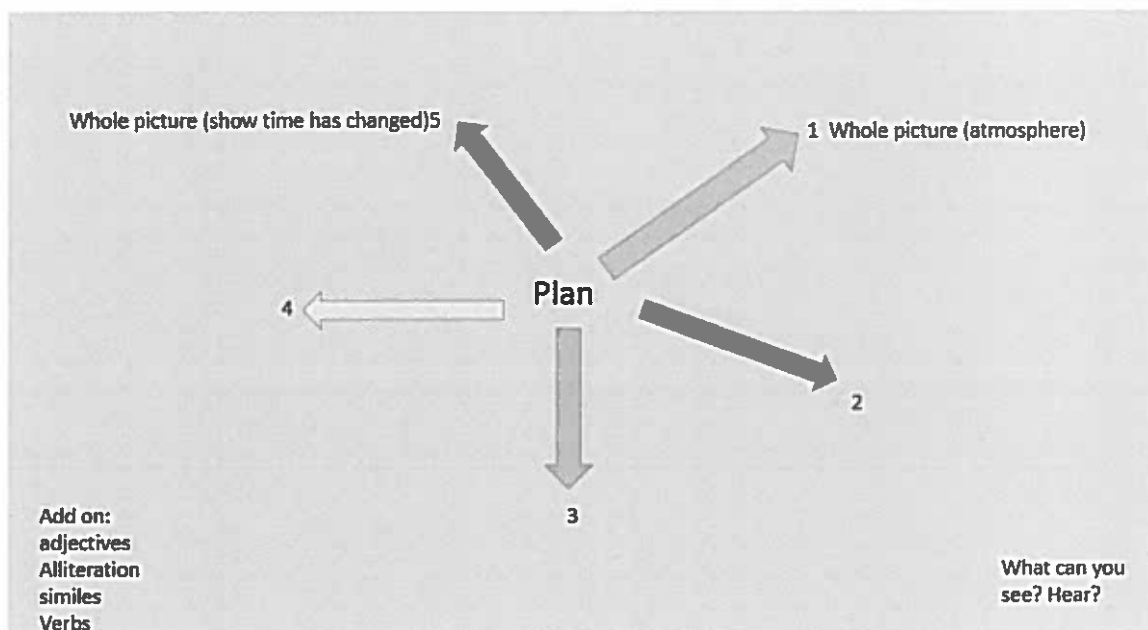
T- newsletter

A – local people of all ages

P- describe and encourage

Now draw 3 different sized circles on the picture- these will be the focus of 3 paragraphs.

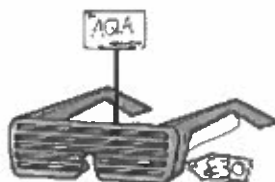
Look at the planning mind map. Notice how the start and end return to the same idea; this will show the examiner that you are structuring your writing. Just make sure that time has changed in the last paragraph e.g. the markets might be silent.



For the written question you could use the same strategy but you will need to imagine the place where you are setting your story. Make sure you highlight the key words in the question so that you are sure about the theme of the story/ writing.







The code marking sheets highlight the skills you need. You could colour code these at different stages of your revision: Green can do, Yellow partly can do, Red stuck.

40marks (24 content, 16 Spag)



Write in clear sentences		
Use commas to separate parts of a sentence and for lists		
Use punctuation marks correctly (? ! ")		
Make sure commonly used words are spelt correctly		
Use conjunctions to link sentences together		
Use paragraphs to separate ideas		
Make your writing suitable for the audience – formal / informal		
Make your writing sound and look like the text is supposed to be		
Use a range of sentence openings / lengths for effect		
Use a range of punctuation marks for effect		
Use a variety of paragraph lengths for effect		
Make sure your writing is structured effectively – links / opening / closing		
Develop ideas in paragraphs – zoom in and out		
Build links across the text		
Vary the tone of your writing across the text		
Aim for a consistent style of writing across the text		
Use knowledge from other sources within your writing		
Use humour		
Use writing techniques (simile, metaphor, personification, alliteration)		

GCSE English Language Paper 2: 1hr 45 mins (50%)

Question	It is worth	You should spend	You will be asked to
Start with: Question 5 Writing  	40marks (24 content, 16 Spag)	45 minutes (5 mins planning 35mins writing 5 mins checking and correcting)	Write to Argue/ Persuade <u>Remember to plan and include:</u> Facts, Opinions, Rhetorical Questions, emotive words, lists of 3 Use different types of punctuation ? ! ... : ; Remember to add in paragraphs = //
		15 minutes	<u>Then READ through the two extracts</u> Underline or highlight important words (e.g. Facts, Adjectives, etc.)
Question 1 Reading AO1 	4 marks	5 minutes	Highlight the key words in the question. You will need to pick out the 4 correct statements from a list <u>Remember to:</u> just select 4 points.
Question 2 Reading AO1 	8 marks	8 minutes	This is a summary question using both sources which tests your inference skills <u>Remember to:</u> highlight the key words in the questions in order that you know what to select. Use conjunctions to show that you are synthesising information eg however, also, whereas, both.
Question 3 Reading AO2 	12 marks	12 minutes	Highlight the key words in the question. You will need to analyse how the writer uses language for a particular purpose. You will be directed to particular lines. <u>Remember to:</u> use Point Evidence Explain You could use your modal verbs and modifiers here.
Question 4 Reading AO3 	16 marks	20 minutes	Compare how the writer presents.. <u>Remember to:</u> comment on how the writer uses words to present an idea. You can use PEE here and modal verbs and modifiers.

AO1: identify and interpret explicit and implicit information and ideas; select and synthesise evidence from different texts

AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts

Paper 2

Question 1

This question is a True or False question. Same skill as Paper 1 on the Language exam.

1. Highlight the key words in the question. It could ask you to find True or False from the list of statements.
2. Circle the section of the text you are directed to in the question.
3. Reread the section of the text.
4. Look at the list of statements- work out the best 4 that fit the question .
5. Now shade in the boxes. A computer marks this question SO if you don't shade you won't get a mark.

0 1	<p>Read again source A, from lines 1 to 15.</p> <p>Choose four statements below which are TRUE.</p> <ul style="list-style-type: none"> • Shade the boxes of the ones that you think are true • Choose a maximum of four statements.
A	Jay Rayner has good memories of his time in school. <input type="checkbox"/>
B	Jay Rayner was happy to help his son with his homework. <input type="checkbox"/>
C	As a boy, Jay Rayner worried about handing in his homework on Monday mornings. <input type="checkbox"/>
D	Jay Rayner could not think of a food metaphor to help his son. <input type="checkbox"/>
E	Jay Rayner was very able in school. <input type="checkbox"/>
F	As a boy, Jay Rayner did not enjoy doing homework. <input type="checkbox"/>
G	Jay Rayner looked forward to receiving feedback from his teachers. <input type="checkbox"/>
H	Jay Rayner makes a joke to cover up his own real exam results. <input type="checkbox"/>
	[4 marks]

How can you revise?

Pair up with a friend or someone at home. Both of you make up a list of statements based on an extract from one of your Lit texts, some true and some false. Swap: can you get the right answers?

Question 2 – Synthesise

1. Read the question
2. Highlight the key words
3. Highlight and list what you know about the topic in the first extract on a table
4. Read the second extract and highlight information about the topic- add to your table
5. Match up anything that is the same
6. Circle and match up anything that is contrasting
7. What does this lead you to infer/realise/appreciate about what I've been asked to focus on?

How do you structure your answer?

This question is about Statement Quotation Inference: SQL.

Statement	Make a point about the topic
Quotation	Refer to the text or quote
Inference	This might suggest to me that... You could infer from this that...

LINK- use a conjunction (Linking to the second article)

Statement	Make a point about the topic
Quotation	Refer to the text or quote
Inference	This might suggest to me that... You could infer from this that...

Inference means what the quotation is telling the reader or suggesting. You are not analysing the writing or mentioning techniques.

You need to learn some conjunctions for this question:

Conjunctions

Similarities

Also

Both

In the same way

Similarly

Conjunctions

Differences

Contrastingly

However

Whereas

The code marking grid below highlights the skills you need for this question.

Question 2: Write a summary of similarities / differences of... **8 marks**

A	Pick out up to four differences / similarities between the texts
B	Summarise the writer's perspective for each text (think about audience and purpose)
C	Select key points from both the texts for evidence
D	Compare texts within a paragraph
E	Use phrases like whereas, similarly, in contrast, on the other hand
F	Make connections and links within a whole text and between texts
G	Explain ideas by reading between the lines – this suggests / this implies / this hints – making original points which are not obvious and predictable
H	Comment on why there are similar/different perspectives by making a connection to the wider world in your explanation

Question 3- analysing Language

This question is the same as Q2 on Paper 1 of the Language exam.

Use those pages to help you as it IS EXACTLY THE SAME!

The code marking grid below highlights the skills you need for this question.

A	Follow the 'technique-intention-effect' analysis structure
B	Select quotes from the text to support your ideas
C	Use a wide number of short quotes in response, synthesising from different places in the text
D	Use sophisticated vocabulary in your analysis, such as: - specific language terms – simile, metaphor, alliteration and/or - grammar terms – verbs, nouns, nouns, adverbs, adjectives and/or - advanced terminology – passive sentence , assonance, pathetic fallacy
E	Zoom in on specific words or phrases
F	Comment on what the technique suggests / hints / implies about the person and the effect on the audience
G	Explore how there is more than one possible feeling / effect
H	Explain why the writer chose the technique / word
I	Explain how this word / technique links to the whole extract
J	Comment on how sentences are used for impact
K	Make a connection across the whole text and/or Link techniques together with a similar effect or spot patterns
L	Analyse a wide range of literary devices – word, phrase, technique and sentence form

Question 4 Comparing viewpoints

Suggested tactics

1. Read the question and highlight the key words
2. List in a table words to explain viewpoint for both articles
3. Highlight and annotate examples on the extract
4. Match up similarities/ differences/ contrasts

You are aiming to write about 4 quotations.

This question is all about viewpoints which means:

Attitudes to

Reactions to

Feelings towards

Opinion about

With this question think about:

1. Why did the writer choose that word? Put the word/ phrase in the middle of a circle. Now draw another circle around this and put another words the writer could have used.
2. Why was the original word chosen? Why is it more effective than the other words?

The examiner says they want you to table about effects of language as well as other methods that could include such things as tone of the writing, use of image to reinforce meaning, testimonies, foregrounding or emphasis, bias (what is present or omitted), level of selectivity of information etc.

A	Select quotes from the text to support your ideas
B	Use speech marks ('quote') to show you have used a quote
C	Spot the different perspectives / ideas on the topic
D	Explain the different perspectives
E	Comment on how the two perspectives differ
F	Comment on how the text is written
G	Link an idea / perspective to how the text is written
H	Compare how the two texts are written differently
I	Use quotes from different parts of the text
J	Compare the two texts within a paragraph
K	Link different parts of the text together to prove a point
L	Link different writing techniques together to show a perspective - humour and exaggeration
M	Comment on how the perspective changes in a text
N	Offer subtle and original ideas that are only found after several readings of the text
O	Comment on how the context for writing influences the writing methods and perspective used

Question 5

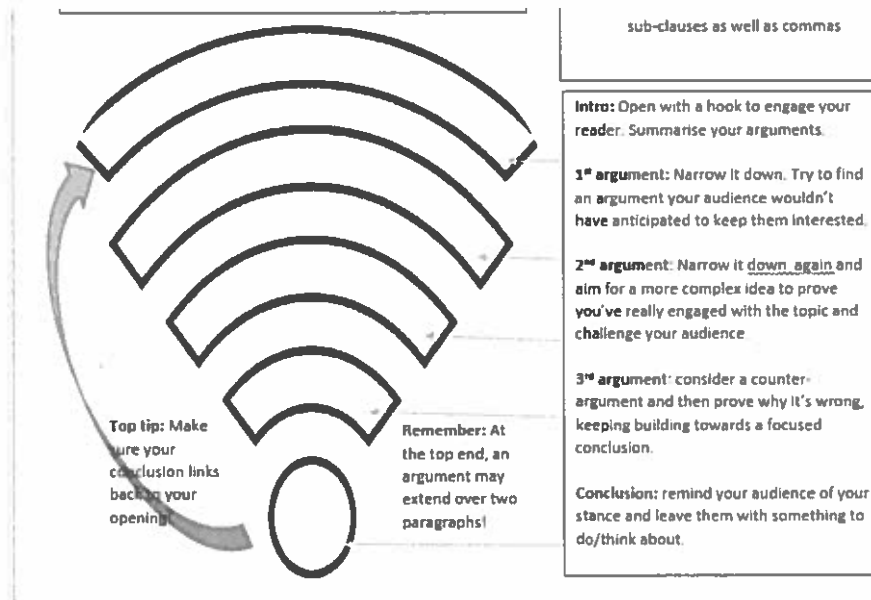
This is marked for content and accuracy. Go online and search for spelling and grammar games- a fun way to revise.

This question is all about you expressing your viewpoint. You need to make sure your planning takes account for paragraphs. There are a number of ways you can plan this question.

You might aim for 5.

1. Engaging opening
2. Main viewpoint
3. Supporting point
4. Attack the opposing view (or you might say why you agree with some aspects)
5. Strong ending summarising your key point

Or you might plan visually:



Viewpoint writing is marked out of 40marks (24 content, 16 SPaG)

The code marking sheets below show you the skills you are being marked against. You code colour code each one to show how well you feel you are doing: Green can do, Yellow partly can do or Red stuck.

Content – 24 marks



A	Use a hook to engage the reader from the beginning
B	Use connectives to link sentences together
C	Use a range of sentence lengths for effect
D	Use a register of language suitable for the audience (i.e. formal / informal)
E	Use paragraphs to separate ideas & Use a variety of paragraph lengths for effect
F	Develop ideas in paragraphs by using counter arguments
G	Make sure your writing is structured effectively – links / opening /closing
H	Use a range of rhetorical devices correctly and consistently (e.g. repetition, rhetorical question, address to the reader etc)
I	Use knowledge from other sources within your writing
J	Use figurative language
K	Vary the tone & pace of your writing across the text (e.g. humorous asides, repeated short sentences, emphatic interjections)
L	Present complex and original ideas on the topic showing you have engaged with and understood different aspects of the argument.

SPAG – 16 marks



A	Write in clear sentences
B	Use commas correctly (i.e. To mark subordinating clauses and lists – NOT to join sentences)
C	Use a range of sentence openings for effect
D	Use a wide range of punctuation marks correctly and consistently (e.g. ? ! “ () – : ;)
E	Use standard English throughout (except where non-standard English is used for dramatic effect)
F	Use a wide range of ambitious vocabulary terms
G	Accurate spelling throughout even of ambitious vocabulary terms
H	Use a range of sentence constructions correctly and consistently

On the next pages there are extracts and questions for both Paper 1 and 2.

Use these articles to try out the help strategies and techniques shown earlier in the booklet. Don't just assume you are getting it right- you probably are- make sure you give some of your longer answers to a teacher to check. You can also look at the code marking sheets.

The idea of this booklet is that it is a digital device. You will be able to zoom into the following articles easier on the screen- if you print it they might be blurry.

Good luck.



This extract is from the opening of a novel by Ian McEwan. A couple are having a picnic when their meal is interrupted by a hot air balloon accident nearby.

Enduring Love

- What we saw when we stood from our picnic was this: a huge grey balloon, the size of a house, the shape of a teardrop, had come down in the field. The pilot must have been halfway out of the passenger basket as it touched the ground. His leg had become entangled in a rope that was attached to an anchor. Now, as the wind gusted and pushed and lifted the balloon toward the escarpment¹, he was being half dragged, half carried across the field. In the basket
- 5 was a child, a boy of about ten. In a sudden lull, the man was on his feet, clutching at the basket, or at the boy. Then there was another gust, and the pilot was on his back, bumping over the rough ground, trying to dig his feet in for purchase or lunging for the anchor behind him in order to secure it in the earth. Even if he had been able, he would not have dared disentangle himself from the anchor rope. He needed his weight to keep the balloon on the ground, and the wind could have snatched the rope from his hands.
- 10 As I ran I heard him shouting at the boy, urging him to leap clear of the basket. But the boy was tossed from one side to another as the balloon lurched across the field. He regained his balance and got a leg over the edge of the basket. The balloon rose and fell, thumping into a hummock², and the boy dropped backward out of sight. Then he was up again, arms stretched out toward the man and shouting something in return – words or inarticulate fear, I couldn't tell.
- 15 I must have been a hundred yards away when the situation came under control. The wind had dropped; the man was on his feet, bending over the anchor as he drove it into the ground. He had unlooped the rope from his leg. For some reason – complacency³, exhaustion, or simply because he was doing what he was told – the boy remained where he was. The towering balloon wavered and tilted and tugged, but the beast was tamed. I slowed my pace, though I did not stop. As the man straightened, he saw us – or at least the farmworkers and me – and he waved us on. He still needed help, but I was glad to slow to a brisk walk. The farm labourers were also walking now. One of them was coughing
- 20 loudly. But the man with the car, John Logan, knew something we didn't and kept on running. As for Jed Parry, my view of him was blocked by the balloon that lay between us.
- The wind renewed its rage in the treetops just before I felt its force on my back. Then it struck the balloon, which ceased its innocent, comical wagging and was suddenly stilled. Its only motion was a shimmer of strain that rippled out across its ridged surface as the contained energy accumulated⁴. It broke free, the anchor flew up in a spray of dirt, and balloon and basket rose ten feet in the air. The boy was thrown back, out of sight. The pilot had the rope in his hands and was lifted two feet clear off the ground. If Logan had not reached him and taken hold of one of the many dangling lines, the balloon would have carried the boy away. Instead, both men were now being pulled across the field, and the farmworkers and I were running again.
- 25 The wind renewed its rage in the treetops just before I felt its force on my back. Then it struck the balloon, which ceased its innocent, comical wagging and was suddenly stilled. Its only motion was a shimmer of strain that rippled out across its ridged surface as the contained energy accumulated⁴. It broke free, the anchor flew up in a spray of dirt, and balloon and basket rose ten feet in the air. The boy was thrown back, out of sight. The pilot had the rope in his hands and was lifted two feet clear off the ground. If Logan had not reached him and taken hold of one of the many dangling lines, the balloon would have carried the boy away. Instead, both men were now being pulled across the field, and the farmworkers and I were running again.
- 30 I got there before them. When I took a rope, the basket was above head height. The boy inside it was screaming. Despite the wind, I caught the smell of urine. Jed Parry was on a rope seconds after me, and the two farmworkers, Joseph Lacey and Toby Greene, caught hold just after him. Greene was having a coughing fit, but he kept his grip. The pilot was shouting instructions at us, but too frantically, and no one was listening. He had been struggling too long, and now he was exhausted and emotionally out of control. With five of us on the lines the balloon was secured. We simply had to keep steady on our feet and pull hand over hand to bring the basket down, and this, despite whatever the pilot was shouting, was what we began to do.
- 35 By this time we were standing on the escarpment. The ground dropped away sharply at a gradient of about twenty-five percent and then levelled out into a gentle slope toward the bottom. In winter this is a favourite tobogganing spot for local kids. We were all talking at once. Two of us, myself and the motorist, wanted to walk the balloon away from the edge. Someone thought the priority was to get the boy out. Someone else was calling for the balloon to be pulled down so that we could anchor it firmly. I saw no contradiction, for we could be pulling the balloon down as we moved back into the field. But the second opinion was prevailing. The pilot had a fourth idea, but no one knew or cared what it was.
- 40 I should make something clear. There may have been a vague communality of purpose, but we were never a team. There was no chance, no time. Coincidences of time and place, a predisposition⁵ to help, had brought us together under the balloon. No one was in charge – or everyone was, and we were in a shouting match. The pilot, red-faced, bawling, and sweating, we ignored. Incompetence came off him like heat. But we were beginning to bawl our own instructions too. I know that if I had been uncontested leader, the tragedy would not have happened. Later I heard some of the others say the same thing about themselves. But there was not time, no opportunity for force of character to show. Any leader, any firm plan, would have been preferable to none. No human society, from the hunter-gatherer to the post-industrial, has come to the attention of anthropologists⁶ that did not have its leaders and the led; and no emergency was ever dealt with effectively by democratic process.
- 50

1: Escarpment: a long, steep slope separating areas of land that are at different heights
2: Hummock: little hill
3: Complacency: smugness, satisfaction

4: Accumulated: built up
5: Predisposition: willingness, inclination
6: Anthropologists: people who study humankind

Enduring Love Questions Paper 1

1. List four features that we find out about the balloon and its passengers in the opening paragraph.

2. Look in detail at lines 14- 21.
How does the writer use language here effectively to describe the rescue?
You could include the writer's choice of:
 - Words and phrases
 - Language features and techniques
 - Sentence forms

3. How does the writer structure the whole extract to create a sense of drama?
You could write about:
 - What the writer focuses your attention on at the beginning
 - How and why the writer changes the focus as the extract develops
 - Any other structural features that interest you

4. Focus this part of your answer on the final twenty lines of the source, from line 29 to the end. A student, having read this section of the text said: '@In these lines, the narrator is shown to be a natural leader.'

To what extent do you agree with this view?
In your response, you could:
 - Write about your own impressions of the narrator
 - Evaluate how the writer has created these impressions
 - Support your opinions with quotations from the text

Remember to use the help notes in the earlier part of the booklet.



The science fiction novel by John Wyndham from which this extract is taken, tells of the rise of the triffids, an intelligent species of plant that is able to move.

The Day of the Triffids

The thing would be about four feet high then. There must have been plenty of them about, growing up quietly and inoffensively, with nobody taking any particular notice of them — at least it seemed so, for if the biological or botanical experts were excited over them, no news of their interest percolated¹ to the general public. And so the one in our garden continued its growth peacefully, as did thousands like it in neglected spots all over the world.

5 It was some little time later that the first one picked up its roots and walked.

That improbable achievement must, of course, have been known for some time in Russia, where it was doubtless classified as a state secret, but, as far as I have been able to confirm, its first occurrence in the outside world took place in Indo-China — which meant that people went on taking practically no notice. Indo-China was one of these regions from which such curious and unlikely yarns² might be expected to drift in, and frequently did — the kind of thing an editor might conceivably³ use if news were scarce and a touch of the “mysterious East” would liven the paper up a bit. But in any case the Indo-Chinese specimen can have had no great lead. Within a few weeks reports of walking plants were pouring in from Sumatra, Borneo, Belgian Congo, Colombia, Brazil, and most places in the neighbourhood of the equator.

15 This time they got into print, all right. But the much-handled stories, written up with that blend of cautiously defensive frivolity⁴ which the press habitually employed to cover themselves in matters regarding sea serpents, flying saucers, thought transference, and other irregular phenomena, prevented anyone from realizing that these accomplished plants at all resembled the quiet, respectable weed beside our rubbish heap. Not until the pictures began to appear did we realize that they were identical with it save in size.

20 The newsreelmen⁵ were quickly off the mark. Possibly they got some good and interesting pictures for their trouble of flying to outlandish places, but there was a current theory among cutters⁶ that more than a few seconds of any one news subject — except a boxing match — could not fail to paralyze an audience with boredom. My first view, therefore, of a development which was to play such an important part in my future, as well as in so many other people's, was a glimpse sandwiched between a hula contest in Honolulu and the First Lady launching a battleship. (No, that is no anachronism⁷. They were still building them: even admirals have to live.) I was permitted to see a few triffids sway across

25 the screen to the kind of accompaniment supposed to be on the level of the great movie-going public:

“And now, folks, get a load of what our cameraman found in Ecuador. Vegetables on vacation! You've only seen this kind of thing after a party, but down in sunny Ecuador they see it any time — and no hangover to follow! Monster plants on the march! Say, now, that's given me a big idea! Maybe if we can educate our potatoes right we can fix it so they'll walk right into the pot. How'd that be, Momma?”

30 For the short time the scene was on I stared at it, fascinated. There was our mysterious rubbish-heap plant grown to a height of seven feet or more. There was no mistaking it — and it was “walking”!

The bole, which I now saw for the first time, was shaggy with little rootlet hairs. It would have been almost spherical but for three bluntly tapered projections extending from the lower part. Supported on these, the main body was lifted about a foot clear of the ground.

35 When it “walked” it moved rather like a man on crutches. Two of the blunt “legs” slid forward, then the whole thing lurched as the rear one drew almost level with them, then the two in front slid forward again. At each “step” the long stem whipped violently back and forth; it gave one a kind of seasick feeling to watch it. As a method of progress it looked both strenuous and clumsy — faintly reminiscent of young elephants at play. One felt that if it were to go on lurching for long in that fashion it would be bound to strip all its leaves if it did not actually break its stem.

40 Nevertheless, ungainly though it looked, it was contriving to cover the ground at something like an average walking pace.

That was about all I had time to see before the battleship launching began. It was not a lot, but it was enough to incite⁸ an investigating spirit in a boy. For if that thing in Ecuador could do a trick like that, why not the one in our garden? Admittedly ours was a good deal smaller, but it did look the same....

45 About ten minutes after I got home I was digging round our triffid, carefully loosening the earth near it to encourage it to “walk.”

Unfortunately there was an aspect of this self-propelled plant discovery which the newsreel people either had not experienced or had chosen for some reason of their own not to reveal. There was no warning, either. I was bending down, intent on clearing the earth without harming the plant, when something from nowhere hit me one terrific slam and knocked me out....

50 I woke up to find myself in bed, with my mother, my father, and the doctor watching me anxiously. My head felt as if it were split open. I was aching all over, and, as I later discovered, one side of my face was decorated with a blotchy red raised weal⁹. The insistent questions as to how I came to be lying unconscious in the garden were quite useless; I had no faintest idea what it was that had hit me. And some little time passed before I learned that I must have been one of the first persons in England to be stung by a triffid and get away with it. The triffid was, of course, immature. But before I had fully recovered my father had found out what had undoubtedly happened to me, and by the time I went into the garden again he had wreaked stern vengeance¹⁰ on our triffid and disposed of the remains on a bonfire.

1: Percolated: filtered through

2: Yarns: long, rambling stories

3: Conceivably: possibly

4: Frivolity: silliness

5: Newsreel men: news cameraman

6: Cutters: editors

7: Anachronism: something belonging to another time

8: Incite: trigger

9: Weal: swollen mark

10: Wreaked stern vengeance: taken hard revenge

Paper 1 Questions for Day of the Triffids Paper 1

1. Using the last paragraph list four symptoms of the narrator.
2. Look in detail at lines 32 to 38. How does the writer use language here to make the triffids seem both strange and threatening?

You could include the writer's choice of:

- Words and phrases
- Language features and techniques
- Sentence forms

3. How has the writer structured the whole text to interest the reader?

You could write about:

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

4. Focus this part of your answer on the second half of the source from line 35 to the end.

A student, having read this section of the text said: 'In the last twenty lines or so of this passage, the writer increases the tension as it finally becomes clear that the triffids are dangerous.'

In your response you could:

- Write about your own impressions of the tension and the way it is increased
- Evaluate how the writer has created these impressions
- Support your opinions with quotations from the text

Use the help section of the booklet! Remember you might want to give your answer to an English teacher to check it.

Possible Paper 2 extracts

Source 13a

In this extract Simon Carr describes his approach to bringing up his sons as a single parent.

21st

The Boys Are Back in Town

The fact is, I run a pretty loose ship. There's a lot of give¹ in the structure. In our world of fuzzy logic and more-or-less, we need a lot of give to get by.

It hasn't been easy eliminating the details, but we've managed to work our way into a very light-handed regime: we found that the more rules we had the more crimes were created; petty prosecutions started to clog up the machinery of life. Conversely, the fewer the rules we had, the nicer we were to each other.

Fewer rules, that's the important thing, fewer but bigger rules.

It is what I like to think of as a masculine quality, the theory of outer markers. The boys have very definite limits that they mustn't go beyond. Inside the perimeter they can do very much as they please, but they must stay inside the boundaries. It's murky on the other side, they're frightened of the dark out there, I've had to see to that. But within the limits it's summertime and it's easy living. And that's what boys like – which is just as well because it's what fathers are good at: exercising a regime of benign² indifference and establishing outer markers their children mustn't go beyond.

Mothers tend to a different theory. They take a more active interest in the details and the way stations through the day. Mothers like a routine; they even say that children like a routine ('It gives them security'). This may be true, too, but in our house there aren't bedtimes, let alone baths before them.

The canon law³ my boys operate to is listed here in no particular order. No interrupting adults. Of course we like talking to children and we like them talking to us, but those demands for food, drink or attention that come in from nowhere, unasked, unexpected, they drive you nuts. Yes, and no swearing if you're a child not even words that sound like swearing. Except damn, of course, and hell. What else? As little stealing and lying as possible. No wanton⁴ littering, no fighting except for fun or out of earshot. Be polite as much as possible – of course, you can't when you're very angry. You must work hard at school. Screaming insanely, running round the house making absurd and disgusting noises, sliding in mud in the park after dark and throwing water bombs and tennis balls at windows – all these were encouraged.

But essentially, here was only one rule: they had to do what I told them. The advantage of this regime was obvious to them: I told them less – much less – than half of what two parents would tell them to do. I had also taken President Hoover's remark seriously: 'My children always obey me. And the reason is that I find out what it is they want to do and then advise them very strongly to do it.'

Not surprisingly, respectable women have found it all very under-regulated. Something must be missing, they feel. Proper homes aren't like this. It's hard to understand how my boys can be so nice without bath times. They can't understand why my boys do what they're told without complaining.

Even though their own children behave with much less respect, obedience, politeness, I feel an amused attitude to our household from a certain sort of other. When they're pleasant about us, I'm told, they call us 'free-range'. I haven't asked what they call us when not so well-disposed⁵.

Perhaps we are 'semi-feral'⁶, perhaps we are 'feral'. Perhaps they've looked through our hedges when we're playing a summer session of garden laser hunting.

1: Give: flexibility

2: Benign: kind

3: Canon law: the standards people are judged by

4: Wanton: shameless

5: Well-disposed: sympathetic, friendly

6: Feral: untamed, wild

19a

The Rearing and Management of Children: Moral Influence – Obedience

5 It is commonly believed that no harm can come of letting a child have its own way, so long as it is a mere babe. But this is a serious delusion. As soon as a child is of an age to express its wants, whether by one means or another, it is old enough to be brought into habits of obedience. Obedience is the first lesson to be taught and very sensible are all well-managed babes of its meaning. No harsh words, no impatient gestures, need be added to enforce the rule, which consists simply in not doing as the babe demands, if it be not the right time and the proper place for the desired gratification¹.

10 Taking food as an example. If children were left to their own choice, they would be eating and drinking perpetually² of whatever came in their way, till the stomach could no longer retain the improper substances. Wholesome food would be rejected for more palatable³ sweets and dainties⁴. Before long, depraved⁵ tastes would be confirmed. Much the same misfortune sometimes befalls over-fed children of the wealthy, notwithstanding⁶ the care bestowed in other respects on their nurture⁷; and an impaired constitution⁸ is the result. With respect to the time of feeding, irregularity should be guarded against, by not giving children scraps to eat between meals; neither should they be exposed to the sight of tempting food at unsuitable times.

20 Another early opportunity of implanting a spirit of obedience will be found in the impulsive habit which little children have of seizing whatever they desire to possess. This habit requires great firmness in checking, and a determination on the parent's part to risk a flood of tears rather than let the coveted⁹ article remain in the child's possession. Added to the danger which results to little children from letting this habit of snatching have sway¹⁰, the destruction of property is liable to be very great.

1: Gratification: satisfaction of a desire, indulgence

2: Perpetually: for ever

3: Palatable: tasty

4: Dainties: good things to eat

5: Depraved: wicked

6: Notwithstanding: regardless of, in spite of

7: Nurture: upbringing

8: Impaired constitution: poor state of health

9: Coveted: strongly desired

10: Sway: strong influence or control

Paper 2 Questions using Sources 13a and b

1. Read again source 13b, lines 1-7.

Choose four statements below which are TRUE

Shade the boxes for the ones you think are true

Choose a maximum of four statements.

A People are deluded if they think no harm can come to a child if they get their own way.

B Babies should get their own way until they are older.

C Babies are easy to damage.

D Children should be taught obedience.

E Rules are there to be broken.

F Obedience is the first lesson to be taught.

G Rules are no important to babies.

H Well managed babies understand the meaning of obedience.

2. You need to refer to source 13a and source 13b for this question.

Use details from both sources. Write a summary of the rules for mothers bringing up young children.

3. You now need to refer only to source 13b.

How does the writer use language to express her viewpoint on parenting?

4. For this question, you need to refer to the whole of source 13a together with source 13b.

Compare how the two writers convey their different attitudes towards children.

In your answer you could:

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

Source 14a

John Arlidge reports from California on using electricity to control the mind. This article was published in the *Sunday Times* newspaper in 2014.

21a

'Appy ever after

5 “Try to relax,” says Isy Goldwasser. It should be easy. I’ve had seven hours’ sleep, coffee and eggs for breakfast. It’s 10am but it’s already 27C. I’m sitting in a picture-book-pretty converted 19th-century opera house that now serves as Goldwasser’s office at the centre of Los Gatos, one of the most prosperous towns in Silicon Valley¹. The trouble is, Goldwasser has just attached two electrodes to my head and is about to start pumping electricity straight into my brain.

10 In the home of moonshots² and “anything goes” optimism, the serial entrepreneur³ Goldwasser and his business partner, the neuroscientist⁴ Dr Jamie Tyler, are the most off-the-chart business brains you’ll find. “We’ll soon launch a consumer electronics product that you can use to shift your state of mind,” Goldwasser assures me as he hands me the machine that controls how much electricity flows from the electrodes through my skull.

15 You mean hack my brain to make me feel what I want to feel, rather than what I actually feel? I ask. “Yeah. We want to marry neuroscience and consumer electronics.”

20 He hands me the controller. I select Calm mode. I turn the dial up and – Holy silicon mad professors! – it hurts. There’s a sharp vibration that feels like the neurons⁵ in my head are pogoing⁶. Not relaxing at all. I turn it down and wait. And then something remarkable happens. After a few minutes, I begin to slump in my chair, my pupils dilate and my breathing slows. I really do begin to feel more relaxed. I have another go for 20 minutes and the same thing happens.

25 “See!” says Goldwasser, not at all calmly. Next year Thync, Goldwasser and Tyler’s company, will launch the consumer version of the product I’m testing. The two men won’t go into detail because the design is still confidential. But the electrodes, which will come with a mini power pack, will be small enough to fit in the palm of your hand and be simple to attach to your head. They are likely to be controlled using a mobile phone app. You will use the app to select the mood you want to be in and determine how much current flows into your brain, using a simple slide bar. Two modes – moods – will be on offer first: calm and

energy. More will follow. Thync is focusing on willpower, self-control, motivation, confidence and creativity.

Goldwasser believes harnessing willpower will have big implications in the treatment of obesity, alcoholism or gambling addiction...

Mankind has used mood-altering substances ever since we discovered alcohol, coffee and tobacco and later drugs, prescription or otherwise. Goldwasser and Tyler want to add that to the list of little helpers neuro-signalling algorithms⁷, to give their brainwave technology its fancy name. Goldwasser, former president of the materials sciences company Symyx Technologies and Tyler, a professor at Arizona State University, argue that “unlocking the power of the mind – regulating” biology with technology – is the biggest new frontier of this century and will be one of the greatest advances of our lifetime. We’re kicking it off.”

Goldwasser and Tyler may sound bonkers, but if their timing is anything to go by, they’re the smartest guys in the lab. Wearable gizmos are the hottest new sector in the trillion-pound global technology sector. Apple launches its first smartwatch in the new year and will be followed by wearable kit from Microsoft and Google, which promises new versions of its web-enabled spectacles, Google Glass. Many of the new devices are designed to improve our health by monitoring our blood pressure and our stress levels, keeping tabs on how much exercise we take and helping us to feel refreshed in the morning by waking us up as we are coming out of a period of deep sleep. Goldwasser and Tyler are taking the idea one step further, giving us the power to change the way we feel, whenever we want.

“Tap into your self-control. Tap into your creativity. Tap into your energy. Tap into your calm. Think of us as your third cup of coffee in the morning or your glass of wine at night.” Goldwasser smiles.

1: Silicon Valley: an area in the United States, famous for its technology businesses

2: Moonshots: ambitious projects

3: Serial entrepreneur: someone who keeps setting up new businesses

4: Neuroscientist: a scientist specialising in the nervous system and the brain

5: Neurons: cells that transmit nerve signals

6: Pogoing: jumping up and down

7: Neuro-signalling algorithms: processes that signal nerve pathways

8: Regulating: controlling

Source 14b

In this extract William James, a ground-breaking American philosopher and psychologist writes about the effects of hypnotism in his book *The Principles of Psychology*, published in 1890.

19a

Victorian Hypnotism

*Hallucinations*¹ of all the senses and *delusions*² of every conceivable kind can be easily suggested to good subjects. You can make the subject think that he is freezing or burning, itching or covered with dirt, or wet; you can make him eat a potato for a peach, or drink a cup of vinegar for a glass of champagne; ammonia³ will smell to him like cologne water⁴; a chair will be a lion, a broom-stick a beautiful woman, a noise in the street will be an orchestral music, etc., etc., with no limit except your powers of invention and the patience of the lookers on. Illusions and hallucinations form the *pieces de résistance*⁵ at public exhibitions. The comic effect is at its climax when it is successfully suggested to the subject that his personality is changed into that of a baby, of a street boy, of a young lady dressing for a party, of a stump orator⁶, or of Napoleon the Great. He may even be transformed into a beast, or an inanimate thing like a chair or a carpet, and in every case will act out all the details of the part with a sincerity and intensity seldom seen at the theatre. The excellence of the performance is in these cases the best reply to the suspicion that the subject may be shamming⁷ – so skilful a shammer must long since have found his true function in life upon the stage. Hallucinations and histrionic⁸ delusions generally go with a certain depth of the trance, and are followed by complete forgetfulness. The subject awakens from them at the command of the operator with a sudden start of surprise, and may seem for a while a little dazed.

Real sensations may be abolished as well as false ones suggested. Legs and breasts may be amputated, children born, teeth extracted, in short the most painful experiences undergone, with no other anaesthetic than the hypnotizer's assurance that no pain shall be felt. Similarly morbid pains may be annihilated, neuralgias⁹, toothaches, rheumatisms cured. The sensation of hunger has thus been abolished, so that a patient took no nourishment for fourteen days. An interesting degree of the phenomenon is found in the case related by M. Binet of a subject to whom it was suggested that a certain M. C. was invisible. She still saw M. C., but saw him as a stranger, having lost the memory of his name and his existence. – Nothing is easier than to make subjects forget their own name and condition in life. It is one of the suggestions which most promptly succeed, even with quite fresh ones. A systematized amnesia¹⁰ of certain periods of one's life may also be suggested, the subject placed, for instance, where he was a decade ago with the intervening years obliterated from his mind.

1: Hallucinations: things (like sounds or smells) that seem real but don't actually exist

2: Delusions: false beliefs

3: Ammonia: a strong-smelling gas

4: Cologne water: eau de Cologne, perfume

5: Pieces de résistance: showpieces, most outstanding parts

6: Stump orator: someone who speaks passionately, in public, from a platform

7: Shamming: pretending

8: Histrionic: dramatic

9: Neuralgias: severe pains caused by nerve damage

10: Amnesia: loss of memory

2, You need to refer to source 14a and 14b for this question.

Use details from both sources. Write a summary of the positive aspects of mind-altering techniques.

3. You now only need to refer to source 14b.

How does the writer use language to interest the reader in hypnotism?

4. For this question, you need to refer to the whole of source 14a together with source 14b.

Compare how the two writers convey their different attitudes towards mind altering techniques.

In your answer you could:

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