# English Language Paper 2, Section A: Reading Non-Fiction

## Versatile Vocabulary

1. **What is ‘Versatile Vocabulary’?**

The vocabulary on p.3 is arranged in pairs or **binary opposites** (extreme opposites that contrast with each other). They are words that will help you express your ideas in a confident way if they are used carefully and correctly. They should be learned and used to help analyse texts in English Literature and English Language. For example, rather than describing Lady Macbeth as *bad,* you might say that she is **malevolent** because her **predatory** **duplicity** **transgresses** Jacobean expectations of women.

1. **Why do I need it?**

When you approach the reading or writing of a text, whether you have seen it before or not, it is really helpful to have a range of vocabulary that you feel confident about using. This is so that you can use this vocabulary to push forward your thinking. When you express yourself using these words, you are able to give sophisticated and perceptive responses.

1. **When can I use it?**

Any time! You can use this vocabulary when you analyse literature and language texts, in your speaking and listening assessment and in your non-fiction and fiction writing. When you start writing, it is useful to ask yourself questions like ‘is this **tangible** or **intangible**?’ or ‘is there **order** or **chaos** here?’

1. **How can I remember the vocabulary?**

Quiz yourself using the ‘look, cover, write, check’ technique. When you revise for English Literature, try to link the vocabulary to the characters of themes. For example, Mr Birling is **dogmatic** orShakespeare exposes the **duplicity** of the supernatural.

When you work through the tasks in this booklet, use your green pen to identify and check when you have used the versatile vocabulary. When you review your work, use your green pen to add key vocabulary that will enhance your answers.

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| Tidy, controlled, clear | Order | Chaos | Confusion, disorder |
| Difficult to harm | Secure | Vulnerable | Easy to harm, fragile |
| Can be touched, real | Tangible | Intangible | Cannot be touched |
| Expected, logical, usual | Natural | Supernatural | Beyond laws of nature, magical |
| Expected, logical, usual | Normal | Abnormal | Beyond what is expected |
| Original, basic, true | Literal | Metaphorical | Symbolic, not literal |
| Logical, using reason | Rational | Emotional | Using mood or feelings |
| Right, good | Moral | Immoral | Wrong, bad |
| Kind, good | Benevolent | Malevolent | Unkind, evil |
| Inside | Interior | Exterior | Outside |
| Unaware; not guilty | Innocent | Corrupt | Wrong, bad, dishonest |
| Less than | Inferior to | Superior to | Better than |
| Staying still | Static | Active | Moving |
| Hunted | Prey | Predator | Hunter |
| Calming | Comforting | Unsettling | Disturbing |
| Free | Liberated | Imprisoned | Trapped |
| Can end, will end, mortal | Finite | Infinite | Will never end, eternal, immortal |

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| **Text 1: *Autumnwatch* presenter Chris Packham slams *I’m A Celebrity…* for ‘killing animals and cruelty to bugs and insects’** |
| *In this newspaper article, TV presenter Chris Packham is interviewed about the subject of animal cruelty.*  TV wildlife expert Chris Packham has blasted *I’m A Celebrity… Get Me Out Of Here!* for being cruel to bugs and insects. The host of BBC2’s *Autumnwatch*, who controversially called for giant pandas to be allowed to die out, says he is appalled by how the show’s bosses and celebrities abuse animals in the Aussie outback. The 48-year-old, who shot to fame on the BAFTA-winning BBC1 children’s programme *The Really Wild Show*, says it is wrong that creatures are killed for entertainment purposes.  Chris told *Yours* magazine: ‘The people working on *I’m A Celebrity… Get Me Out Of Here!* Have no regard for creatures’ lives. If a celebrity trod on a cat it would be on the front page of every newspaper but they jump up and down on as many cockroaches, spiders and bugs as they like. From the first series I’ve been nothing short of appalled by the way they abuse animals. What sickens me more than anything is when people say “But they’re only insects”. I happen to really like insects and more than anything I like life. There’s not a single living organism on this planet that wants to die. […]  ‘Other aspects of the programme like the physical trials can be entertaining but I don’t find the treatment of creatures excusable at all. The insects are wriggling as they shove them into their mouths. Surely that have feelings? They do have nervous systems – for example witchety grubs and mealworms shy away from heat.  ‘There is a lunatic divide whereby it’s okay to slaughter as many bugs as we like but if it’s anything cute and furry it immediately makes front page news. […] If a celebrity were genuinely starving I’d have no problems with it. But when they are doing it for entertainment it’s no more than exploitation. I’d like to see the animal aspects of the programme taken out. I’m sure there are enough brains in the programming department to come up with different challenges that are equally exciting but don’t involve killing creatures.’ |

**[Paper 2 Question 1]**

Re-read the first **two paragraphs** of Text 3.

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

1. Chris Packham is a radio wildlife expert
2. He is the host BBC 1’s *Autumnwatch*
3. He called for giant pandas to be allowed to die out
4. He shot to fame on *The Really Wild Show*
5. He believes it is wrong for creatures to be killed for TV
6. He’s been appalled since the second series of *‘I’m a Celeb…’*
7. He really likes insects
8. He thinks insects are more important than other animals

**[4 marks]**

**[Paper 2 Question 2] Language - Look in detail at the underlined sections.**

1. The verbs “appalled” and “abuse” suggests the treatment of insects is **unsettling** and **abnormal** because
2. Packham views the treatment of insects as **immoral** because
3. The quotation “what sickens me” shows that Packham is **emotional** about the treatment of insects because
4. The words “lunatic” and “slaughter” show Packham is very angry because
5. “Anything cute or furry and it immediately makes front page news”. The adjectives “cute” and “furry” are **comforting** because
6. In this part of the text, Packham **contrasts** ideas about

**[Paper 2 Question 3] How does the writer use language to describe the treatment of insects?**

*Read this example and then use your notes and annotations to write your own answer*

Packham shows the treatment of insects is **unsettling** and **abnormal**. For example, Packham is “appalled by the way they abuse animals” and the treatment of animals causes him to have an **emotional** reaction. More specifically, Packham uses the verbs “appalled” and “abuse” to present this treatment of animals as **immoral;** the verb “appalled” means shocked and disgusted which emphasises the **strength** of Packham’s feelings. It is almost as ifPackham aims to present *‘I’m a Celebrity…’* as **corrupt** and **immoral,** because of their “abuse” of insects. Therefore the reader feels **uncomfortable** as wecan clearly sense the strength of Packham’s **emotional** response.

Packham

For example

In other words

More specifically,

It is almost as if

Therefore the reader

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| **Text 5: Extract from *Goodbye to All That*, Robert Graves** |
| Collecting the draft of forty men we had with us, we followed [the man] through the unlit suburbs of the town — all intensely excited by the noise and flashes of the guns in the distance. None of the draft had been out before, except the sergeant in charge. They began singing. Instead of the usual music-hall songs, they sang Welsh hymns, each man taking a part. The Welsh always sang when pretending not to be scared; it kept them steady. And they never sang out of tune.  We marched towards the flashes, and could soon see the flare-lights curving across the distant trenches. The noise of the guns grew louder and louder. [.. .] From about two hundred yards behind us, on the left of the road, a salvo of four shells whizzed suddenly over our heads. This broke up Aberystwyth in the middle of a verse, and sent us off our balance for a few seconds; the column of fours tangled up. The shells went hissing away eastward; we saw the red flash and heard the hollow bang where they landed in German territory […]  The roadside cottages were now showing more and more signs of dilapidation. A German shell came over and then whoo — oo — ooo — oooOOO — bump — CRASH! landed twenty yards short of us. We threw ourselves flat on our faces. Presently we heard a curious singing noise in the air, and then flop! Flop! Little pieces of shell-casing came buzzing down all around. 'They call them the musical instruments,' said the sergeant. 'Damn them,' said my friend Frank Jones-Bateman, cut across the hand by a jagged little piece, 'the devils have started on me early.' 'Aye, they'll have a lot of fun with you before they're done, sir,' grinned the sergeant. Another shell came over. Everyone threw himself down again, but it burst two hundred yards behind us. Only Sergeant Jones had remained on his feet. [...l  After a meal of bread, bacon, rum, and bitter stewed tea sickly with sugar, we went through the broken trees to the east of the village and up a long trench to battalion headquarters. The wet and slippery trench ran through dull red clay. I had a torch with me, and saw that hundreds of field mice and frogs had fallen into the trench but found no way out. The light dazzled them, and because I could not help treading on them, I put the torch back in my pocket. |

**[Paper 2 Question 1]** Re-read the first **two paragraphs** of **Text 5**

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

1. There was a draft of fifty men
2. They were excited by the noise and flashed of guns
3. Only the sergeant had been out before
4. They sang Welsh hymns
5. The Welsh always sang out of tune
6. The noise of the guns was quieter
7. Five shells whizzed over their heads
8. They saw a yellow flash

**[4 marks]**

**[Paper 2 Question 2] Inferences – look in detail at the quotations below, what can you infer about Graves’ experience of war?**

1. They were “all intensely excited by the noise and flashes”. This reveals
2. “The noise of the guns grew louder and louder”. This suggests
3. “The shells went hissing away eastward”. This implies
4. “Flop! Flop! Little pieces of shell-casing came buzzing down all around”. In other words
5. “The wet and slippery trench ran through dull red clay”. This implies

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| **Text 6: Extract from *Finished with War – A Soldier’s Declaration,* Siegfried Sassoon** |
| I am making this statement as an act of wilful defiance of military authority because I believe that the war is being deliberately prolonged by those who have the power to end it. I am a soldier, convinced that I am acting on behalf of soldiers. I believe that the war upon which I entered as a war of defence and liberation has now become a war of aggression and conquest. I believe that the purposes for which I and my fellow soldiers entered upon this war should have been so clearly stated as to have made it impossible to change them and that had this been done the objects which actuated us\*would now be attainable by negotiation.  I have seen and endured the sufferings of the troops and I can no longer be a party\* to prolong these sufferings for ends which I believe to be evil and unjust. I am not protesting against the conduct of the war, but against the political errors and insincerities for which the fighting men are being sacrificed.  On behalf of those who are suffering now, I make this protest against the deception\* which is being practices on them; also I believe it may help to destroy the callous complacency\*with which the majority of those at home regard the continuance of agonies which they do not share and which they have not enough imagination to realise. |

\*the objects which actuated us – the aims that motivated us

\*be a party to – be involved in

\*deception – lying and secrecy

\*callous complacency – unfeeling smugness

**[Paper 2 Question 2] Inferences – look in detail at the quotations below. What can you infer about Sassoon’s experience of war?**

1. “I believe that the war is being deliberately prolonged”**.** From this, we can infer
2. “I have seen and endured the suffering of the troops”. This suggests
3. Sassoon states that he believes the war is “evil and unjust”. This implies
4. “I am not protesting against the conduct of the war, but against the political errors”. This reveals
5. Sassoon is angry because of the “insincerities for which the fighting men are being sacrificed,” which implies

**[Paper 2 Question 2] You need to refer to Text 5 and Text 6 for this question.**

**Using details from both texts, write a summary of the writers’ different experiences of war**

*First you need to identify differences between their experiences, selecting appropriate quotations to support your points.*

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| **Text 5 – Robert Graves** | **Text 6 – Siegfried Sassoon** |
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**[Paper 2 Question 2] You need to refer to Text 5 and Text 6 for this question.**

**Using details from both texts, write a summary of the writers’ different experiences of war.**

In Text 5, Graves

We see this in the quotation

which implies that

and so

On the other hand, Sassoon

We see this in the quotation

which implies that

and so

Furthermore, Graves

We see this in the quotation

which implies that

and so

Whereas, Sassoon

We see this in the quotation

Which implies that

and so

**[Paper 2 Question 4] You need to refer to Text 5 and Text 6 for this question.**

**Compare how the writers covey their different perspectives on war.**

*Fill in the table below. First, identify the points of comparison between the experiences of the two writers. Then choose the quotations, identify the methods used and then fill in the notes / ‘brain dump’.*

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| **Point of comparison**  **Similarity / difference?** | **Quotations and methods** | **Notes / ‘brain dump’** |
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**[Paper 2 Question 4] Compare how the writers convey their different perspectives on war.**

Clearly the writer of Text 5, Graves

For example

In other words

More specifically,

It is almost as if

Therefore the reader

However, in Text 6, Sassoon This is seen when

In other words

In particular,

It is as though

Therefore the reader

Furthermore, in Text 5, Graves

For example

In other words

More specifically,

It is almost as if

Therefore the reader

On the other hand, in Text 6, Sassoon This is seen when

In other words

In particular,

It is as though

Therefore the reader

# English Language Paper 2, Section B: Writing Fiction

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| **EPIIIC: A paragraph planning resource for non-fiction writing** | | | | |
| First, decide your opinion. Then notice the *form* that your writing is expected to take and imagine who you are writing for- your audience (small details like whether the chair is comfortable or if they are holding a quickly cooling cup of tea will help). Then, make it ‘EPIIIC.’ ‘EPIIIC’ is your paragraph structuring tool. | | | | |
| **E**stablish your audience, their views and where they might be | As you stand/sit/gaze/stare/observe/contemplate…  ...there’s probably only one question running/plodding/skipping through your mind: ‘…………..?’  To that, I say: …………….  …undoubtedly…  …self-evidently…  …indisputably…  …unquestionably… | | | |
| **P**icture this:  (appeal to the reader’s emotions or *pathos*) | Picture this: …  …dystopia…  …crumble…  …fall…  ..desolation…  …apocalypse / apocalyptic…  …omen…  …subversive… | | ..insidious…  ..perpetual…  …pestilence…  …inferno…  …diabolical…  ..portent…  …hazardous…  …transgressive… | |
| **I**magine…  (paint a picture of the ideal situation) | Now imagine…  Visualise…  …utopia…  This could be a reality if…  …peace… | | …fleeting…  …your life…  …ideal…  …perfection… | |
| **I**nformation  (appeal to the reader’s reason or *logos*) | Experts agree that…  ...undeniable…  …factually…  …interviews… | | …multiple…  …scholars…  …most notably…  …unequivocal… | |
| **I**  (create credibility using person experience: *ethos*) | I can’t help but recall/remember…  I am reminded of…  I am visited by a vivid image of…  I can’t help but call to mind… | |  | |
| **C**ounter argument + conclusion | You may still be left with…  However, it is absurd to…  Perhaps you…  You might… | | To believe… is to…  To disagree is to…  To blindly… is to…  To insist on… is to… | |
| **Rules of form** | | | |
| **Letter** | | | |
| You should include: | | * To whom it may concern… * Paragraphs | |
| You could include: | | * Addresses * A date * Formal language * Fluently sequenced paragraphs * Yours sincerely / faithfully | |

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| **Article** | |
| You should include: | * A simple title * Paragraphs |
| You could include: | * An original or humourous title * A strapline * Subheadings * Fluently sequenced paragraphs |

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| **Leaflet** | |
| You should include: | * A simple title * Paragraphs |
| You could include: | * An original or humorous title * Subheadings * Bullet points * Fluently sequenced paragraphs |

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| **Speech** | |
| You should include: | * A simple address to your audience * Paragraphs * A final address to your audience |
| You could include: | * A clear address to an audience * Awareness of the audience throughout * Fluently sequenced paragraphs |

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| **Essay** | |
| You should include: | * A simple introduction and conclusion * Paragraphs |
| You could include: | * An effective introduction and conclusion * Fluently sequenced paragraphs |

**Use the EPIIIC structure to write non-fiction writing based on the tasks below. Try to write at least four whole essasys. They should each have an E, P, I, I, I, C paragraph. Email any you write to your teacher.**

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| **Task 1** |
| “Arts education has no place in schools. Students should spend all of their time learning the basics of English and Mathematics.”  Write a letter to the Head Teacher of your school arguing either for or against this statement. |
| Model **‘E – Establish your audience’** paragraph:  As you lounge, reclining after a long day of detentions, assemblies and meetings, unfolding this letter you saved from the recycling bin, there’s probably only one question slowly plodding through your mind: “How can I improve outcomes in English and Mathematics?” To that, I say: by doing away with the foolish so-called ‘arts’. It is unquestionably a disgrace; it is undoubtedly an outrage; it is indisputably a scandal that you are so attached to subjects that have no academic value. |

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| **Task 2** |
| “Our climate is in crisis. We must all act now to stop climate change.”  Write an essay to be published on a blog aimed at young adults arguing either for or against this statement. |
| Model **‘E – Establish your audience’** paragraph:  As you stand, scrolling aimlessly and silently in your short break between banal meetings, there’s probably only one question running through your mind: “When can I get my next coffee?” To that, I say: our climate is in crisis. It is time to stop focusing on ourselves and our short-term needs. You next caffeine fix is irrelevant. The climate needs our attention. It is unquestionably a disgrace; it is undoubtedly an outrage; it is indisputably a scandal that so few people with the ability to do so refuse to act to halt climate change. |

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| **Task 3** |
| A recent report states: “Homelessness in the UK is a crisis that is destroying the lives of all people, especially young people. We must take action.” Write an article for your school newspaper persuading young people to support charities that help the homeless. |
| Model **‘P – Picture this:’** paragraph:  Picture this: a dystopian world, full of perpetual misery. Society crumbles beneath the weight of injustice. The success of individuals, families and businesses falls as desolation reigns, cruelly conquering what was once a peaceful place. Dogmatic ignorance of the insidious problem of homelessness has thrust us into a perpetual social apocalypse. The misanthropy of the fortunate has fractured the hearts, souls and minds of those without shelter or resources and now, the cries of the oppressed echo through this infernal land. Crime, misery and melancholy spreads: a predatory pestilence. |

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| **Task 4** |
| “Regardless of their crimes, children in prison still deserve love, care and support. They are currently not receiving this”.  Write the text for a speech to be delivered to local Prison Governors in which you explain your opinion on this statement. |
| Model **‘P – Picture this:’** paragraph:  Picture this: a dystopian world, full of perpetual misery. Society crumbles beneath the weight of injustice; innocent children in prison are corrupted by the misanthropic cruelty they perpetually face. The success of individuals, families and businesses falls as desolation reigns, causing misery that comes from the ultimate predator: our prisons. The villains in this dystopia are those who ignore the purity of our children; those who stand, static, as love, care and support is withheld from them. |

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| **Task 5** |
| “Social media is damaging for young people.”  Write the text for a leaflet to be delivered to local schools in which you persuade students to agree with your opinion on this statement. |
| Model **‘C – counter argument:’** paragraph:  You may still be left with the idea that social media is a benevolent force; you might even be tempted to check Instagram as you slip this leaflet between the pages of your textbook. Perhaps you think that society’s addiction to the cruel rectangle of the phone screen is normal and natural. However, it is absurd to blindly ignore the malevolence of social media.  To believe that young people are not damaged by social media is to deny the undeniable: social media is a predatory, immoral villain. |