

ENGLISH LANGUAGE GCSE WORKBOOK



Paper 1 Q2- Language analysis

Paper 2 Q3 – Language analysis

Paper 1 Q3 -Structure analysis

Paper 1 Q4- Evaluation

Paper 1 Q4 - Evaluation

Paper 2 Q4 Comparison

Language Paper 1 Q2 – Language analysis practice

Extract from Half Bad by Sally Green

Sixteen-year-old Nathan lives in a cage: beaten, shackled, trained to kill. In a modern-day England where two warring factions of witches live amongst humans, Nathan is an abomination, the illegitimate son of the world's most terrifying and violent witch, Marcus.

Fresh air – outside – seems calm / peaceful?_ trapped – prison? CONTRAST to 'sky'

Repetition – always the same?

Waking up to sky and air is okay. Waking up to the cage and the shackles is what it is. You can't let the cage get to you. The shackles rub but healing is quick and easy, so what's to mind?

The cage is loads better now that the sheepskins are in. Even when they're damp they're warm. The tarpaulin over the north end was a big improvement too. There's shelter from the worst of the wind and rain. And a bit of shade if it's hot and sunny. Joke! You've got to keep your sense of humour.

So the routine is to wake up as the sky lightens before dawn. You don't have to move a muscle, don't even have to open your eyes to know it's getting light; you can just lie there and take it all in.

The best bit of the day.

There aren't many birds around, a few, not many. It would be good to know all their names, but you know their different calls. There are no seagulls, which is something to think about, and there are no vapor trails either.

The wind is usually quiet in the predawn calm, and somehow the air feels warmer already as it begins to get light.

You can open your eyes now and there are a few minutes to savour the sunrise, which today is a thin pink line stretching along the top of a narrow ribbon of cloud draped over the smudged green hills. And you've still got a minute, maybe even two, to get your head together before she appears.

You may want to comment on:

- Words and phrases used by the writer
- Language devices used by the writer
- Sentence types used by the writer

- 1) Cross out the 'sentence types' bullet point. Almost no-one ever analyses the use of sentence structure well.
- 2) Underline any words and phrases which give an impression of the atmosphere (setting / mood). Identify any language devices used
- 3) What do these words mean? Make a note
- 4) What kind of atmosphere do they create (e.g. scary / hopeful / calm...) make a note
- 5) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – tell me THREE things about the atmosphere

**The writer creates an atmosphere which is _____, _____
and _____.**

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

The writer uses the phrase 'sky and air' which is the open space around us. This could represent a sense of freedom which the character is waking up to. However, in the next sentence she uses the nouns 'cage' and 'shackles'. Both of which are things which trap people, or imprison them and so the contrast perhaps suggests that the character is longing for freedom and so the atmosphere created is bleak and miserable.

Sentence starters:

The writer creates an atmosphere of ...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	
Depicts	Enhances		
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Extract from Dracula by Bram Stoker

As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion. The great nostrils of the white aquiline nose opened wide and quivered at the edge, and the white sharp teeth, behind the full lips of the blood dripping mouth, clamped together like those of a wild beast. With a wrench, which threw his victim back upon the bed as though hurled from a height, he turned and sprang at us. But by this time the Professor had gained his feet, and was holding towards him the envelope which contained the Sacred Wafer. The Count suddenly stopped, just as poor Lucy had done outside the tomb, and cowered back. Further and further back he cowered, as we, lifting our crucifixes, advanced. The moonlight suddenly failed, as a great black cloud sailed across the sky. And when the gaslight sprang up under Quincey's match, we saw nothing but a faint vapour. This, as we looked, trailed under the door, which with the recoil from its bursting open, had swung back to its old position.

How does the writer use language to present Count Dracula in this extract?

You may want to comment on:

- Words and phrases used by the writer
 - Language devices used by the writer
 - Sentence types used by the writer
- 6) Cross out the 'sentence types' bullet point. Almost no-one ever analyses the use of sentence structure well.
 - 7) Underline any words and phrases which are important in building an impression of the Count (e.g. actions/ appearance). Identify any language devices used
 - 8) What do these words mean? Make a note
 - 9) What impression do you have of the count? (E.g. violent/ strong / inhuman) make a note
 - 10) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – tell me THREE things about the character

The writer presents Count Dracula as _____, _____ and _____.

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

The writer uses the word 'hellish' which makes us think of the devil and monsters. On one level this could be revealing to the reader that the Count is evil, however on another level, it could suggest that his actions are evil and he wishes to unleash the forces of hell on the people who have arrived to disturb him.

Sentence starters:

The writer presents this character as ...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
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Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Extract from *The Woman in Black* by Susan Hill

During the night the wind rose. As I had lain reading I had become aware of the stronger gusts that blew every so often against the casements. But when I awoke abruptly in the early hours it had increased greatly in force. The house felt like a ship at sea, battered by the gale that came roaring across the open marsh. Windows were rattling everywhere and there was the sound of moaning down all the chimneys of the house and whistling through every nook and cranny.

At first, I was alarmed. Then, as I lay still, gathering my wits, I reflected on how long Eel Marsh House had stood here, steady as a lighthouse, quite alone and exposed, bearing the brunt of winter after winter of gales and driving rain and sleet and spray. It was unlikely to blow away tonight. And then, those memories of childhood began to be stirred again and I dwelt nostalgically upon all those nights when I had lain in the warm and snug safety of my bed in the nursery at the top of our family house in Sussex, hearing the wind rage round like a lion, howling at the doors and beating upon the windows but powerless to reach me. I lay back and slipped into that pleasant, trancelike state somewhere between sleeping and waking, recalling the past and all its emotions and impressions vividly, until I felt I was a small boy again.

Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

How does the writer use language to convey the atmosphere in the extract?

You may want to comment on:

- Words and phrases used by the writer
- Language devices used by the writer
- Sentence types used by the writer

- 1) Cross out the 'sentence types' bullet point. Almost no-one ever analyses the use of sentence structure well.
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- 3) What do these words mean? Make a note
- 4) What kind of atmosphere do they create (e.g. scary / hopeful / calm...) make a note
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NOW: Answer the question in a sentence – tell me THREE things about the atmosphere

**The writer creates an atmosphere which is _____, _____
and _____.**

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

The writer uses the simile 'like a ship at sea' which creates the impression that the house is rocking and moving in an unstable way. This develops the sense of unpredictability and also hints at future dangers, perhaps even death and so establishes a sense of deep foreboding.

Sentence starters:

The writer creates an atmosphere of ...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	
Depicts	Enhances		
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Extract from *The Secret Garden* by Frances Hodgson Burnett

When Mary Lennox was sent to Misselthwaite Manor to live with her uncle everybody said she was the most disagreeable-looking child ever seen. It was true, too. She had a little thin face and a little thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another. Her father had held a position under the English Government and had always been busy and ill himself, and her mother had been a great beauty who cared only to go to parties and amuse herself with gay people. She had not wanted a little girl at all, and when Mary was born she handed her over to the care of an Ayah, who was made to understand that if she wished to please the Mem Sahib she must keep the child out of sight as much as possible. So when she was a sickly, fretful, ugly little baby she was kept out of the way, and when she became a sickly, fretful, toddling thing she was kept out of the way also. She never remembered seeing familiarly anything but the dark faces of her Ayah and the other native servants, and as they always obeyed her and gave her her own way in everything, because the Mem Sahib would be angry if she was disturbed by her crying, by the time she was six years old she was as tyrannical and selfish a little pig as ever lived. The young English governess who came to teach her to read and write disliked her so much that she gave up her place in three months, and when other governesses came to try to fill it they always went away in a shorter time than the first one. So if Mary had not chosen to really want to know how to read books she would never have learned her letters at all.

How does the writer use language to present Mary Lennox in the extract?

You may want to comment on:

- Words and phrases used by the writer
- Language devices used by the writer
- Sentence types used by the writer

- 1) Cross out the 'sentence types' bullet point. Almost no-one ever analyses the use of sentence structure well.
- 2) Underline any words and phrases which are important in building an impression of Mary (e.g. actions/ appearance). Identify any language devices used
- 3) What do these words mean? Make a note
- 4) What impression do you have of Mary? (E.g. unkind/vulnerable) make a note
- 5) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – tell me THREE things about the character

The writer presents Mary Lennox as _____, _____ and _____.

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

The writer repeats the adjective 'thin' when initially describing Mary. 'Thin' gives an impression of weakness or illness and so we are perhaps encouraged to view Mary as vulnerable. This emphasises the fact that she is a child and has little or no control over her circumstances and so perhaps we are encouraged to feel sympathy for her.

Sentence starters:

The writer presents this character as ...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	
Depicts	Enhances		
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Language Paper 2 Q3 – Language analysis practice

Jessica Ennis: Unbelievable – From My Childhood Dreams to Winning Olympic Gold

I am Jessica Ennis. I have been called many things, from tadpole to poster girl, but I have had to fight to make that progression. I smile and am polite and so people think it comes easily, but it doesn't.

I am not one of those athletes who slap their thighs and snarl before a competition, but there is a competitive animal inside, waiting to get out and fight for survival and recognition.

Cover shoots and billboards are nice, but they are nothing without the work and I have left blood, sweat and tears on tracks all over the world.

It is an age where young people are fed ideas of quick-fix fame and instant celebrity, but the tears mean more if the journey is hard. So I don't cry crocodile tears; I cry the real stuff.

In 1993 my parents sent me to Sharrow Junior School. In terms of academic results it was not the best, but Mum was keen for me to go somewhere that had a rich mix of races and cultures.

I was the smallest in the class and I became more self-conscious about it as the years went by.

How does Ennis use language to present her path to Olympic success?

- 1) Underline any words and phrases which relate to Ennis's path to success. Identify any language devices used
- 2) What do these words mean? Make a note
- 3) What impression do you have of the path to success (easy / difficult/ obstacles?)
- 4) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – tell me THREE things Ennis's path to success

**Ennis presents her path to Olympic success as _____, _____
and _____.**

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

Ennis uses the metaphor of a 'tadpole' to describe where she began. A tadpole is a tiny creature which will later transform into something very different- a frog. Perhaps here, Ennis is emphasising how great her transformation was as she was growing up as well as revealing to the reader that even Olympic stars have times where they feel small and vulnerable.

Sentence starters:

Ennis presents her path to success as...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	argues
Depicts	Enhances	Challenges	refutes
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Parkland student: My generation won't stand for this

By Cameron Kasky - Updated 1713 GMT (0113 HKT) February 20, 2018

Parkland student makes demand to lawmakers – RE gun control legislation

Though we made it home, 17 people didn't. Those 17 people were murdered on the grounds of a school that has always felt like the safest place to be in a town that's been called the safest town in Florida.

We can't ignore the issues of gun control that this tragedy raises. And so, I'm asking -- no, demanding -- we take action now.

Why? Because at the end of the day, the students at my school felt one shared experience -- our politicians abandoned us by failing to keep guns out of schools.

But this time, my classmates and I are going to hold them to account. This time we are going to pressure them to take action. This time we are going to force them to spend more energy protecting human lives than unborn fetuses.

One of the most frustrating arguments I've heard is that it wasn't the Republican Party that killed those people and it wasn't the National Rifle Association -- it was the shooter himself. I understand where they are coming from. I do not believe this was a direct attack from the Republicans or their close allies at the NRA.

However, the shooter is not the only one responsible for this tragedy. While the alleged shooter may have had several issues, he also lived in a society where Sen. Marco Rubio refuses to take responsibility for the role gun culture may have played in this tragedy.

And there is no denying that the NRA continues to donate millions of dollars to politicians at every level of government. Then those politicians -- often "family values" conservatives -- rile up their base by making them think that "liberals" are going to take their guns away. Not knowing any better, some of these people stockpile guns in advance of a gun ban that never comes, and the gun manufacturers and the NRA make millions.

But the truth is that the politicians on both sides of the aisle are to blame. The Republicans, generally speaking, take large donations from the NRA and are therefore beholden to their cruel agenda. And the Democrats lack the organization and the votes to do anything about it.

I'm just a high school student, and I do not pretend to have all of the answers. However, even in my position, I can see that there is desperate need for change -- change that starts by folks showing up to the polls and voting all those individuals who are in the back pockets of gun lobbyists out of office.

Please do it for me. Do it for my fellow classmates. We can't vote, but you can, so make it count.

How does the writer use language in an attempt to persuade the reader to vote for tighter legislation of gun control?

- 1) Underline any words and phrases which are designed to force the reader to consider changing rules on gun control. Identify any language devices used
- 2) What do these words mean? Make a note
- 3) Why does the writer feel this issue is important? Make a note
- 4) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – identify three ways in which the writer persuades the reader that stricter gun controls are necessary

The writer persuades the reader to vote for tighter legislation of gun control by _____, _____ and _____.

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:
Kasky uses the verb 'murdered' in the opening paragraph of his article. The word 'murdered' means killing with deliberate intent, and the intimation is that this was made easier by the easy access to guns. The emotive verb here is deliberately used to persuade the reader that these deaths were avoidable, and would not have occurred if tighter legislation had been in place.

Sentence starters:

Kasky persuades the reader by...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	argues
Depicts	Enhances	Challenges	refutes
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

JEREMY CLARKSON

Just leave Greta Thunberg's Extinction Rebellion groupies glued to the railings to cause a real stink

TODAY, thousands of mums and dads will climb into their Volvos and drive to London to pick up their Extinction Rebellion kids, who've spent the past two weeks at a fancy-dress street party.

I was in the centre of the capital last night and God, it was annoying.

The police had a noisy helicopter hovering overhead. Streets were closed and everywhere you looked, there were people saying: "Oh look you've come as a broccoli. What do you think of my Grim Reaper suit?"

Like almost all sensible adults, I'll be glad to see the back of them, but I fear our relief will be short lived. Because when the weather improves, we can be certain they'll be back.

Only next time, I have devised a plan . . .

As we know, the police are so hamstrung by human rights red tape, they can't simply pick up these halfwits by the ears and lob them in the river.

Each one must be carried, gently, by five trained officers to a comfortable van and then driven off for a nice cup of tea.

SITTING ABOUT HUMMING

Water canon? Tasers? A clip round the ear? Not a chance.

So, how's this for an idea. As these fancy-dress enthusiasts are largely middle-class kids, they really don't want to throw a plant pot through a shop window. They don't want to riot. They just want to sit about humming. So, let's not waste a single minute of police time on them.

We therefore let plod get on with the problem of knife crime while we handle the eco protesters ourselves.

We saw that happen this week. Early-morning commuters got to the Tube station for the cramped journey to work to find that one of the eco loonies had climbed on to the roof of the train.

Did they call for the police? Did they entice him down with celery? No. They threw stuff at him, and when that didn't work, they climbed up there themselves and threw him very roughly to the ground. Excellent.

How does Clarkson use language to present the Extinction Rebellion protestors?

- 1) Underline any words and phrases which refer to the Extinction Rebellion protestors.
Identify any language devices used
- 2) What do these words mean? Make a note
- 3) What impression are we meant to form of these protestors? Make a note
- 4) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – identify three ways the protestors are presented

Clarkson presents the Extinction Rebellion protestors as _____,
_____ and _____.

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

Clarkson describes the protest as a 'fancy-dress street party' which presents the event as something fun and light-hearted. This is in direct contrast to the important message the protestors want to convey about the environment and so his suggestion is that it is not working, and they are not as serious as they claim to be about the issue.

Sentence starters:

Clarkson presents the protestors as...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	argues
Depicts	Enhances	Challenges	refutes
Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Tsunami Eyewitness Account by Nat Geo Photographer

The best way to describe this—because we grew up with the images and we all know what it looked like—is that Banda Aceh looks like Hiroshima after the atomic bomb. It's totally destroyed. The buildings have been flattened for miles and entire communities—probably something like a hundred thousand people—have been swept out to sea.

It's day 15 [January 10, 2005] since the disaster, and still there are vast areas where exposed bodies can be seen lying around, decaying. Just cleaning up, picking up the bodies, remains the biggest challenge.

The medical situation is just as daunting. Hundreds of thousands of survivors are refugees, squatting in makeshift camps wherever you go. A lot of relief agencies are trying to get in here to set things up. But the logistics remain a nightmare.

Everyone is very impressed with the U.S. military relief effort and the UN's coordination of some 200 different [charity organizations] setting up here. The urgent challenge is to make sure that another hundred thousand people don't die from disease.

The horror of this place reminds me of something from a biblical disaster story or the sketches of Hieronymus Bosch [a painter of monstrous scenes of hell]. Everywhere I go I have to be careful I don't step on a corpse.

The magnitude of this thing is that this goes on for hundreds of miles in both directions. In one area some 10 square miles [25 square kilometres] of the city was completely flattened. It is feared that something like 30,000 bodies are still in there.

The government has confirmed 95,000 dead and 77,000 missing. They are likely soon to convert that 77,000 missing into confirmed dead.

Are the emergency supplies of food and medicine getting through to the people?

Food and medical aid is arriving, and it is getting to the survivors. An infrastructure is being set up here in Banda Aceh—but the needs are huge. We still see a lot of people with broken bones that have not received treatment. We see people with deep lacerations that have been covered with a dirty rag.

How does the writer use language to convey the horrific effects of the Tsunami?

- 1) Underline any words and phrases which refer to the effects of the Tsunami. Identify any language devices used
- 2) What do these words mean? Make a note
- 3) What impression do we have of the after-effects of this disaster? Make a note
- 4) Identify links and contrasts between words/phrases

NOW: Answer the question in a sentence – identify three ways the protestors are presented

The writer presents the after-effects of the Tsunami as _____,
_____ and _____.

This outlines three paragraphs which you will write, each one using quotations to support your point and commenting on the language used by the writer (words/phrases, language devices and contrasts/ connections)

Analytical sentence prompts:

Top tip- if you get stuck, start with what the word MEANS, then analyse it. For example:

The writer describes the bodies as 'exposed' which means they are lying in the open air, unburied. On one level this reveals the fact that these bodies are evident for all to see which must be truly horrific, on another level it highlights how crippled the society is, as families are unable to bury their dead, a heart-breaking prospect.

Sentence starters:

The writer presents the aftermath as...

By using...

The use of ...

Suggests / implies / highlights...

The contrast of _____ and _____ emphasises / reveals / highlights

By using words like _____, _____ and _____, the writer creates a sense of...

On one level...however on another level...

STRETCH:

Useful analytical verbs:

The writer...

Presents	Highlights	Develops	Suggests
Portrays	Emphasises	Connects	Implies
Conveys	Underlines	Contrasts	Hints
Demonstrates	Illustrates	Re-enforces	argues
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Establishes			

Useful adverbs:

Subtly / vividly / clearly / deliberately/ surprisingly/subsequently/ repeatedly

E.g.

The writer subtly contrasts _____ and _____ in order to highlight _____

The writer repeatedly depicts the character as _____ - through the use of _____ to emphasise...

Language Paper 1 Q3 – Structure analysis practice

You now need to think about the **whole** of the Source.

How is the text structured to interest you as a reader?

You could write about:

- 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.

Begin by giving an overview of the whole text- where do we begin and end and WHY?

The writer takes us on a journey from... to...

which creates an impression of...

which establishes...

which builds the tension towards...

Establish what the writer focuses our attention on at the beginning of the extract and explain why they may have done this

At the beginning of the extract, the writer focuses our attention on...

This establishes.../ sets a scene of.../ presents our protagonist as...

Where does this CHANGE and why? What other structural techniques could you comment on here (paragraphs / dialogue/ time shift/ contrast / repetition)

Later, in line.... The writer switches our attention to...

In order to emphasise / contrast / highlight / explain / reveal...

Where does this CHANGE again and why? What other structural techniques could you comment on here (paragraphs / dialogue/ time shift/ contrast / repetition)

The writer changes the focus again when...

In order to emphasise / contrast / highlight / explain / reveal...

Back to the overview

At the end of the extract we are left with.../ brought back to... / left questioning...

NUMBER ONE TOP TIP:

Do NOT say anything you could have written the night before (i.e. – anything you could say about ANY extract) Examples of banned phrases include:

...makes us/ the reader want to read on

Creates an image in the reader's head

Explains to us what is going on

Really effective structure

Keeps the action going

Now practise with the following extracts:

Extract from Concentr8 by William Sutcliffe

Set in a near-future version of London, a drug called Concentr8 has been extensively prescribed to young people diagnosed with ADHD.

Against a backdrop of rioting in the capital, a group of socially disaffected friends, led by angry, charismatic Blaze, pull a knife on a man as he leaves work at the Mayor's office. While the friends wonder why they've taken someone hostage, an ambitious journalist investigates whether the withdrawal of Concentr8 might have triggered the rioting. A political scandal unfolds when it emerges that not everyone was medically assessed before being put on the pacifying drug, suggesting that something far more sinister is going on.

Troy

You want to know how I got famous? This is how.

Weren't proper famous. Didn't last more than a few days.

Weren't popular famous neither. I mean most famous is we-love-you famous or you-done-something-good famous – this was the opposite. For a few days me and Blaze and the others was the official scumbags of the universe. But what I'm saying is – we ain't. We ain't and we weren't.

Taking a guy off the street and tying him to a radiator and keeping him sounds psycho but if you knew me – if you knew my whole life what happened up to that day – you'd get it. I mean you probably still wouldn't like me – so what that don't mean nothing anyway – but you'd know I ain't a nutter or evil or any of that other stuff what they said about me.

Don't nobody want to see it that way though. Not now. Listen, it started when London was totally flipped – I mean the whole city had just gone mental – lost it – and I'm not saying I knew what was going to happen but when things did kick off I weren't surprised. It was the way the madness got so big so fast – the way everyone took it up – the way the police seemed to give in and leave us to it that's what was so wild. It's like suddenly anything was allowed literally anything – stuff you can't even imagine till it's right there in front of you. Stealing burning smashing places up and that's just the start – cause when you actually see looting with your own eyes it's hard to believe – it's insane sort of like all the shops are open and everything's free and people are just losing their minds – running in taking whatever they can carry and running out again with a look on their face that says this can't be happening but it is!

When they took away Concentr8 they must have known it was like shaking up a Coke can and flipping the ring pull – they knew it but they didn't care and blaming us for what we did is like blaming the Coke for squirting you in the face. They made it happen so there ain't no excuse for them acting all surprised.

In those last few normal days we all knew something was different like when the air goes thick before a storm. You could feel it everywhere. On the estate – in the streets – just looking in the eyes of other kids there was a crackle like everyone knew all it would take was one spark to set the whole place on fire.

I missed the beginning but people are saying now it's the kids what started it – going mad for Concentr8 – but then on the second night all them other people angry about all them other things joined in and it just rolled on – got bigger and bigger till it felt like it was everyone out there on the streets howling it out like wild dogs – letting rip – everything bursting out just a river of anger flooding from everywhere so nothing could stop it. Funny thing is when anger comes out – when it's been boxed up and boxed up then it explodes – it feels like a happy thing like a celebration like a party – don't know why it just does. It's like anger and the opposite of anger mixed together out there on the streets tearing it up – half party half war

The Life of a teenage body snatcher by Doug McCleod

A black comedy set in England in 1828. Thomas Timewell is sixteen and a gentleman. When he meets a body-snatcher called Plenitude, his whole life changes.

Chapter 1

There are no stars, no moon to illuminate the grounds of the parish church. An owl hoots. Otherwise there is silence. It is a perfect night for what I must do.

The coffin is six feet below ground, but the soil is easy to shift. The gravediggers have not pressed down too hard. Since I cannot read my fob watch in the darkness, I estimate that I've been here for approximately half an hour. Already, I've dug a hole three feet deep. I have a fine shovel with a good wide mouth. I have brought a strong calico bag in which the corpse will fit nicely. The bag is black. My clothes are black. The handkerchief that is tied over my nose and mouth is black. I am as invisible as I can be.

The family purchased Grandfather a good coffin of decay-resistant wood from the Orient. It will last for years. The owl hoots again. I decide I needn't hurry, and pause to catch my breath. I do not believe in ghosts, except for the Holy One; nevertheless as I rest in my Grandfather's grave I *do* feel a presence. I am not alone, after all. I try to make out new shapes that might be lurking amongst the headstones. I see nothing, yet I know I am being watched.

The owl hoots once more and I realise that it is not an owl at all. The sound comes from no more than a few feet away.

I turn. Someone is crouching next to the pile of earth I have made. He chuckles. I should be afraid, but I feel nothing but the bitter cold. I might as well be one of the bodies resting below.

'You make a lot of noise,' whispers the man. He wears a tight hood that covers most of his head. I later learn that this is called a monkey cap and is standard dress for a body-snatcher.

'Why do you make so much noise?' the man hisses. 'You are not a resurrectionist. If you are, you are very new.'

'I am not a resurrectionist. I don't even know the word.'

'Body-snatcher. Are you a body-snatcher?'

The person speaking to me can see better than I can in the dark. When I back away from him, he moves too, so that he is directly behind me. He is swift, a man who is at home in the night.

'I am not a body-snatcher.' I whisper.

'I thought not,' says the man. 'Your shovel has an iron scoop. I'm surprised you haven't woken up half the town with your scraping. Give it to me.'

He is very persuasive. I hold out the shovel and two gloved hands take it from me. The man places the shovel on a mound of earth.

'Hold out your hands. I am going to lend you something precious. Be very careful with it.'

I am handed another shovel. This one is lighter than mine, though it has roughly the same dimensions. I feel along its wooden handle, down to the scoop, and find that this too is made of wood.

'Keep digging,' says the man.

'Do you enjoy ordering people around?'

'Very much.'

Monster

Monster, by Walter Dean Myers tells the story of Steve Harmon, a teenage boy in juvenile detention and on trial.

Presented as a screenplay of Steve's own imagination, and peppered with journal entries, the book shows how one single decision can change our whole lives.

There is a mirror over the steel sink in my cell. It's six inches high, and scratched with the names of some guys who were here before me. When I look into the small rectangle, I see a face looking back at me but I don't recognize it. It doesn't look like me. I couldn't have changed that much in a few months. I wonder if I will look like myself when the trial is over.

This morning at breakfast a guy got hit in the face with a tray. Somebody said some little thing and somebody else got mad. There was blood all over the place. When the guards came over, they made us line up against the wall. The guy who was hit they made sit at the table while they waited for another guard to bring them rubber gloves. When the gloves came, the guards put them on, handcuffed the guy, and then took him to the dispensary. He was still bleeding pretty bad.

They say you get used to being in jail, but I don't see how. Every morning I wake up and I am surprised to be here.

If your life outside was real, then everything in here is just the opposite. We sleep with strangers, wake up with strangers, and go to the bathroom in front of strangers. They're strangers but they still find reasons to hurt each other.

Sometimes I feel like I have walked into the middle of a movie. It is a strange movie with no plot and no beginning. The movie is in black and white, and grainy. Sometimes the camera moves in so close that you can't tell what is going on and you just listen to the sounds and guess. I have seen movies of prisons but never one like this. This is not a movie about bars and locked doors. It is about being alone when you are not really alone and about being scared all the time.

I think to get used to this I will have to give up what I think is real and take up something else.

I wish I could make sense of it.

Maybe I could make my own movie. I could write it out and play it in my head. I could block out the scenes like we did in school. The film will be the story of my life. No, not my life, but of this experience. I'll write it down in the notebook they let me keep. I'll call it what the lady who is the prosecutor called me.

Regeneration, Pat Barker

This extract is from the middle of a novel by Pat Barker, it was first published in 1993. In this section, Prior, a patient suffering from shell-shock during the First World War, has undergone hypnosis during which he revisits the event that left him unable to speak.

He had first trench watch. He gulped a mug of chlorine-tasting tea, and then started walking along to the outermost position on their left. A smell of bacon frying. In the third fire bay he found Sawdon and Towers crouched over a small fire made out of shredded sandbags and candle ends, coaxing the flames. He stopped to chat for a few minutes, and Towers, blinking under the green mushroom helmet, looked up and offered him tea. A quiet day, he thought, walking on. Not like the last few days, when the bombardment had gone on for seventy hours, and they'd stood-to five times expecting a German counter-attack. Damage from the bombardment was everywhere: crumbling parapets, flooded saps, dugouts with gagged mouths.

He'd gone, perhaps, three fire bays along when he heard the whoop of a shell, and, spinning round, saw the scrawl of dusty brown smoke already drifting away. He thought it'd gone clear over, but then he heard a cry and, feeling sick in his stomach, he ran back. Logan was there already. It must have been Logan's cry he heard, for nothing in that devastation could have had a voice. A conical black hole, still smoking, had been driven into the side of the trench. Of the kettle, the frying-pan, the carefully tended fire, there was no sign, and not much of Sawdon and Towers either, or not much that was recognizable.

There was a pile of sandbags and shovels close by, stacked against the parapet by a returning work party. He reached for a shovel. Logan picked up a sandbag and held it open, and he began shovelling soil, flesh and splinters of blackened bone into the bag. As he shovelled, he retched. He felt something jar against his teeth and saw that Logan was offering him a rum bottle. He forced down bile and rum together. Logan kept his face averted as the shovelling went on. He was swearing under his breath, steadily, blasphemously, obscenely, inventively. Somebody came running. "Don't stand there gawping, man," Logan said. "Go and get some lime."

They'd almost finished when Prior shifted his position on the duckboards, glanced down, and found himself staring into an eye. Delicately, like somebody selecting a particularly choice morsel from a plate, he put his thumb and forefinger down through the duckboards. His fingers touched the smooth surface and slid before they managed to get a hold. He got it out, transferred it to the palm of his hand, and held it out towards Logan. He could see his hand was shaking, but the shaking didn't seem to be anything to do with him. "What am I supposed to do with this gob-stopper?" He saw Logan blink and knew he was afraid. At last Logan reached out, grasped his shaking wrist, and the tipped the eye into the bag. "Williams and me'll do the rest, sir. You go on back now."

He shook his head. They spread the lime together, sprinkling it thickly along the firestep, throwing shovelfuls at a bad patch of wall. When at last they stood back, beating the white dust from the skirts of their tunics, he wanted to say something casual, something that would prove he was all right, but a numbness had spread all over the lower half of his face.

Extract: Fahrenheit 451, Ray Bradbury

Dystopian society. Books are outlawed. "Firemen" burn any that are found.

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky yellow and red and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and driven back by flame.

The writer creates a real sense of malice in this extract. How far do you agree?

(malice= desire to harm/ ill will)

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)

disagree

agree

- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation? (WHY)

Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

Sentence starters:

- *Bradbury creates a sense of malice*
- *By using...*
- *The use of...*
- *Suggests / implies / highlights...*
- *The contrast of _____ and _____ emphasises / reveals / highlights*
- *By using words like _____, _____ and _____, the writer creates a sense of...*
- *On one level...however on another level...*
- *As readers, we feel...*

Extract: The Year of the Flood, Margaret Atwood

(Dystopian novel – Natural disaster has obliterated most human life)

In the early morning Toby climbs up to the rooftop to watch the sunrise. She uses a mop handle for balance: the elevator stopped working some time ago and the back stairs are slick with damp, so if she slips and topples there won't be anyone to pick her up.

As the first heat hits, mist rises from among the swathe of trees between her and the derelict city. The air smells faintly of burning, a smell of caramel and tar and rancid barbecues, and the ashy but greasy smell of a garbage-dump fire after it's been raining. The abandoned towers in the distance are like the coral of an ancient reef-bleached and colourless, devoid of life. There still is life, however. Birds chirp; sparrows, they must be. Their small voices are clear and sharp, nails on glass: there's no longer any sound of traffic to drown them out. Do they notice that quietness, the absence of motors? If so, are they happier? Toby has no idea. Unlike some of the other Gardeners-the more wild-eyed or possibly overdosed ones-she has never been under the illusion that she can converse with birds.

The sun brightens in the east, reddening the blue-grey haze that marks the distant ocean. The vultures roosting on hydro poles fan out their wings to dry them, opening themselves like black umbrellas. One and then another lifts off on the thermals and spirals upwards. If they plummet suddenly, it means they've spotted carrion*.

**decaying flesh of dead animals*

Atwood successfully conveys a sense of hopelessness in this extract. How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)



- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation? (WHY)

Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

Sentence starters:

- *Atwood creates a sense of...*
- *By using...*
- *The use of ...*
- *Suggests / implies / highlights...*
- *The contrast of _____ and _____ emphasises / reveals / highlights*
- *By using words like _____, _____ and _____, the writer creates a sense of...*
- *On one level...however on another level...*

- *As readers, we feel...*

Extract: From Russia with love Ian Fleming (James Bond novel)

Bond smelt the smell of danger. It is a real smell, something like the mixture of sweat and electricity you get in an amusement arcade. Again the lightning flung its hands across the windows. Crash! It felt as if they were the centre of the thunder clap. Suddenly the plane seemed incredibly small and frail. Thirteen passengers! Friday the Thirteenth! Bond thought of Loelia Ponsonby's words and his hands on the arms of his chair felt wet. How old is this plane, he wondered? How many flying hours has it done? Had the deathwatch beetle of metal fatigue got into the wings? How much of their strength had it eaten away? Perhaps he wouldn't get to Istanbul after all. Perhaps a plummeting crash into the Gulf of Corinth was going to be the destiny he had been scanning philosophically only an hour before.

The writer really effectively conveys the danger and adrenaline felt by Bond in this extract.

How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree?
(WHAT)



- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation?
(WHY)

Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

Sentence starters:

- *Fleming creates a sense of...*
- *By using...*
- *The use of ...*
- *Suggests / implies / highlights...*
- *The contrast of _____ and _____ emphasises / reveals / highlights*
- *By using words like _____, _____ and _____, the writer creates a sense of...*
- *On one level...however on another level...*
- *As readers, we feel...*

Language Paper 1 Q4 – Evaluation practice

My Sister, The Serial Killer by Oyinkan Braithwaite

WORDS

Ayoola summons me with these words – Korede, I killed him.

I had hoped I would never hear those words again.

BLEACH

I bet you didn't know that bleach masks the smell of blood. Most people use bleach indiscriminately, assuming it is a catch-all product, never taking the time to read the list of ingredients on the back, never taking the time to return to the recently wiped surface to take a closer look. Bleach will disinfect, but it's not great for cleaning residue; so I use it only after I have first scrubbed the bathroom of all traces of life, and death.

It is clear that the room we are in has been remodelled recently. It has that never-been-used look, especially now that I've spent close to three hours cleaning up. The hardest part was getting to the blood that had seeped in between the shower and its silicon encasement. It's an easy part to forget.

There's nothing placed on any of the surfaces; his shower gel, toothbrush and paste are all stored in the bathroom cabinet above the sink. Then there's the shower mat – a black smiley face on a yellow rectangle in an otherwise white room.

This opening portrays the narrator as a cold and calculating character.

How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)

disagree

agree

- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation? (WHY)

Write a sentence answering the question – outline THREE main points

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- *By using words like _____, _____ and _____, the writer creates a sense of...*
- *On one level...however on another level...*
- *As readers, we feel...*

The Day of the Triffids,

(a 1951 post-apocalyptic novel by the English science fiction author John Wyndham. After most people in the world are blinded by an apparent meteor shower, an aggressive species of plant starts killing people.)

The End Begins

When a day that you happen to know is Wednesday starts off by sounding like Sunday, there is something seriously wrong somewhere.

I felt that from the moment I woke. And yet, when I started functioning a little more smartly, I became doubtful. After all, the odds were that it was I who was wrong, and not everyone else—though I did not see how that could be. I went on waiting, tinged with doubt. But presently I had my first bit of objective evidence—a distant clock struck what sounded to me just like eight. I listened hard and suspiciously. Soon another clock began, on a hard, decisive note. In a leisurely fashion it gave an indisputable eight. Then I knew things were awry.

The way I came to miss the end of the world—well, the end of the world I had known for close on thirty years—was sheer accident: like a lot of survival, when you come to think of it. In the nature of things a good many somebodies are always in hospital, and the law of averages had picked on me to be one of them a week or so before. It might just as easily have been the week before that—in which case I'd not be writing now: I'd not be here at all. But chance played it not only that I should be in hospital at that particular time, but that my eyes, and indeed my whole head, should be wreathed in bandages—and that's why I have to be grateful to whoever orders these averages. At the time, however, I was only peevish, wondering what in thunder went on, for I had been in the place long enough to know that, next to the matron, the clock is the most sacred thing in a hospital.

Without a clock the place simply couldn't work. Each second there's someone consulting it on births, deaths, doses, meals, lights, talking, working, sleeping, resting, visiting, dressing, washing—and hitherto it had decreed that someone should begin to wash and tidy me up at exactly three minutes after 7 a.m. That was one of the best reasons I had for appreciating a private room. In a public ward the messy proceeding would have taken place a whole unnecessary hour earlier. But here, today, clocks of varying reliability were continuing to strike eight in all directions—and still nobody had shown up.

There is a real creeping sense of unease in this extract, as the reader slowly begins to understand that something is very wrong. How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)

disagree

agree

- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation? (WHY)

Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

The Night Circus - by Erin Morgenstern

The circus arrives without warning.

No announcements precede it, no paper notices on downtown posts and billboards, no mentions or advertisements in local newspapers. It is simply there, when yesterday it was not.

The towering tents are striped in white and black, no golds and crimsons to be seen. No colour at all, save for the neighbouring trees and the grass of the surrounding fields. Black-and-white stripes on grey sky; countless tents of varying shapes and sizes, with an elaborate wrought-iron fence encasing them in a colourless world. Even what little ground is visible from outside is black or white, painted or powdered, or treated with some other circus trick.

But it is not open for business. Not just yet.

Within hours everyone in town has heard about it. By afternoon the news has spread several towns over. Word of mouth is a more effective method of advertisement than typeset words and exclamation points on paper pamphlets or posters. It is impressive and unusual news, the sudden appearance of a mysterious circus. People marvel at the staggering height of the tallest tents. They stare at the clock that sits just inside the gates that no one can properly describe.

And the black sign painted in white letters that hangs upon the gates, the one that reads:

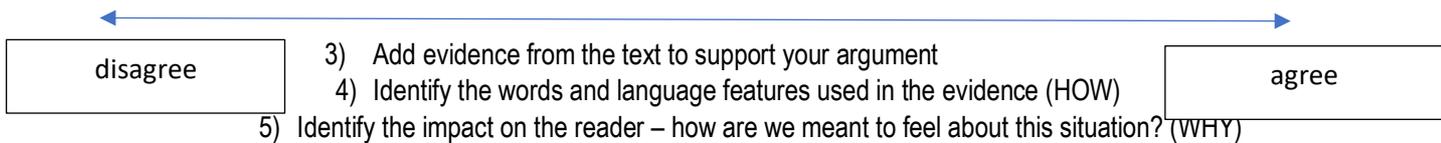
Opens at Nightfall

Closes at Dawn

"What kind of circus is only open at night?" people ask. No one has a proper answer, yet as dusk approaches there is a substantial crowd of spectators gathering outside the gates.

A sense of wonder and anticipation runs throughout this extract. How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)



Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

Jaws - Peter Benchley

The great fish moved silently through the night water, propelled by short sweeps of its crescent tail. The mouth was open just enough to permit a rush of water over the gills. There was little other motion: an occasional correction of the apparently aimless course by the slight raising or lowering of a pectoral fin—as a bird changes direction by dipping one wing and lifting the other. The eyes were sightless in the black, and the other senses transmitted nothing extraordinary to the small, primitive brain. The fish might have been asleep, save for the movement dictated by countless millions of years of instinctive continuity: lacking the flotation bladder common to other fish and the fluttering flaps to push oxygen-bearing water through its gills, it survived only by moving. Once stopped, it would sink to the bottom and die of anoxia.

The land seemed almost as dark as the water, for there was no moon. All that separated sea from shore was a long, straight stretch of beach—so white that it shone. From a house behind the grass-splotched dunes, lights cast yellow glimmers on the sand.

The front door to the house opened, and a man and a woman stepped out onto the wooden porch. They stood for a moment staring at the sea, embraced quickly, and scampered down the few steps onto the sand. The man was drunk, and he stumbled on the bottom step. The woman laughed and took his hand, and together they ran to the beach.

“First a swim,” said the woman, “to clear your head.”

This extract is full of menace and carefully crafted tension. How far do you agree?

- 1) Read the extract
- 2) Draw an arrow (like below) and place yourself on it- how far do you agree? (WHAT)



- 3) Add evidence from the text to support your argument
- 4) Identify the words and language features used in the evidence (HOW)
- 5) Identify the impact on the reader – how are we meant to feel about this situation? (WHY)

Write a sentence answering the question – outline THREE main points

E.g. I partially agree that... however I also feel... / I completely agree... / I disagree that...

These three points are your essay paragraphs.

Language Paper 2 Q4 – Comparison of writers' viewpoints and perspectives practice

Source A:

In this extract from a modern newspaper article, Medical student James Beavis spent his Christmas on the streets of the UK capital, to raise money for – and try to better understand – the marginalised community of the homeless

'Spat on and ignored': what I've learned from a month sleeping rough in London

To sit on a cold, hard pavement and get out the words “please do you have any change?” is tough, especially the first time – **you start so quietly**. It immediately puts you in a position of isolation.

A few days ago, when I was sitting outside Hamleys toy shop on Regent Street, someone accidentally knocked over the cup I was using to beg. The woman turned back to apologise, saw who I was, and immediately turned around again without saying a word, seemingly inconvenienced and annoyed.

This is most people. They pull their daughters and sons away from you. You feel dirty, grubby. Because of this, you become extremely paranoid when you sleep on the streets. A Crisis report released before Christmas highlighted the shocking levels of violence and harassment aimed at homeless people, with more than one in three rough sleepers being deliberately hit or kicked.

Vulnerable-homeless are unheard by society

Source B: Hooverville: A social Document

An account, by Jesse Jackson, of his own experiences of mass unemployment, and of 'Hooverville'- a shanty town built during the Great Depression in 1930s America

At this time no national or relief system had been set up so the task of caring for the needy was being attempted in a way by the community fund agencies that were not prepared to handle such a gigantic unexpected problem and naturally the relief given, through no fault of theirs, was pretty poor.

I was registered at a Central Registry for single homeless men and given a ticket for one evening meal at a soup kitchen that **resembled pig swill** more than it did human food. There was no morning or noon day meal, and as no beds or bedding had been provided yet, I was allowed to sleep upon the hard floor of the institution at night, using a few newspapers that I had piled up during the day for a bed. These conditions caused me to rebel against such a scheme of things and start to find a way to get away. I was not alone- there were many others. One week of this abuse was enough.

Society treats the homeless like animals

Compare how the two writers convey their perspectives on society's attitude to homelessness

- 1) In one sentence, sum up each writer's perspective (*In source A, Beavis believes...whereas in Source B, Jackson presents his opinion that...*)
- 2) Now find the evidence which supports this- underline it and make a note of the language devices / important words used
- 3) Write three paragraphs exploring the different perspectives of the writers – see last page of booklet for sentence starters

Source A: HMS Titanic: A Survivor's story

Elizabeth Shutes, aged 40, was governess to nineteen-year-old Margaret Graham who was travelling with her parents. As Shutes and Margaret sit in their First Class cabin they feel a shudder travel through the ship. At first comforted by her belief in the safety of the ship, Elizabeth's confidence is soon shattered by the realisation of a terrible disaster

No confusion, no noise of any kind, no immediate danger. Our stewardess came and said she could learn nothing. Looking out into the corridor I saw heads appearing, asking questions from half-closed doors. All was still, no excitement. I sat down again. My friend was by this time dressed; still her daughter and I talked on, Margaret pretending to eat a sandwich. Her hand shook so that the bread kept parting company from the chicken. Then I saw she was frightened, and for the first time I was too, but why get dressed, as no one had given the slightest hint of any possible danger? An officer's cap passed the door. I asked: 'Is there an accident or danger of any kind?' 'None, so far as I know', was his polite answer, spoken quietly and most kindly. This same officer then entered a cabin a little distance down the companionway and, by this time distrustful of everything, I listened intently, and distinctly heard, 'We can keep the water out for a while.' Then, and not until then, did I realise the horror of an accident at sea. Now it was too late to dress; no time for a waist, but a coat and skirt were soon on; slippers were quicker than shoes; the stewardess put on our life-jackets, and we were just ready when Mr Roebing came to tell us he would take us to our friend's mother, who was waiting on the deck above ...

Repetition – denial?
Shock?
Surprising for reader?

Source B: The Real Story of the Titanic

Taken from www.teenink.com an online magazine written for teens, by teens

SOS! SOS! On April 15, 1912, RMS Titanic frantically summons help as the ship sinks farther and farther in the frigid water. Sadly, all the other nearby ships have their radios off at night and no-one answers the Titanic's call for help. Shortly before midnight, the Titanic struck an iceberg and sank. The wreck changed 706 people's lives and ended the lives of 1,517 more.

Claimed 'Unsinkable', the Titanic did not live up to its name. However, what made this accident such a big deal was the huge error the White Star Line made. The ship had a lifeboat capacity of 1,178 people, yet carried 3,547 passengers. When the ship started to sink, people panicked and left with the lifeboats only half-full. Many people jumped off the boat, only to catch hypothermia and die. Surviving passengers still remember the ghostly wails of dying passengers.

Repetition / exclamations. Contrast to Source A - starts with drama and panic

Compare how the two writers convey their perspectives of the tragedy of the sinking of the Titanic?

- 1) In one sentence, sum up each writer's perspective (*In source A, the survivor conveys a sense of...whereas in Source B, the writer focuses upon...*)
- 2) Now find the evidence which supports this- underline it and make a note of the language devices / important words used
- 3) Write three paragraphs exploring the different perspectives of the writers – see last page of booklet for sentence starters

Source A: Witchcraft in 19th Century England

Taken from *Lancashire Folklore*, 1882, John Harland and T.T. Wilkinson.

Witchcraft still keeps its hold on the minds of many **of our peasants**. They never doubt its reality, although their conceptions of its effects, and the powers of those who are supposed to practise the art, have undergone much modification since the time when witchcraft was made a capital crime.

At present, reputed witches are supposed to employ themselves much more in doing mischief than in 'raising storms and causing great devastations both by sea and land'.

Witch feasts are now unknown; nor do the 'old crones' now fly through the air on broomsticks; but they are supposed to be able to cause bad luck to those who offend them; to produce fatal diseases in those they desire to punish more severely; and to plague the farmers by afflicting their cattle, and rendering their produce unprofitable.

Peasants are named as believers- indication that they are less educated/ more gullible?

Source B: Taken from *The Guardian*, January 13th, 2007

Campaign to pardon the last witch, jailed as a threat to Britain at war. Salem experts support appeal to overturn 'ludicrous' conviction

Mary Martin was **11 years old** when her father taught her to box. She would come home from school scratched and bruised, her ears ringing with abuse from the playground. Mary Martin had the unhappy distinction of being the granddaughter of Britain's last convicted witch.

Mrs Martin knew her grandmother, Helen Duncan, as a comforting woman she could trust, the granny with a special gift: talking to spirits. But this was April 1944, at the height of the war with Germany. Mrs Duncan had just been branded by an Old Bailey jury as a witch and spy guilty of revealing wartime secrets.

Some 50 years after Mrs Duncan's death, a fresh campaign has been launched to clear her name, with a petition calling on the home secretary, John Reid, to grant a posthumous pardon. Her conviction, said Mrs Martin, was simply "ludicrous".

Emphasis on age-vulnerable child – reader feels sympathy

Compare how the two writers convey their perspectives of witchcraft and the impact of people believing in witches on society.

- 1) In one sentence, sum up each writer's perspective (*In source A, the writer opens the text with...whereas in Source B, the writer focuses upon...*)
- 2) Now find the evidence which supports this- underline it and make a note of the language devices / important words used
- 3) Write three paragraphs exploring the different perspectives of the writers – see last page of booklet for sentence starters

Source A: *The Daily Mail* online, March 28th, 2011

Anne's agony: battered, kicked and stabbed, the desperate plight of Britain's last circus elephant

With each repeated blow, the pitchfork makes a **sickening thwack** as it slams into **Anne** the elephant's hide. She flinches, at one point even appearing to lose her balance under the weight of a particularly vicious strike. The disturbing images come from a secretly filmed video which campaigners say reveals the cruel reality of her life as Britain's last circus elephant.

In secretly shot video, a worker swings a vicious kick into the belly of 58-year-old Anne the elephant. Animal Defenders International planted the device because of concerns about how Anne was being treated at Bobby Roberts's Super Circus. It shows Anne suffering abuse at the hands of her so-called 'carers' while chained up in a dingy barn during the circus' winter break

As well as being repeatedly hit with a pitchfork by one worker employed to feed and look after her, the 58-year-old elephant also appears to be stabbed in the face with the tool's metal prongs during one attack. A total of 48 strikes, including kicks to her body and head, were recorded as she was left chained to the spot by her legs

Emotive language – elephant is named – to create sympathy

Source B: George Orwell, 'Shooting an Elephant'

In this account, set in 1936, George Orwell is a young police officer serving in Burma, India, which was then part of the British Empire. He has been sent to deal with a troublesome elephant.

As I started forward practically the whole population of the village flocked out of their houses and followed me. They had seen the rifle and **were all shouting excitedly** that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely trampling their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me feel uneasy. I had no intention of shooting the elephant – I had only sent for the rifle to defend myself if necessary – and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people at my heels. At the bottom, when you got away from the huts, there was a road and beyond that paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach.

Compare how the two writers convey their perspectives of the treatment of the elephants in each source text.

- 1) In one sentence, sum up each writer's perspective (*In source A, the writer opens the text with...whereas in Source B, the writer focuses upon...*)
- 2) Now find the evidence which supports this- underline it and make a note of the language devices / important words used
- 3) Write three paragraphs exploring the different perspectives of the writers – see last page of booklet for sentence starters

Weight of expectation
Feels responsible – being observed

Sentence starters for P2 Q4 Comparison

In Source A, the writer presents the idea that...

Through the use of...

The words ____ and ____ build an impression of...

On one level...however on another level...

Perhaps the writer wants the reader to consider...

Similarly / By contrast

In Source B, the writer focuses upon...

Through the use of...

The words ____ and ____ build an impression of...

On one level...however on another level...

Perhaps the writer wants the reader to consider...

Both writers reflect upon...

However in Source A/B, the concern is more about...

Whereas in the other source, the writer wants us to focus upon...