LANGUAGE PAPER 1 – EXPLORATIONS IN CREATIVE READING AND WRITING

- 1hr 45 min exam – 10 mins active reading
- Reading section (40 marks)
- Writing sections (24 marks content + 16 marks accuracy)

QUESTION 1

'List four things. 4 marks 5 mins

Explicit means what you are DIRECTLY told

Identify EXPLICIT information or ideas from THE LINES indicated by the question.
Can use direct quotations OR put into your own words.

QUESTION 2
10 mins

'How does the writer's use of LANGUAGE…?'
8 marks

Explain, comment on and analyse.
This will look at THE LINES indicated by the question.

Remember to:
Include LANGUAGE TERMINOLOGY

- ✓ Imagery – Simile, Metaphor, Personification
- ✓ Symbolism
- ✓ Adjectives, Verbs and Adverbs
- ✓ Repetition
- ✓ Plosives
- ✓ Satire
- ✓ Allusion
- ✓ Hyperbole
- ✓ Semantic field

Consider the effect on the reader. What does this make the reader THINK/FEEL/IMAGINE/VISUALISE?

QUESTION 3
10 mins

'How has the writer STRUCTURED the text to…?'
8 marks

Explain, comment on and analyse.
This will look at the extract as a whole.

Remember to:
Include STRUCTURAL TERMINOLOGY

- ✓ Shift in perspective
- ✓ Shift in place and setting
- ✓ Shift of focus
- ✓ Introduction of character
- ✓ Flashback/Flashforward
- ✓ Links across paragraphs
- ✓ Cyclical structure
- ✓ Foreshadowing
- ✓ Climax

Consider the EFFECT on the reader. What does it makes the reader THINK/FEEL/IMAGINE/VISUALISE

QUESTION 4
20 mins

'To what extent do you agree…?'
20 marks

Consider your own impressions.
Link ideas from Language and Structure together to help form your response. METHODOLOGY.
EVALUATE how the writer creates a specific effect.
Support with QUOTATIONS.
It's generally better to agree with the statement.

Remember to include:

- ✓ LANGUAGE/STRUCTURE
- ✓ TONE/ATMOSPHERE
- ✓ EFFECT
- ✓ EVALUATIVE WORDS/PHRASES

THINK - What is my response? How has the writer helped to bring this about? Why might the writer have done this?

QUESTION 5
45 mins

Demonstrate own narrative and descriptive skills by writing own creative text.
There will be a choice from a written prompt, scenario or visual image – inspired by topic in Section A.

Q5 – Examples:
- Write a description suggested by the picture:
- Write the opening part of a story about…
- Describe an occasion when you felt…
- Write a story set … as suggested by the picture:
- Write a story about…

24 marks content and organisation
16 marks technical accuracy

Simple/Compound/Complex
Semi colon/Colon/Dash/Parenthesis
Ambitious vocabulary

LANGUAGE PAPER 2 – WRITERS' VIEWPOINTS AND PERSPECTIVES

- 1hr 45min exam – 10-15 mins active reading
- Reading section (40 marks)
  - Two sources from two different time periods
  - Both are non-fiction texts (pre-1900 and post-1900)
- Writing section (24 marks content + 16 marks accuracy)

QUESTION 1   4 marks   5 mins

'Choose four statements which are TRUE...'

Refers to Source A.
Identify EXPLICIT and IMPLICT information referring to part of the text. Select the correct statements and mark the blank boxes. DO NOT select more than four!

QUESTION 2   10 mins

'Write a summary of the differences between...'
        8 marks

Refers to Source A AND Source B
This is the SYNTHESIS question. It is to show how well you have UNDERSTOOD the texts.
This question refers to the **CONTENT** of the two sources. You need to search the text for information and extract QUOTATIONS that support your inferences.

These are similar BUT Q2 refers to **CONTENT** and Q4 is referring to **METHODOLOGY**

QUESTION 3   10 mins

'How does the writer use LANGUAGE...?'
12 marks

Explain, comment on and analyse.
This will refer to Source B.

Remember to:
Include LANGUAGE TERMINOLOGY

- ✓ Imagery – Simile, Metaphor, Personification
- ✓ Symbolism
- ✓ Adjectives, Verbs and Adverbs
- ✓ PERSUADE ME devices
- ✓ Satire
- ✓ Allusion
- ✓ Plosives
- ✓ Hyperbole
- ✓ Semantic field

Consider the effect on the reader. What does this make the reader THINK/FEEL/IMAGINE/BELIEVE?

QUESTION 4   20 mins

'Compare how the two writers convey their similar/different attitudes/ideas/perspectives to...'   16 marks

Refers to Source A AND Source B – you must address each source equally.

You need to consider the writers' point of view on the subject and compare the ways they **PRESENT** their ideas.

- ✓ Language they use
- ✓ Contrasts and examples that they use
- ✓ The imagery that they use
- ✓ Register they use – 1st or 3rd person
- ✓ Tone they use – humorous, passionate, apologetic, etc.
- ✓ The structure and form that is used

QUESTION 5   45 mins

24 marks content and organisation
16 marks technical accuracy

Produce a written text to a specified audience, purpose and form, giving your own perspective. (on the theme in Section A)

- • Argue/Persuade/Advise/Instruct/Explain
- • Essay/Speech/Leaflet/Letter/Article

Q5 – Examples:
-'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'
-Write a letter to your local newspaper in which you argue for or against this statement.
-Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

Simple/Compound/Complex
Semi colon/Colon/Dash/Parenthesis
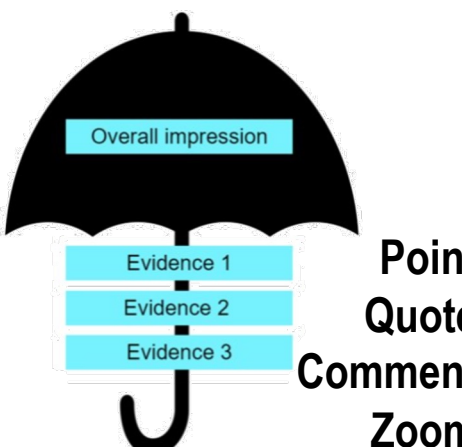Ambitious vocabulary

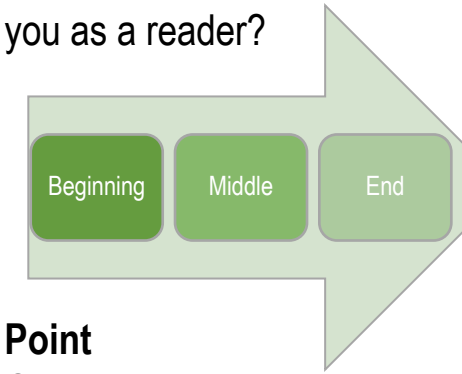# English Language – Question Focus and Tips

Paper 1

Q1- List 4 things…

- Bullet point
- Full sentences
- More than 1 point in 1 sentence (insurance points made)

Q2- How does the writer use language to…

Overall impression

Evidence 1
Evidence 2
Evidence 3

Point
Quote
Comment
Zoom

Q3- How does the writer structure the text to interest you as a reader?

Beginning — Middle — End

Point
Quote
Comment

Tone/pace shift, withholding info, cyclical structure, development, motif etc.

Q4- To what extent do you agree?

'I wholeheartedly agree/disagree with this statement because…'
'The writer's clever use of … illustrates'

Make a strong reference to the writer's method and how well they have achieved their intentions

Point, quote, comment, zoom x 4

Add an overview statement if time..

Q5

DROP
Drop the reader into the picture by describing the immediate surroundings. Provide detailed imagery covering the senses.

SHIFT
Shift to another time, place, perspective. This is where you show your manipulation of structure. Can you flashback or even forward?

ZOOM IN
Go back to the present and focus on one key detail from the image. The longer you spend describing it, the better your description will be.

ZOOM OUT
Imagine you are a camera panning across the image. Describe the big details – the weather, the light, the sky, the objects outside the image.

Remember your technical accuracy for both of these questions!

There's a whopping 32 marks available in total so show off with your vocabulary, sentence lengths and punctuation use!

Paper 2

Q1- True/false statements

- Make clear markings in the box and follow the instructions if you need to change an answer

Q2- Write a <u>summary</u> of both texts…

Question 2: Summarise and Synthesise information:

POINT (Explicit information)
In Source A, we learn that….

QUOTE
(QUOTE) This is demonstrated by ….

INFERENCE (Implicit information – explain what is inferred)
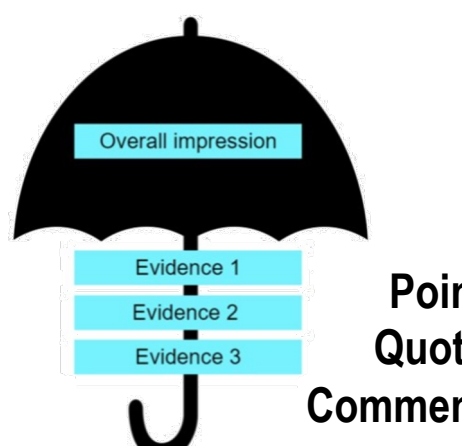This implies that……….BECAUSE ………………

CONNECTIVE to link to SOURCE B

POINT (Explicit information)
In Source B, we learn that….

QUOTE
(QUOTE) This is demonstrated by ….

INFERENCE (Implicit information – explain what is inferred)

(2 paragraphs and zoom in not needed)

Q3- How does the writer use language to…

Overall impression

Evidence 1
Evidence 2
Evidence 3

Point
Quote
Comment
Zoom

Q4- Compare the writer's attitudes…

Attitude in source A	In Source A, we learn that the writer's attitude is one of…
Quotation – keep it short and relevant	*This* is demonstrated by ….
Method and why it's effective	By using _____ , the writer successfully creates a sense of…..
Make a comparison	**However/Similarly,**
Attitude in source B	In source B, the writer's attitude is one of ……
Quotation – keep it short and relevant	This is demonstrated by …
Method and why it's effective	Unlike/like source A, the writer chooses to use …… Perhaps the writer uses this to create a sense of …

Negative		Positive		
Critical Condemning Cynical Pessimistic Indifferent Disgusted angered Frustrated	Discouraging Insulting Unimpressed Annoyed Indifferent Prejudiced Disgruntled Dismissive	Celebratory Praising Optimistic Pleased Satisfied In favour of… Complimentary enthusiastic	Eager Inspired Reassured Impartial Exciting Promoting Caring Sympathetic Empathetic Delighted	3-4 paragraphs

Q5-
Transactional Writing
Structure of transactional writing:

- Introduction
- 3 main paragraphs exploring 3 different ideas
- Conclusion

Do not start sentences with 'I agree' or 'I believe'

DAFORREST

Purpose – persuade / inform / educate
Audience – who are you writing to?
Format – Article / speech / formal letter / leaflet / review / blog / essay / email
Formality – formal or informal language

English@Kettlethorpe Non-fiction Writing Toolkit

Ethos
Credibility and Ethics

Pathos
Emotions and Feelings

Logos
Logic and Reason

The Genres

Letters
Key features
Addresses, Dear, Yours faithfully

Articles
Key features
Headline/title, variety of paragraph lengths, engaging tone

Speeches
Key features
Audience acknowledgement throughout, address other side of argument

Leaflet
Key features
Headline/title, engage with reader, range of small headings

The Purposes

Arguing
Justify a particular point of view or idea with authority and confidence

Persuading
Convince someone to behave in a certain way

Informing
Explain a particular point of view or idea with confidence

Entertaining
Written for the purposes of fun or 'light heartedness'

The KHS "Super 7"
Use a range of these to liven up your work

1. **Start with because:** <u>Because</u> of incessant obsession with 'freedom,' we've allowed this virus to spread.
2. **Some; others:** <u>Some</u> children might escape the clutches of the virus; <u>others</u> will not be so lucky.
3. **Use dashes for emphasis:** This virus – a deadly virus – will not stop unless we take action.
4. **Neither, nor, nor** It is <u>neither</u> caring, <u>nor</u> selfless, <u>nor</u> heroic – it's simply the height of stupidity to refuse to wear a mask.
5. **Use the more, the more, the more, the less:** <u>The more</u> we clutch, <u>the more</u> we grab, <u>the more</u> we try to hold on to the idea that we don't have to wear a mask , <u>the less</u> successful we will be in the fight with Covid 19.
6. **Use if, if, if, then:** <u>If</u> we continue to avoid, <u>if</u> we continue to refuse, <u>if</u> we continue to ignore, <u>then</u> we will eventually destroy our future.
7. **Anadiplosis for emphasis:** This refusal is <u>selfish</u> and <u>abhorrent</u> - <u>abhorrent</u> because we are killing our loved ones, <u>selfish</u> because we have a choice to make a difference.

Grammatical Knowledge

You should be able to use these sentence structures across all genres and purposes

1. **Listing commas:** Now is the time to claw, crawl, scrape and scrap our way out of this situation!
2. **Temporal Clauses:** After decades of appalling neglect, now is the time to act!
3. **Prepositional Phrases:** Inside my heart, I know it's the right thing to do.
4. **Although:** Although I appreciate your views, I implore you to see this another way.
5. **Unless:** Unless we reflect upon the kind of people we want to be, we will never change.
6. **Conditional 'if':** If you must insist upon being utterly ignorant, then that is your decision.

Connectives

1. **Adding:** and, also, as well as, moreover, furthermore, besides, in addition.
2. **Cause and Effect:** because, so, therefore, thus, consequently, as a result of.
3. **Comparing:** equally, in the same way, like, similarly, likewise, as with, as compared with.
4. **Contrasting:** whereas, instead of, alternatively, otherwise, unlike, on the other hand, in contrast.
5. **Emphasising:** above all, in particular, especially, significantly, indeed, notably, most of all.
6. **Illustrating:** for example, such as, for instance, as revealed by, in the case of, as shown by.
7. **Qualifying:** however, although, unless, except, if, as long as, apart from, yet, despite.
8. **Sequencing:** next, then, first, second, finally, meanwhile, after.

Figurative Language

Use metaphors and personification to 'map' from one topic to another and illustrate your point. As a useful starting point, disease, war, fire, suffocation and growth are useful starting places for this.

Example: Litter as suffocation:

To persuade people to stop dropping litter, a metaphor might be a metaphor of suffocation: As we carelessly drop each single-use plastic bag on the way home from school, we are only contributing to the slow, painful and agonising suffocation of our own homes.

Vocabulary

Positive Language:
Incredible, phenomenal, astronomical, sensational, sophisticated, stunning, triumphant, ambitious, compassionate

Negative Language:
Abysmal, appalling, cataclysmic, abhorrent, vile, disgusting, abominable, inexcusable, shameful, unedifying

English@Kettlethorpe Fiction Writing Toolkit

Ethos
Creating an authentic and believable persona

Pathos
Appealing to the reader's emotions

Logos
Grounding the scene in reality

The Tasks

Description
Using a picture, suggested title or opening line as an inspiration for a description

Narrative
Using a picture, suggested title or opening line as an inspiration for a short story

Suggested Plan

1. ***Sharp opening*** (single line only)
2. ***Drop*** the reader into the scene
3. ***Zoom into*** a particular object/aspect
4. ***Shift*** in time or mood
5. ***Zoom out*** and come back to the scene
6. ***Sharp finish*** (single line only)

Creating your persona

Hopes/Dreams
What are your character's biggest hopes and dreams?

Fears/Nightmares
What are your character's biggest fears and nightmares?

People
Who are your character's most loved/feared people? Why?

Possessions
What is your characte most treasured possession? Why?

Memories
What are your characters best/worst memories? Why?

You don't need to use all of this information, but it's brilliant to drop these things in!

The KHS "Super 7"
Use a range of these to liven up your work

1. **Start with because:** <u>Because</u> of one mistake, my life has never been the same.
2. **Some; others:** <u>Some</u> people live normal happy lives; <u>others</u> are destined for something altogether..
3. **Use dashes for emphasis:** My heart- my deadly, doomed heart- lurches inside of me.
4. **Neither, nor, nor:** <u>Neither</u> my teachers, <u>nor</u> my mum, <u>nor</u> my dad, even tried to give me a chance.
5. **Use the more, the more, the more, the less:** <u>The more</u> I cling to the idea of a normal life, <u>the more</u> I try to find love, <u>the more</u> I try to live like everyone else, <u>the less</u> it seems possible.
6. **Use if, if, if, then:** <u>If</u> only I had stopped, <u>if</u> only I had thought, <u>if</u> only I had paused, <u>then</u> things would be much different.
7. **Anadiplosis for emphasis:** In the pit of my soul, I <u>knew it</u>. <u>Knew it</u> was over. <u>Over</u> from the minute I took that step.

Mastery Knowledge
You should be able to use these sentence structures across all genres and purposes

1. **Listing commas:** My stomach was swelling, running, jumping and exploding all at once!
2. **Temporal Clauses:** After fifteen years, I find myself back here.
3. **Prepositional Phrases:** Deep inside my soul, it stays there even now.
4. **Although:** Although the sky is blue and the sun is shining brightly, my mind creates a different picture.
5. **Unless:** Unless I let this go, I'll never move on.
6. **Conditional 'if':** If only she had said no, I wouldn't be here now.

Connectives

1. **Adding:** and, also, as well as, moreover, furthermore, besides, in addition.
2. **Cause and Effect:** because, so, therefore, thus, consequently, as a result of.
3. **Comparing:** equally, in the same way, like, similarly, likewise, as with, as compared with.
4. **Contrasting:** whereas, instead of, alternatively, otherwise, unlike, on the other hand, in contrast.
5. **Emphasising:** above all, in particular, especially, significantly, indeed, notably, most of all.
6. **Illustrating:** for example, such as, for instance, as revealed by, in the case of, as shown by.
7. **Qualifying:** however, although, unless, except, if, as long as, apart from, yet, despite.
8. **Sequencing:** next, then, first, second, finally, meanwhile, after.

Figurative Language

Use metaphors and personification to 'map' from one topic to another and illustrate your emotions and descriptions. As a useful starting point, disease, war, fire, suffocation and growth are useful starting places for this.

Example: Unhappiness as disease:

All along, I knew it; a plague of unhappiness lurched over me like an unwanted, unpleasant stench. It engulfed me, enveloped me, and infected not only me, but those around me. And now I'm alone.

Vocabulary

Positive Language:
Beautiful, intricate, dazzling, delightful, charming, blissful, effervescent, exquisite, gorgeous, glowing, shining, harmonious, jubilant, phenomenal, wholesome

Negative Language:
Agonising, terrifying, unseemly, unsettling, insidious, intimidating, callous, obnoxious, haggard, ghastly, banal, misanthropic

English@Kettlethorpe Literary Terms Toolkit

Poetic Forms

Free verse. Free verse poetry is poetry that lacks a consistent rhyme scheme, metrical pattern, or musical form.

Epics. An epic poem is a lengthy, narrative work of poetry. These long poems typically detail extraordinary feats and adventures of characters from a distant past.

Sonnet. A sonnet is a 14 line poem, typically (but not exclusively) concerning the topic of love. Sonnets contain internal rhymes within their 14 lines; the exact rhyme scheme depends on the style of a sonnet.

Elegies. An elegy is a poem that reflects upon death or loss. Traditionally, it contains themes of mourning, loss, and reflection. However, it can also explore themes of redemption and consolation.

Ballad. A ballad (or ballade) is a form of narrative verse that can be either poetic or musical. It typically follows a pattern of rhymed quatrains. From John Keats to Samuel Taylor Coleridge to Bob Dylan, it represents a melodious form of storytelling.

Types of Narrator

Limited 3rd person	External narrator with knowledge of one character's feelings (he).
Omniscient 3rd person	External narrator- knowledge of more than one character's feelings (he).
1st person	Told from a character's perspective (I).
2nd person	Directed to the reader (you).
Unreliable narrator	When the perspective offered makes us question the narrator's credibility.

Structural Features

Atmosphere	The mode or tone set by the writer
Climax	The most intense or decisive point.
Dialogue	The lines spoken by characters.
Exposition	The start where ideas are initiated.
Denouement	The ending
Flashback	(Analepsis) Presents past events.
Flash-forward	(Prolepsis) Presents future events.
Foreshadowing	Hints what is to come.
Motif	A recurring element in a story.
Resolution	The answer or solution to conflict.
Setting	A geographical/historical moment/places.
Theme	A major idea or subject running through a text.
Shift	A switch or change of focus.
Tension	The feeling of emotional strain.
Protagonist	The leading character or one of the major characters in a play, film, novel
Antagonist	a person who actively opposes or is hostile to someone or something; an adversary

Language Features

Simile	A comparison made using the words "like" or "as."
Metaphor	A comparison – made directly or indirectly – without using "like" or "as."
Personification	Giving human characteristics to something which is not human.
Onomatopoeia	Words which attempt to imitate sounds.
Alliteration	A repetition of consonant sounds.
Plosive	"b," "p," "t" and "d" sounds – which can be harsh, aggressive or shocking.
Sibilance	Repeated "S" sounds – most often caused by "s" "ss" and "c." These can be harsh, smooth or sickly.
Assonance	A repetition of vowel sounds.
Anaphora	A repetition of words, phrases or clauses.
Juxtaposition	Two things being placed close together for contrasting effect.
Oxymoron	A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense. For example, "friendly fire."
Semantic field	A set of words relating to the same topic. "Foul" and "Shot" would appear in the semantic field of sports.
Antithesis	Placing contrasting ideas together.
Ambiguity	A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one.
Anachronism	A person or object placed in an inappropriate time.
Cliché	An overused phrase or saying
Hyperbole	Exaggeration.
Irony	A use of words to mean something very different from what they appear to mean.
Litotes	Deliberate understatement for effect – the opposite of hyperbole.
Metonymy	A related item or attribute is use to replace the word normally used. For example, "suit" used to replace businessman.
Pathetic fallacy	When a character's feelings, thoughts or emotions are displayed through the environment around them. For example, when a character is depressed and it is raining.

Sentence Types

Declarative — a sentence that makes a statement, provides a fact, offers an explanation, or conveys information
e.g. Today it is sunny   London is the capital of England.

Exclamative — a statement that expresses strong emotion. Typically, in English grammar, an exclamatory sentence ends with an exclamation mark
e.g. This is ridiculous!   I am astounded by your attitude!

Interrogative — a sentence that asks a question and ends in a question mark
e.g. When will we learn?   How much does it cost?

Imperative — a command or a request statement
e.g. Get out!   Open the window.

Word Types

Verbs: Verbs are action or state words such as: run, work, study, be, seem.

Nouns: Nouns are words for people, places or things such as: mother, town, Rome, car, dog.

Adjectives: Adjectives are words that describe nouns, such as kind, clever, expensive.

Adverbs: Adverbs are words that modify verbs, adjectives or other adverbs, such as: *quickly, back, ever, badly, away, generally, completely.*

Prepositions: Prepositions are words usually in front of a noun or pronoun and expressing a relation to another word or element, such as: *after, down, near, of, plus, round.*

Pronouns: Pronouns are words that take the place of nouns, such as: *me, you, his, it, this, that, mine, yours, who, what.*