

Year 11 Revision Pack for Language!

Paper 2

The Reading section (15 mins reading time before you begin – use your highlighter and annotate!):

You have 2 sources.

Question 1 will always be a true or false question. There are **4 marks**. You should spend no more than **4 minutes** answering this question.

Question 2 will always ask you to write a summary of the similarities or the differences between the two sources (PEE x 3). There are **8 marks** available. You should spend no more than **8 minutes** answering this question – **3 minutes** per PEEDL.

Question 3 will identify a particular section of the extract for you to focus on and will ask you to analyse language (PEED x 3). There are **12 marks** available. You should spend no more than **12 minutes** on this question – **3 minutes** per PEEDL.

Question 4 will ask you to look at the whole of the source and compare their different views. (PEEDL x 3). There are **16 marks** available. You should spend no more than **20 minutes** on this question.

***Remember** – stay focused on what the question is asking, and support your ideas with quotations from the text.*

The Writing section:

Question 5 is focused on persuade/argue. There are **40 marks** available. You should spend no longer than **40 minutes** on this question and should write approx. 3 sides.

Remember** – **Engaging opening + 2 paragraphs + one line paragraph + 2 paragraphs + memorable closing.

Engaging opening (Anecdote or quote) + 2 paragraphs (each starting with a connective and a clear point) + one line paragraph (a shocking statistic) + 2 paragraphs (each starting with a connective and a clear point) + memorable closing (rhetorical question).

SPEND 5 MINUTES AT THE END READING OVER ALL YOUR ANSWERS TO PICK UP ANY MISTAKES YOU MAY HAVE MADE.

Reading the sources (15minutes):

The more you annotate and plan in this time, the more time you have to write your answers.

Step 1- Look at what the questions are asking you to do and which area they are asking you to focus on and mark that off on the source.

Step 2- Read through the sources once.

Step 3- Read through it again, this time, selecting relevant quotations and annotating in preparation to answer your questions.

Step 4- Select the most appropriate choices for the questions. **HINT:** Don't just select the first 3 quotations you come across that will allow you to answer the question, there could be something that you could squeeze more analysis out of.

The questions for the below source are:

02

You need to refer to **Source A** and **Source B** for this question:
The two seaside towns that Emin and Dickens remember were different.
Use details from **both** sources to write a summary of the differences.

03

You now need to refer **only** to **source B**, Dickens' description of his favourite seaside resort, from **line 7 to 23**.
How does Dickens use language to describe the seaside resort of Broadstairs?

04

For this question, you need to refer to the **whole of Source A** together with the **whole of Source B**.

Compare how the writers have conveyed their different views and experiences of the seaside.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with quotations from both texts

Have a look at this example of how well a student has utilised their 15 minutes of reading:

SOURCE A - 21st Century non-fiction

This is an extract from an article about childhood holidays, published in 2009 in *The Independent*. Here, the artist Tracey Emin describes spending summers in her hometown of Margate, a popular seaside town, as a child.



REMEMBER WHEN: ENDURING MEMORIES OF CHILDHOOD HOLIDAYS by Tracey Emin

When I was a child Margate was known as the Golden Mile, a gorgeous stretch of soft sand, neon lights and ice-cream parlours – all the stuff that can turn a hot day into something absolutely incredible. Growing up by the seaside was a magical experience, especially back then, when the great British seaside was in its heyday. My strongest childhood memories of all undoubtedly come from summer days spent at the Lido¹. Almost every second, from when it opened in May until it closed in September, that was where I could be found. At that time, in the 1970s, Margate's Lido complex had hardly been changed since Victorian times. It had the most amazingly beautiful 1920s-style arch at the front with a fantastic salt-water pool; it was a safe and healthy environment for kids; somewhere we could go off on our own and play for hours with friends.

- 5
- 10
- 15
- 20
- Every morning, my twin and I, and a gang of friends, would all meet up at the Lido, no later than 10am when the doors were opened, and would stay there until it was locked up at 6pm. There was never a chance of getting bored. Every day there would be beauty competitions and talent shows, and often in the afternoon Tony Savage would play at the organ and old people would gather around and sing along to old war songs; there were hamburgers, and afternoon tea dances on the terrace. One of my favourite things about the Lido was the really high diving boards; imagine how exhilarating it felt at the age of 11, jumping off a 20-foot drop. I'd do it again and again and again. The whole of Margate at that time was alive and spirited, rather a special place to be. On a Saturday or Sunday, you couldn't find a spot to sit on. From Clifton Villas past the Lido and down to Dreamland and the old-fashioned fun fair, thousands of bodies would gather on the sand. One thing I always noticed was how different the people would be during each season; the OAPs would arrive in April, and in June it would be families coming for their summer holidays.

25

There was always something to do in Margate. There was crazy golf and the Jamaica Inn, a big puppet theatre, and a big building with a fibreglass devil at the entrance and Caves nightclub underneath. I remember seeing the comedian Norman Wisdom perform on my tenth birthday – it was just one of those places where stuff always happened. If nothing else, I'd go down to the hotel where my mum worked and have a swim with my brother.

My mum still lives in the town, and every time I visit I'm deeply saddened by what's happened: the once infamous neon seafront has now gone and the beautiful old wooden railway structure has been burnt to cinders. There is little sign of what was once a thriving town at the heart of the British

Family friendly

Always busy

lots of things

lots of activities always something to do.

Superlatives

lively atmosphere all as one

SOURCE B - 19th Century non-fiction

Charles Dickens is writing in 1851 about his favourite seaside holiday resort, Broadstairs, in East-Kent. Dickens visited this place every year since 1837 and referred to it affectionately as his 'English Watering Place'.



OUR WATERING PLACE

In the Autumn-time of the year, when the great metropolis¹ is so much hotter, so much noisier, so much more dusty or so much more water-carted, so much more crowded, so much more disturbing and distracting in all respects, than it usually is, a quiet sea-beach becomes indeed a blessed spot. Half awake and half asleep, this idle morning in our sunny window on the edge of a chalk-cliff in the old-fashioned watering-place to which we are a faithful resorter, we feel a lazy inclination to sketch its picture.

The place seems to respond. Sky, sea, beach, and village, lie as still before us as if they were sitting for the picture. It is dead low-water. A ripple plays among the ripening corn upon the cliff, as if it were faintly trying from recollection to imitate the sea; and the world of butterflies hovering over the crop of radish-seed are as restless in their little way as the gulls are in their larger manner when the wind blows. But the ocean lies winking in the sunlight like a drowsy lion - its glassy waters scarcely curve upon the shore - the fishing-boats in the tiny harbour are all stranded in the mud - our two colliers² have not an inch of water within a quarter of a mile of them, and turn, exhausted, on their sides, like faint fish. Rusty cables and chains, ropes and rings, undermost parts of posts and piles and confused timber-defences against the waves, lie strewn about, in a brown litter of tangled sea-weed and fallen cliff which looks as if a family of giants had been making tea here for ages, and had observed an untidy custom of throwing their tea-leaves on the shore.

In truth, our watering-place itself has been left somewhat high and dry by the tide of years. Concerned as we are for its honour, we must reluctantly admit that the time when this pretty little semi circular sweep of houses, tapering off at the end of the wooden pier into a point in the sea, was a gay place, and when the lighthouse overlooking it shone at daybreak on company dispersing from public balls, is but dimly traditional now. There is a bleak chamber in our watering-place which is yet called the Assembly 'Rooms,' and understood to be available on hire for balls or concerts. Some few seasons since, an ancient little gentleman came down and stayed at the hotel, who said that he had danced there, in bygone ages, with the Honourable Miss Peepy, well known to have been the Beauty of her day and the cruel occasion of innumerable⁴ duels. But he was so old and shrivelled, and so very rheumatic⁵ in the legs, that it demanded more imagination than our watering-place can usually muster, to believe him. Therefore, except the Master of the 'Rooms' (who to this hour wears knee-breeches, and who confirmed the statement with tears in his eyes), nobody did believe in the little lame old gentleman, or even in the Honourable Miss Peepy, long deceased.

GLOSSARY

¹ Metropolis - a capital city e.g. London.
² colliers - a ship that transports coal

Personification / Simile
 - Natural beauty
 - uninhabited

Simile
 uninterrupted scene
 Rainy-cate like

Personification / Simile
 Picturesque
 - still
 Soft image
 Personification / Simile
 - calm
 - could be dangerous
 SEASIDE

rural
 companion
 dusty
 met.
 lack of activities
 a place to relax.

triples - simplicity, peace and quiet.

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 10
 15
 20
 25
 30

02

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

The two seaside towns that Emin and Dickens remember were different.

Use details from **both** sources to write a summary of the differences.

Writing frame:

Source A describes _____ as _____. Whereas Source B describes _____ as _____.

For example Source A states, “_____”.

Whereas Source B states, “_____”.

In Source A, this suggests _____.

However, in Source B it suggests _____.

Do this 3 times!

Top tips for question 2:

- Don't add an introduction or conclusion at all, just the 3 paragraphs above.
- Your explanation should make inferences, what do you learn as a reader?
- This isn't a language question, you don't need to look at the effect of language on the reader or connotations of key words.
- Don't over complicate the question, if there's an obvious difference in there, analyse it, that's why the examiner chose it!

Have a look at this sample answer:

Source A describes **Margate** as **having lots of entertainment**. Whereas Source B describes **Broadstairs** as **having a lack of entertainment**. For example, Source A states, “**There was crazy golf and the Jamaica Inn, a big puppet theatre, and a big building with a fibreglass devil at the entrance and Caves nightclub underneath**”. Whereas Source B states, “**a bleak chamber [...] the Assembly rooms**”. The quote from Source A suggests **that visitors would have a range of activities to choose from and would therefore be able to entertain themselves as there would be something for everyone**. However, in Source B it suggests **that people do not visit for entertainment but to relax**.

Secondly, Source A describes Margate as a family friendly destination. Whereas Source B describes Broadstairs as a quiet place to escape the city. For example, Source A states, “My strongest childhood memories of all undoubtedly come from summer days spent at the Lido”. Whereas Source B states, “Sky, beach and village”. In Source A, this suggests that the destination is family friendly as it offers a fun, yet safe place for children to enjoy themselves. However, in Source B it suggests the simplicity of Broadstairs and its peace and quiet.

Finally, Source A describes Margate as an exciting place to grow up. Whereas Source B describes Broadstairs as a rural, beautiful destination. For example, Source A states, “The whole of Margate at that time was alive and spirited”. Whereas Source B states, “A ripple plays among the ripening corn upon the cliff”. In Source A, this suggests that the destination is always busy and there’s always an excited atmosphere. However, in Source B it suggests the beauty and tranquillity of the destination in comparison to the dusty metropolis.

03

You now need to refer **only** to **source B**, Dickens’ description of his favourite seaside resort, from **line 7 to 23**.

How does Dickens use language to describe the seaside resort of Broadstairs?

Writing frame:

The writer uses _____ to describe _____.

For example, “_____”.

This suggests _____

(Where possible) This could also suggest _____

The word (use subject terminology where possible verb, adjective etc)

“_____” has connotations of _____

And therefore makes the reader think _____.

Do this 4 times!

Top tips for question 3:

- Don’t add an introduction or conclusion at all, just the 3 paragraphs above.

- Your explanation should focus on the language not make inferences about the character or the plot. What effect does the *language* have on the *reader*.
- Don't over complicate the question, if there's some obvious imagery in there, analyse it, that's why the examiner chose it! You will be able to squeeze a lot more analysis out of some imagery than you will from a compound sentence!
- If you can't find a specific language feature, such as a simile, you can still analyse imagery, adjectives, a semantic field.

Have a look at this sample answer:

Firstly, the writer uses **a simile** to describe **the overall scene**. For example, **“Sky, beach and village lie before us as if sitting for a picture”**. This suggests that the scene is beautiful and picturesque, as if it is worthy of being painted, it must be beautiful. This could also suggest that the scene is very still and undisturbed by many visitors as nothing is moving. The triple **“sky, beach and village”** has connotations of **simplicity due to the lack of adjectives** and therefore makes the reader **visualise and appreciate an extremely beautiful and tranquil setting**.

Secondly, the writer uses **personification and a simile** to describe the sea. For example, **“the ocean lies winking in the sunlight like a drowsy lion”**. This suggests that the sea is calm. This could also suggest that as the sea is being compared to a lion, it has the potential to be ferocious and dangerous but, just like everything else being described, is **“drowsy”** and therefore relaxed and peaceful. The verb **“winking”** has connotations of the sunlight on the sea and therefore makes the reader **perceive Broadstairs as almost magical as the sea is sparkling in the sunlight**.

Furthermore, the writer uses **personification and a simile** to describe the boats in the harbour. For example, **“turn, exhausted, on their sides, like faint fish”**. This suggests that the boats have been abandoned and left, upturned. This could also suggest that aspects of the beach are not what one would consider stereotypically beautiful or a typical holiday destination but the recurrent idea of the beach being uninhabited is what makes it appealing.

Finally, the writer uses **a simile** to describe the seaweed. For example, **“as if a family of giants had been making tea here [...] throwing their tea leaves on the shore”**. This suggests that seaweed is strewn upon the beach and therefore the scene has been left uninterrupted by people. It's not a typical beach destination but quiet, unlike the dusty metropolis. This could also suggest an element of fantasy as the beach is being associated with giants and therefore is unlike any typical beach but like one in a Fairy-tale. The verb **“throwing”** has connotations

of **being carefree** and therefore makes the reader **consider the beach to be a place free from the responsibilities and frantic routine of everyday city life.**

04

For this question, you need to refer to the **whole of Source A** together with the **whole of Source B**.

Compare how the writers have conveyed their different views and experiences of the seaside.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with quotations from both texts

Writing frame:

Source A describes _____ as _____. Whereas Source B describes _____ as _____.

The writer in Source A uses _____ to describe _____.

For example, “_____”.

This suggests _____.

The word (use subject terminology where possible verb, adjective etc) “_____” has connotations of _____.

And therefore makes the reader think _____.

Whereas the writer in Source B uses _____ to describe _____.

For example, “_____”.

This suggests _____.

The word (use subject terminology where possible verb, adjective etc) “_____” has connotations of _____.

And therefore makes the reader think _____.

Do this 2-3 times!

Top tips for Question 4:

- Use your ideas from Question 2 as a plan and simply add in the methods and the effect.
- Always bring it back to the effect on the reader and the writer's intention.
- Never miss this question out, it's worth 16 marks!
- This answer should be considerably more developed than your analysis in questions 2 and 3 as you have longer and it's worth more marks.

Have a look at this sample answer:

Source A describes **Margate** as **having lots of entertainment**. Whereas Source B describes **Broadstairs** as **having a lack of entertainment**. Source A uses **listing** to describe **the entertainment**. For example, **“There was crazy golf and the Jamaica Inn, a big puppet theatre, and a big building with a fibreglass devil at the entrance and Caves nightclub underneath”**. This suggests that visitors would have a range of activities to choose from and would therefore be able to entertain themselves as there would be something for everyone. The repetition of the adjective **“big”** has connotations of **child-like language** and therefore makes the reader think **that everything in Margate seems fun and exciting, even when one has grown**.

Whereas Source B uses **adjectives** to describe **the entertainment**, **“a bleak chamber [...] the Assembly rooms”**. However, in Source B it suggests **that people do not visit for entertainment but to relax**. The adjective **“bleak”** has connotations of **being dreary and miserable** and therefore makes the reader think **that it is the view and the peace that one would visit Broadstairs for, rather than the entertainment**.

Secondly, Source A describes **Margate** as **a family friendly destination**. Whereas Source B describes **Broadstairs** as **a quiet place to escape the city**. Source A uses **superlatives** to describe **her memories**. For example, **“My strongest childhood memories of all undoubtedly come from summer days spent at the Lido”**. In Source A, this suggests that the destination is family friendly as it offers a fun, yet safe place for children to enjoy themselves. The word **“strongest”** therefore makes the reader think **that Margate is particularly special as memories of it have not been diluted of the years, it has remained firm**.

Whereas Source B uses **triples** to describe **the view**, **“Sky, beach and village”**. However, in Source B it suggests **the simplicity of Broadstairs and its peace and quiet**. The lack of adjectives has connotations of **simplicity** and therefore makes the reader think **that the simplicity and the natural beauty of Broadstairs is what makes it appealing**.

Finally, Source A describes **Margate as an exciting place to grow up**. Whereas Source B describes **Broadstairs as a rural, beautiful destination**. For example Source A uses **personification** to describe **her the atmosphere**, “**The whole of Margate at that time was alive and spirited**”. In Source A, this suggests **that the destination is always busy and there’s always an excited atmosphere**. The word “**spirited**” has connotations of **being energetic** and therefore makes the reader think **that Margate is full of life, almost as though all the tourists allow the destination to seem as one lively entity**.

Whereas Source B uses **personification** to describe **the destination**, “**A ripple plays among the ripening corn upon the cliff**”. However, in Source B it suggests **the beauty and tranquillity of the destination in comparison to the dusty metropolis**. The word “**ripple**” has connotations of **being a soft and delicate motion** and therefore makes the reader think **that Broadstairs is a calm and soothing place to be**.

Writing to Persuade

Formula

Engaging opening + 2 paragraphs + one line paragraph + 2 paragraphs + memorable closing.

Engaging opening (Anecdote or quote) + 2 paragraphs (each starting with a connective and a clear point) + one line paragraph (a shocking statistic) + 2 paragraphs (each starting with a connective and a clear point) + memorable closing (rhetorical question).

Checklist for EACH paragraph

- Connective
- Clear point
- 3 features of DAFOREST
- 3 WOW words
- 1 short sentence for effect
- SPaG

Example

Many people think footballers are paid too much. Write an article for a magazine in which you argue either for or against this statement.

“12 hour days”. “Night shifts”. “Exhausting”. “Traumatic”. These are merely some of the phrases nurses recently used to describe their jobs. They’re overworked, underpaid and are constantly criticised by the media but ultimately, they save lives. “Heroes”. “Talented”. “Idols”. “Role models”. Phrases used by that same media who attack the NHS to glorify those who kick a ball around for a living. Who would you

rather give £100,000 a month to? I'm confident Wayne Rooney won't save you in an emergency.

Firstly, it's us, who are paying those astronomical wages by buying tickets to a game. The wages of these footballers and the price that clubs feel they can charge are slowly sapping the adoration we have for the sport. I, personally, love football. It's not the sport that I have an issue with, it's how we are being taken advantage of in order to be a part of a passion and following that many people in our country worship. It's gotten to a point where not only can I no longer afford a season ticket which has increased by over 100% in the past 10 years, I'm now being charged to watch it on my TV too! It's ludicrous!

Furthermore, these men are not inspiring role models. They are not what I would want my child to aspire to and therefore they should not be treated as such. It's not the thirst for the game, the ambition to score a goal or the drive to win man of the match that motivates these men. It's the money. The desperation to model for Calvin Klein, the need to date a Kardashian, the want to parade around their ostentatious home on MTV cribs. It's embarrassing.

Moreover, 90 minutes a week. They get paid these mountains of money to run around for 90 minutes a week and even then they might not survive the full 90 minutes! How much do you get paid for 90 minutes work? £10, £15? If they're not too tired half way through the match they might suffer an "injury". Some of these men have been awarded Oscars for their elaborate performances, dramatically falling to the ground in screams of agony because they stubbed a toe. Meanwhile, a local paramedic has suffered a severe injury in the back of an ambulance as it had to suddenly brake and is heavily bleeding. He perseveres though, his main priority the man who is lying unconscious beside him after a recent traffic accident. Once he's saved his life, he'll carry on for another 11 hours.

The average salary of a Premier League footballer is between £25,000 and £30,000 a WEEK.

Some people may believe that footballers train hard and have to sacrifice many occasions and events to maintain their physique and therefore deserve to be compensated with this wage. However, who is compensating those nurses and paramedics who haven't spent Christmas with their children for years? Tina, a nurse, has worked for the NHS for over 20 years, stated: "As rewarding as I find my job, I struggle to leave my 3 children behind at Christmas. I'd take a Christmas at home over the wages of the rich and famous any day. These men might work hard but I'm confident they relax and find time for family at Christmas". It's absolutely absurd that there are professionals who work tirelessly saving lives, educating the future generations, keeping our country safe, yet they go unnoticed and undervalued whilst we idolise men who are more concerned with their own bank balances.

So I ask you, would you rather watch your child grow up to save a life or chase a ball with 21 other men, like hyperactive dogs at the park?