



Name:

Tutor Group:



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The structure of the English Language Paper 1 (1 hour, 45 mins)

Section A: Reading - four questions based on one fiction literary extract (40marks)

Spend no more than one hour

- Question 1: Comprehension question (4 marks)
You will have to pick out four pieces of information from the text.
- Question 2: Language question (8 marks)
You will have to analyse the language in a section of the extract.
- Question 3: Structure question (8 marks)
You will have to analyse the writer's structural choices in whole of the extract.
- Question 4: Personal Response (20 marks)
You explain to what extent you agree with someone's opinion on the text and support it with lots of language and structure analysis.

Section B: Writing – Write creatively (40marks)

Spend 45 minutes

- There will be two questions and you choose one. You should write creatively.
- There are *24 marks* available for content and organization of your writing.
- There are *16 marks* available for vocabulary, spelling, punctuation and grammar.

Set targets for yourself based on your teacher's feedback:

1. _____
2. _____
3. _____
4. _____
5. _____

Language Techniques Revision

In the reading section of English Language Paper 1, you will have an extract from a novel and have to answer four questions:

- comprehension;
- analysing the writer's choice of language;
- analysing the writer's choice of structure;
- presenting a personal response to the extract.

You must learn to identify language and structure techniques and practice answering questions.

Below you will find a list of language and structural techniques and on the following page you will find an example exam question. You might find it good revision to define these features, and remember, the lists are not exhaustive!

Language Features

Feature	Definition
Verb	
Noun	
Proper noun	
Concrete noun	
Abstract noun	
Adjective	
Adverb	
Simile	
Metaphor	
Personification	
Symbolism	

Structural Techniques Revision

Feature	Definition
Withholding Information	
Foreshadowing	
Juxtaposition/Contrast	
Chronological order	
Flashback	
Reasons for ending/starting paragraphs	
Repetition	
Sentence Length	
Openings	
Closings	
Narrative voice	
Narrative Tense	

Narration – Who's telling the story and how.....?

<u>Narrative Point of view</u>	<u>Narrative Voice</u>	<u>Narrative Time</u>
First Person: The story is revealed through a narrator who is also a <u>character</u> within the story, so that the narrator reveals the plot by referring to this viewpoint character with forms of "I" or, when plural, "we".	<u>Stream of consciousness voice:</u> Gives the (typically first-person) narrator's perspective by attempting to replicate the thought processes—as opposed to simply the actions and spoken words—of the narrative character. Often, interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, are expressed to the audience but not necessarily to other characters	<u>Past Tense:</u> The events of the plot are depicted as occurring sometime before the current moment (in the past).
Second Person: The narrator refers to him or herself as 'you' in a way that suggests alienation from the events described, or emotional/ironic distance. This is less common in fiction.	<u>Character Voice:</u> One of the most common narrative voices, used especially with first- and third-person viewpoints, is the character voice, in which a conscious "person" (in most cases, a living human being) is presented as the narrator. In this situation, the narrator is no longer an unspecified entity; rather, the narrator is a more relatable, realistic character who may or may not be involved in the actions of the story and who may or may not take a biased approach in the storytelling. If the character is directly involved in the plot, this narrator is also called the viewpoint character. The viewpoint character is not necessarily the focal character. **It can be split between the child and adult perspective of the same character	<u>Present tense:</u> The events of the plot are depicted as occurring now — at the current moment — in <u>real time</u>. In English, this tense, known as the "<u>historical present</u>", is more common in spontaneous conversational narratives than in written literature. A recent example of this is the <u>Hunger Games</u> trilogy by <u>Suzanne Collins</u>.
Third Person: Third-person narration provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they" or the characters' names. In third-person narrative, it is clear that the narrator is an unspecified <u>entity</u> or uninvolved person who conveys the story and is not a character of any kind within the story.	<u>Unreliable narrator:</u> Under the character voice is the unreliable narrative voice, which involves the use of a dubious or untrustworthy narrator. This mode may be employed to give the audience a deliberate sense of disbelief in the story or a level of suspicion or mystery as to what information is meant to be true and what is to be false.	<u>Future tense:</u> Rare in literature, this tense portrays the events of the plot as occurring some time in the future. Often, these upcoming events are described such that the narrator has foreknowledge (or supposed foreknowledge) of the future.
<u>Alternating or shifting perspectives:</u> Some stories may be a combination of first, second, and/or third person views. This may be used where the writer wishes to add their own observations to the events that take place during	<u>Omniscient narrator:</u> When the narrator is all seeing and all-knowing and knows the thoughts and feelings of all characters. This is often in the third person as the narrator knows all the	

the story notwithstanding whether or not they were a participant in those events.	thoughts, feelings and actions of all the characters	
	Limited Omniscient Narrator: In limited omniscient point of view, a narrator has limited knowledge of just one character, leaving other major or minor characters.	

What effect is achieved through each style of narration?

Read the extracts and work out what tense, narrative point of view and perspective has been used. Annotate them to consider the effect on the reader. What do we understand about each character, their world and their identity because of the narrative choices?

1984 by George Orwell:

It was nearly eleven hundred, and in the Records Department, where Winston worked, they were dragging the chairs out of the cubicles and grouping them in the centre of the hall, opposite the big telescreen, in preparation for the Two Minutes Hate. Winston was just taking his place in one of the middle rows when two people whom he knew by sight, but had never spoken to, came unexpectedly into the room. One of them was a girl whom he often passed in the corridors. He did not know her name, but he knew that she worked in the Fiction Department. Presumably – since he had sometimes seen her with oily hands and carrying a spanner – she had some mechanical job on one of the novel-writing machines. She was a bold-looking girl, of about twenty-seven, with thick dark hair, a freckled face and swift, athletic movements. A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips. Winston had disliked her from the very first moment of seeing her. He knew the reason. It was because of the atmosphere of hockey-fields and cold baths and community hikes and general clean-mindedness which she managed to carry about with her. He disliked nearly all women, and especially the young and pretty ones. It was always the women, and above all the young ones, who were the most bigoted adherents of the Party, the swallows of slogans, the amateur spies and nosers-out of unorthodoxy. But this particular girl gave him the impression of being more dangerous than most. Once when they passed in the corridor she had given him a quick sidelong glance which seemed to pierce right into him and for a moment had filled him with black terror. The idea had even crossed his mind that she might be an agent of the Thought Police. That, it was true, was very unlikely. Still, he continued to feel a peculiar uneasiness, which had fear mixed up in it as well as hostility, whenever she was anywhere near him.

Jane Eyre by Charlotte Bronte:

All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, for ever condemned? Why could I never please? Why was it useless to try to win any one's favour? Eliza, who was headstrong and selfish, was respected. Georgiana, who had a spoiled temper, a very acrid spite, a captious and insolent carriage, was universally indulged. Her beauty, her pink cheeks and golden curls, seemed to give delight to all who looked at her, and to purchase indemnity for every fault. John no one thwarted, much less punished; though he twisted the necks of the pigeons, killed the little pea-chicks, set the dogs at the sheep, stripped the hothouse vines of their fruit, and broke the buds off the choicest plants in the conservatory: he called his mother "old girl," too; sometimes reviled her for her dark skin, similar to his own; bluntly disregarded her wishes; not unfrequently tore and spoiled her silk attire; and he was still "her own darling."

I dared commit no fault: I strove to fulfil every duty; and I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night. [...]

What a consternation of soul was mine that dreary afternoon! How all my brain was in tumult, and all my heart in insurrection! Yet in what darkness, what dense ignorance, was the mental battle fought! I could not answer the ceaseless inward question — *why* I thus suffered; now, at the distance of — I will not say how many years, I see it clearly.

The Handmaid's Tale:

Love? said the Commander.

That's better. That's something I know about. We can talk about that.

Falling in love, I said. Falling into it, we all did then, one way or another. How could he have made such light of it? Sneered even. As if it was trivial for us, a frill, a whim. It was, on the contrary, heavy going. It was the central thing; it was the way you understood yourself; if it never happened to you, not ever, you would be like a mutant, a creature from outer space. Everyone knew that.

Falling in love, we said; *I fell for him*. We were falling women. We believed in it, this downward motion: so lovely, like flying, and yet at the same time so dire, so extreme, so unlikely. *God is love*, they once said, but we reversed that, and love, like heaven, was always just around the corner. The more difficult it was to love the particular man beside us, the more we believed in Love, abstract and total. We were waiting, always, for the incarnation. That word, made flesh.

Answers:

1984: Third person, Limited omniscient narrator, past tense

Jane Eyre: first person, character voice, split between adult and child perspective, past tense

The Handmaid's Tale: first person, character voice, stream of consciousness, past tense

Approaching the questions

You will NOT be told when to move onto the next question.

- Therefore, **YOU** must carefully monitor your time and ensure you stick to the timings suggested by your teacher.

Question 1

- *Pick-out key information.*
- Ensure you check where in the source the examiner wants you to lift information from.
- Always write a full sentence for each answer.

Question 2

- Discuss and analyse the writer's choice of language.
- The extract is printed in the answer booklet for you to use.
- IDENTIFY LITERARY techniques for every quotation you use.
- Discuss the effect the choice of words has on the reader.



**USE A MINIMUM
of 6 QUOTES.
If you're aiming
for a Grade 6 or
above: 8 – 10 quotes**

Question 3

How has the writer structured the text to interest you as a reader?

- This question will always ask you to discuss the **WHOLE** of the extract. You **MUST!**
- IDENTIFY **STRUCTURAL** techniques and use evidence from the text.
- Discuss the **EFFECT** the choice of structural techniques has on the reader.

Question 4:

TO WHAT EXTENT DO YOU AGREE WITH SOMEONE'S OPINION?

- This question will always ask you to discuss **PART** of the extract. You **MUST!**
- ***THIS QUESTION IS WORTH 20 MARKS- LEAVE PLENTY OF TIME TO ANSWER IT!***
- Support your opinions with **NUMEROUS QUOTATIONS** and **TECHNIQUES IDENTIFIED**.
- Discuss and evaluate the **EFFECT** the choice of the writer's language and structural techniques in your chosen quotations.

This extract is taken from 'Lord of the Flies' by William Golding

The boys think a beast is coming to attack them and this is their response.

Jack leapt on to the sand.

"Do our dance! Come on! Dance!"

He ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who side-stepped. The hunters took their spears, the cooks took spits, and the rest clubs of firewood. A circling movement developed and a chant. While Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.

"_Kill the beast! Cut his throat! Spill his blood!_"

The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse. Roger ceased to be a pig and became a hunter, so that the center of the ring yawned emptily. Some of the littluns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself. There was the throb and stamp of a single organism.

The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. The chant rose a tone in agony.

"_Kill the beast! Cut his throat! Spill his blood!_"

Now out of the terror rose another desire, thick, urgent, blind.

"_Kill the beast! Cut his throat! Spill his blood!_"

Again the blue-white scar jagged above them and the sulphurous explosion beat down. The littluns screamed and blundered about, fleeing from the edge of the forest, and one of them broke the ring of biguns in his terror.

"Him! Him!"

The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

"_Kill the beast! Cut his throat! Spill his blood!_"

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill.

"_Kill the beast! Cut his throat! Spill his blood! Do him in!_"

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.

Then the clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling

heap on the sand. Presently the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was staining the sand.

Exam questions for Lord of the Flies Extract

01 Re-read the first part of the extract, lines 1-10.

List four things from this part of the extract about the setting. [4 marks]

02 Look in detail at the first part of the extract.

How does the writer use language here to create tension?

- You could write about:
 - Words and phrases.
 - Language features and techniques.
 - Sentence forms.
- [8 marks]

03 You now need to think about the **whole** of the extract.

How has the writer structured the text 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 extract develops.
 - Any other structural features that interest you.
- [8 marks]

04

A student, having read the extract commented: "This extract really shows how cruel people can truly be."

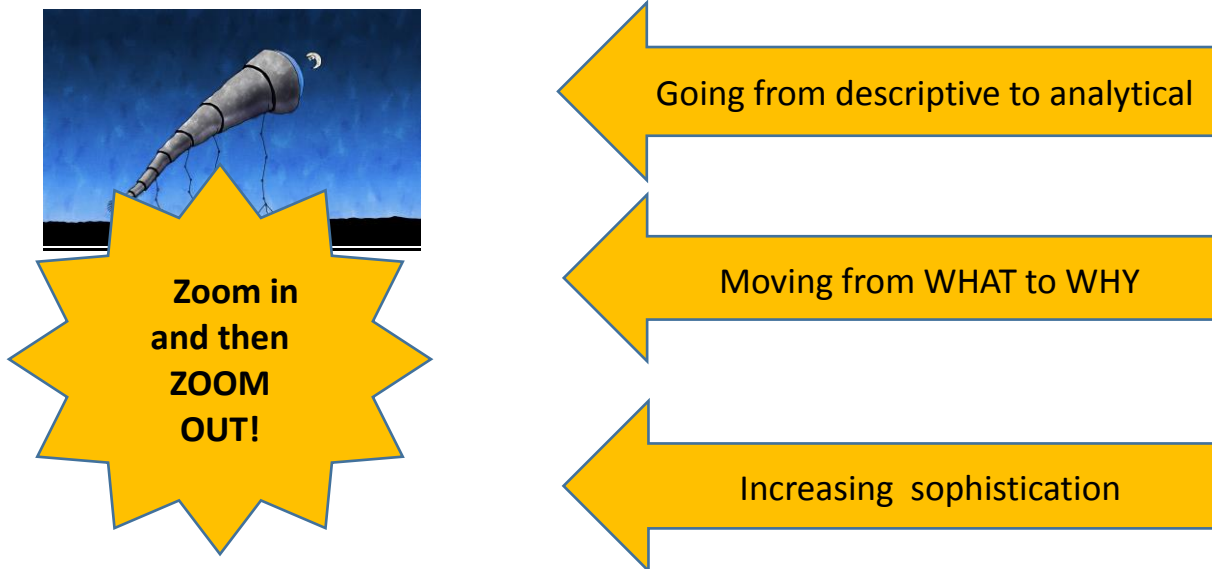
To what extent do you agree?

In your response, you could:

- Consider your own impressions of how violence is represented.
 - Evaluate how the writer describes the boys.
 - Support your opinions with quotations from the text.
- [20 marks]

Some advice and model answers for the structure question

Ensure you're able to zoom in on the techniques, but explain how it affects the text as a whole.



Compare these example paragraphs and give each one a www and an EBI.

Golding makes a very tense scene that is quite frightening. This is because of the repetition of "Kill the beast!". It is also a short sentence and an exclamation to make the reader feel involved in the scene. This has a strong effect on the reader because they are shocked and horrified by what happens.

Golding has made us feel exhilarated but sickened in this description of a brutal mob murder. The repetitive chanting of "Kill the beast!" throughout the passage builds the momentum of the whole scene towards its grisly and gruesome conclusion. The senselessness of this killing reminds us of how easily violence, madness and cruelty can drive humans to commit terrible acts.

Compare these paragraphs to your own.

Elizabeth Bennett is visiting a stately home with her aunt; they are riding in a carriage and approaching the house.

Elizabeth, as they drove along, watched for the first appearance of Pemberley Woods with some perturbation; and when at length they turned in at the lodge, her spirits were in a high flutter.

The park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood stretching over a wide extent.

Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half-a-mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something!

They descended the hill, crossed the bridge, and drove to the door; and, while examining the nearer aspect of the house, all her apprehension of meeting its owner returned. She dreaded lest the chambermaid had been mistaken. On applying to see the place, they were admitted into the hall; and Elizabeth, as they waited for the housekeeper, had leisure to wonder at her being where she was.

The housekeeper came; a respectable-looking elderly woman, much less fine, and more civil, than she had any notion of finding her. They followed her into the dining-parlour. It was a large, well proportioned room, handsomely fitted up. Elizabeth, after slightly surveying it, went to a window to enjoy its prospect. The hill, crowned with wood, which they had descended, receiving increased abruptness from the distance, was a beautiful object. Every disposition of the ground was good; and she looked on the whole scene, the river, the trees scattered on its banks and the winding of the valley, as far as she could trace it, with delight. As they passed into other rooms these objects were taking different positions; but from every window there were beauties to be seen. The rooms were lofty and handsome, and their furniture suitable to the fortune of its proprietor; but Elizabeth saw, with admiration of his taste, that it was neither gaudy nor uselessly fine; with less of splendour, and more real elegance, than the furniture of Rosings.

"And of this place," thought she, "I might have been mistress! With these rooms I might now have been familiarly acquainted! Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors my uncle and aunt. But no,"—recollecting herself—"that could never be; my uncle and aunt would have been lost to me; I should not have been allowed to invite them."

This was a lucky recollection—it saved her from something very like regret.

Answer the following questions.

1. Identify four ways the grounds of Pemberley are described. [4 marks]
2. Explain how the writer, Jane Austen, uses language to present the setting in the paragraph below. You could write about:

You could write about:

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

[8 marks]

The park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood stretching over a wide extent.

Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half-a-mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something!

3 You now need to think about the **whole** of the extract.

How has the writer structured the text 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 extract develops.
- Any other structural features that interest you.

(8 marks)

- 4 .A student, having read the extract, commented: “Elizabeth Bennett should be glad she escaped having to live in Pemberley House as it seems full of strict rules and posh and pretentious”.

To what extent do you agree?

In your response, you could:

- Consider your own impressions of how Elizabeth Bennett feels.
- Evaluate how the writer creates the atmosphere.
- Support your opinions with quotations from the text.

[20 marks]

This extract is taken from 'Ministry of Fear' by Graham Greene

In this extract, Arthur Rowe goes to a village fête and is reminded of his childhood.

Arthur Rowe looked wistfully over the railings - there were still railings. The fête called him like innocence: it was entangled in childhood, with vicarage gardens and girls in white summer frocks and the smell of herbaceous borders and security. He had no inclination to mock at these elaborately naïve ways of making money for a cause. There was the inevitable clergyman presiding over a rather timid game of chance; an old lady in a print dress that came down to her ankles and a floppy garden hat hovered officially, but with excitement, over a treasure-hunt (a little plot of ground like a child's garden was staked out with claims), and as the evening darkened - they would have to close early because of the blackout - there would be some energetic work with trowels. And there in a corner, under a plane tree, was the fortuneteller's booth - unless it was an impromptu outside lavatory. It all seemed perfect in the late summer Sunday afternoon. "My peace I give unto you. Not as the world knoweth peace..." Arthur Rowe's eyes filled with tears, as the small military band they had somehow managed to borrow struck up again a faded song of the last war: *Whate'er befall I'll oft recall that sunlit mountainside.*

Pacing round the railings he came towards his doom: pennies were rattling down a curved slope on to a chequer-board - not very many pennies. The fête was ill-attended; there were only three stalls and people avoided those. If they had to spend money they would rather try for a dividend - of pennies from the chequer-board or savings-stamps from the treasure-hunt. Arthur Rowe came along the railings, hesitantly, like an intruder, or an exile who has returned home after many years and is uncertain of his welcome.

He was a tall stooping lean man with black hair going grey and a sharp narrow face, nose a little twisted out of the straight and a too sensitive mouth. His clothes were good but gave the impression of being uncared for; you would have said a bachelor if it had not been for an indefinable married look...

"The charge," said the middle-aged lady at the gate, "is a shilling, but that doesn't seem quite fair. If you wait another five minutes you can come in at the reduced rate. I always feel it's only right to warn people when it gets as late as this."

"It's very thoughtful of you."

"We don't want people to feel cheated - even in a good cause, do we?"

"I don't think I'll wait, all the same. I'll come straight in. What exactly is the cause?"

"Comforts for free mothers - I mean mothers of the free nations."

Arthur Rowe stepped joyfully back into adolescence, into childhood. There had always been a fête about this time of the year in the vicarage garden, a little way off the Trumpington Road, with the flat Cambridgeshire field beyond the extemporized bandstand, and at the end of the fields the pollarded willows by the stickleback stream and the chalk-pit on the slopes of what in Cambridgeshire they call a hill. He came to these fêtes every year with an odd feeling of excitement - as if anything might happen,

as if the familiar pattern of life that afternoon might be altered for ever. The band beat in the warm late sunlight, the brass quivered like haze, and the faces of strange young women would get mixed up with Mrs Troup, who kept the general store and post office, Miss Savage the Sunday School teacher, the publicans' and the clergy's wives. When he was a child he would follow his mother round the stalls - the baby clothes, the pink woollies, the art pottery, and always last and best the white elephants. It was always as though there might be discovered on the white elephant stall some magic ring which would give three wishes or the heart's desire, but the odd thing was that when he went home that night with only a second-hand copy of *The Little Duke*, by Charlotte M. Yonge, or an out-of-date atlas advertising Mazawattee tea, he felt no disappointment: he carried with him the sound of brass, the sense of glory, of a future that would be braver than today. In adolescence the excitement had a different source; he imagined he might find at the vicarage some girl whom he had never seen before, and courage would touch his tongue, and in the late evening there would be dancing on the lawn and the smell of stocks. But because these dreams had never come true there remained the sense of innocence...

Answer the following questions:

1. Identify four things about the village fête from the first paragraph.
[4 marks]
2. Explain how the writer, Graham Greene, uses language to present the experience of going to the fête in the paragraph below. You could write about:

You could write about:

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

[8 marks]

He came to these fêtes every year with an odd feeling of excitement - as if anything might happen, as if the familiar pattern of life that afternoon might be altered for ever. The band beat in the warm late sunlight, the brass quivered like haze, and the faces of strange young women would get mixed up with Mrs Troup, who kept the general store and post office, Miss Savage the Sunday School teacher, the publicans' and the clergy's wives. When he was a child he would follow his mother round the stalls - the baby clothes, the pink woollies, the art pottery, and always last and best the white elephants. It was always as though there might be discovered on the white elephant stall some magic ring which would give three wishes or the heart's desire, but the odd thing was that when he went home that night with only a second-hand copy of *The Little Duke*, by Charlotte M. Yonge, or an out-of-date atlas advertising Mazawattee tea, he felt no disappointment: he carried with him the sound of brass, the sense of glory, of a future that would be braver than today

3. You now need to think about the **whole** of the extract.

How has the writer structured the text 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 extract develops.
- Any other structural features that interest you. [8 marks]

4. A student, having read the extract, commented: "Arthur Rowe Enjoys the community spirit of the fête and will always look back fondly on his childhood." To what extent do you agree?

In your response, you could:

- Consider your own impressions of how Arthur Rowe feels.
- Evaluate how the writer creates the atmosphere.
- Support your opinions with quotations from the text. [20 marks]

[This extract is taken from 'The Children of Men' by P.D.James](#)

In this extract, the main character, Theo, meets a woman as he walks towards Magdalen College.

It happened on the fourth Wednesday in January. Walking to Magdalen as was his custom, he had turned from St. John Street into Beaumont Street and was nearing the entrance to the Ashmolean Museum when a woman approached him wheeling a pram. The thin drizzle had stopped and as she drew alongside him she paused to fold back the mackintosh cover and push down the pram hood. The doll was revealed, propped upright against the cushions, the two arms, hands mittened, resting on the quilted coverlet, a parody of childhood, at once pathetic and sinister. Shocked and repelled, Theo found that he couldn't keep his eyes off it. The glossy irises, unnaturally large, bluer than those of any human eye, a gleaming azure, seemed to fix on him their unseeing stare which yet horribly suggested a dormant intelligence, alien and monstrous. The eyelashes, dark brown, lay like spiders on the delicately tinted porcelain cheeks and an adult abundance of yellow crimped hair sprung from beneath the close-fitting lace-trimmed bonnet.

It had been years since he had last seen a doll thus paraded, but they had been common twenty years ago, had indeed become something of a craze. Doll-making was the only section of the toy industry which, with the production of prams, had for a decade flourished; it had produced dolls for the whole range of frustrated maternal desire, some cheap and tawdry but some of remarkable craftsmanship and beauty

Aware of his gaze, the woman smiled, an idiot smile, inviting connivance, congratulations. As their eyes met and he dropped his, so that she shouldn't see his small pity and his greater contempt, she jerked the pram back, then put out a shielding arm as if to ward off his masculine importunities. A more responsive passer-by stopped and spoke to her. A middle-aged woman in well-fitting tweeds, hair carefully groomed, came up to the pram, smiled at the doll's owner and began a congratulatory patter. The first woman, simpering with pleasure, leaned forward, smoothed the satin quilted pram cover, adjusted the bonnet, tucked in a stray lock of hair. The second tickled the doll beneath its chin as she might a cat, still murmuring her baby talk.

Theo, more depressed and disgusted by the charade than surely such harmless play-acting justified, was turning away when it happened. The second woman suddenly seized the doll, tore it from the coverings and, without a word, swung it twice round her head by the legs and dashed it against the stone wall with tremendous force. The face shattered and shards of porcelain fell tinkling to the pavement. The owner was for two seconds absolutely silent. And then she screamed. The sound was horrible, the scream of the tortured, the bereaved, a terrified, high-pitched squealing, inhuman yet all too human, unstoppable. She stood there, hat askew, head thrown back to the heavens, her mouth stretched into a gape from which poured her agony, her grief, her anger. She seemed at first unaware

that the attacker still stood there, watching her with silent contempt. Then the woman turned and walked briskly through the open gates, across the courtyard and into the Ashmolean.

Answer the following questions:

1. Identify four things about the doll from the first paragraph. [4 marks]

2. Explain how the writer, uses language to present the second woman's attack in the paragraph below. You could write about:

You could write about:

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

[8 marks]

The second woman suddenly seized the doll, tore it from the coverings and, without a word, swung it twice round her head by the legs and dashed it against the stone wall with tremendous force. The face shattered and shards of porcelain fell tinkling to the pavement. The owner was for two seconds absolutely silent. And then she screamed. The sound was horrible, the scream of the tortured, the bereaved, a terrified, high-pitched squealing, inhuman yet all too human, unstoppable. She stood there, hat askew, head thrown back to the heavens, her mouth stretched into a gape from which poured her agony, her grief, her anger. She seemed at first unaware that the attacker still stood there, watching her with silent contempt. Then the woman turned and walked briskly through the open gates, across the courtyard and into the Ashmolean.

3. You now need to think about the **whole** of the extract.

How has the writer structured the text 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 extract develops.
- Any other structural features that interest you.

[8 marks]

4. A student, having read the extract, commented: "I feel sorry for the woman who owns the doll; she seems to struggle emotionally."
To what extent do you agree?

In your response, you could:

- Consider your own impressions of how Arthur Rowe feels.
- Evaluate how the writer creates the atmosphere.
- Support your opinions with quotations from the text. [20 marks]

Reading Skills: Challenge Tasks

1. In order to extend your thinking skills, you could read novels on your own and create your own exam questions based on a page from one of the novels. Show them to your English Teacher to check whether they are similar to the structure you can expect in the exam.
2. Start a book club with your friends where you meet up to discuss different novels. Comment on the portrayal of the characters, settings, narrative voice in your meetings.

Section B Revision: Writing Practice

You will be asked to describe or narrate a scene creatively.

There are **40 marks available for each question**: *16 marks for spelling, punctuation and grammar*; **24 marks for compelling ideas, well-considered structure and vocabulary**.

What are your strengths in creative writing?

.....
.....

Make a target for yourself to improve your creative writing:

.....
.....

Make a target for yourself to improve your spelling, grammar or punctuation:

.....
.....

Use the websites below or ask your English Teacher to help you work on this target.

Useful websites:

Excellent advice for writing:

<http://www.englishbiz.co.uk/>

Excellent support & revision for sentence construction:

<http://www.bbc.co.uk/skillswise/game/en30stru-game-make-a-sentence>

Support & revision for punctuation/grammar:

<http://www.curriculumbits.com/resources/english/>

http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_01.htm

<http://www.grammar-monster.com/>

Practice Questions

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

You have been asked to produce a piece of writing about a celebration

EITHER: Write a story set during a festival as suggested by this picture.



OR: Write a story about a celebration going wrong.

[24 marks for content and organization

16 marks for technical accuracy]

[40 marks]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Write a creative piece about the struggle to achieve something.

EITHER: Write the opening of a story based on this picture.



OR: Write the opening part of a story when a character has just suffered defeat or loss.

[24 marks for content and organization]

16 marks for technical accuracy]

[40 marks]

Challenge Tasks

Sometimes writers will choose to use an unreliable narrator in order to allow the audience to question how much we trust the narrator. Read these three extracts and answer the following questions to consider the effects of the unreliable narrator

1. What is the narrative voice? Why has it been used? What does it allow us, as readers, to find out?
2. What techniques has the writer used to structure the text? Chronology? Flashback? Why?
3. What part of a novel does this come from? Why?
4. What is the setting? How is it described? Why is this significant?
5. What is the tone? Does it change? Why?
6. What themes emerge? What do they reveal about the character? Writer's intentions?
7. Is there symbolism? How might it have been used?

***Reluctant Fundamentalist* by Mohsin Hamid**

Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking, in fact you seemed to be on a mission, and since I am both a native of this city and a speaker of your language, I thought I might offer you my services.

How did I know you were American? No, not by the color of your skin; we have a range of complexions in this country, and yours occurs often among the people of our northwest frontier. Nor was it your dress that gave you away; a European tourist could as easily have purchased in Des Moines your suit, with its single vent, and your button-down shirt. True, your hair, short-cropped, and your expansive chest -- the chest, I would say, of a man who bench-presses regularly, and maxes out well above two-twenty-five -- are typical of a certain type of American; but then again, sportsmen and soldiers of all nationalities tend to look alike.

Instead, it was your bearing that allowed me to identify you, and I do not mean that as an insult, for I see your face has hardened, but merely as an observation.

Come, tell me, what were you looking for? Surely, at this time of day, only one thing could have

brought you to the district of Old Anarkali -- named, as you may be aware, after a courtesan immured for loving a prince -- and that is the quest for the perfect cup of tea. Have I guessed correctly? Then allow me, sir, to suggest my favorite among these many establishments. Yes, this is the one. Its metal chairs are no better upholstered, its wooden tables are equally rough, and it is, like the others, open to the sky. But the quality of its tea, I assure you, is unparalleled.

You prefer that seat, with your back so close to the wall? Very well, although you will benefit less from the intermittent breeze, which, when it does blow, makes these warm afternoons more pleasant. And will you not remove your jacket? So formal! Now that is not typical of Americans, at least not in my experience.

And my experience is substantial: I spent four and a half years in your country. Where? I worked in New York, and before that attended college in New Jersey. Yes, you are right: it was Princeton! Quite a guess, I must say.

What did I think of Princeton? Well, the answer to that question requires a story. When I first arrived, I looked around me at the Gothic buildings -- younger, I later learned, than many of the mosques of this city, but made through acid treatment and ingenious stonemasonry to look older -- and thought, This is a dream come true. Princeton inspired in me the feeling that my life was a film in which I was the star and everything was possible. I have access to this beautiful campus, I thought, to professors who are titans in their fields and fellow students who are philosopher-kings in the making.

I was, I must admit, overly generous in my initial assumptions about the standard of the student body. They were almost all intelligent, and many were brilliant, but whereas I was one of only two Pakistanis in my entering class -- two from a population of over a hundred million souls, mind you -- the Americans faced much less daunting odds in the selection process. A thousand of your compatriots were enrolled, five hundred times as many, even though your country's population was only twice that of mine. As a result, the non-Americans among us tended on average to do better than the Americans, and in my case I reached my senior year without having received a single B.

Looking back now, I see the power of that system, pragmatic and effective, like so much else in America. We international students were sourced from around the globe, sifted not only by well-honed standardized tests but by painstakingly customized evaluations -- interviews, essays, recommendations -- until the best and the brightest of us had been identified. I myself had among the top exam results in Pakistan and was besides a soccer player good enough to compete on the varsity team, which I did until I damaged my knee in my sophomore year. Students like me were given visas and scholarships, complete financial aid, mind you, and invited into the ranks of the meritocracy. In return, we were expected to contribute our talents to your society, the society we were joining. And for the most part, we were happy to do so. I certainly was, at least at first.

Every fall, Princeton raised her skirt for the corporate recruiters who came onto campus and -- as you say in America -- showed them some skin. The skin Princeton showed was good skin, of course -

- young, eloquent, and clever as can be -- but even among all that skin, I knew in my senior year that I was something special. I was a perfect breast, if you will -- tan, succulent, seemingly defiant of gravity -- and I was confident of getting any job I wanted.

Except one: Underwood Samson & Company. You have not heard of them? They were a valuation firm. They told their clients how much businesses were worth, and they did so, it was said, with a precision that was uncanny. They were small -- a boutique, really, employing a bare minimum of people -- and they paid well, offering the fresh graduate a base salary of over eighty thousand dollars. But more importantly, they gave one a robust set of skills and an exalted brand name, so exalted, in fact, that after two or three years there as an analyst, one was virtually guaranteed admission to Harvard Business School. Because of this, over a hundred members of the Princeton Class of 2001 sent their grades and résumés to Underwood Samson. Eight were selected -- not for jobs, I should make clear, but for interviews -- and one of them was me.

You seem worried. Do not be; this burly fellow is merely our waiter, and there is no need to reach under your jacket, I assume to grasp your wallet, as we will pay him later, when we are done. Would you prefer regular tea, with milk and sugar, or green tea, or perhaps their more fragrant specialty, Kashmiri tea? Excellent choice. I will have the same, and perhaps a plate of jalebis as well. There.

He has gone. I must admit, he is a rather intimidating chap. But irreproachably polite: you would have been surprised by the sweetness of his speech, if only you understood Urdu.

Where were we? Ah yes, Underwood Samson. On the day of my interview, I was uncharacteristically nervous. They had sent a single interviewer, and he received us in a room at the Nassau Inn, an ordinary room, mind you, not a suite; they knew we were sufficiently impressed already. When my turn came, I entered and found a man physically not unlike yourself; he, too, had the look of a seasoned army officer. "Changez?" he said, and I nodded, for that is indeed my name. "Come on in and take a seat."

Delirium by Lauren Oliver

It has been sixty-four years since the president and the Consortium identified love as a disease, and forty-three since the scientists perfected a cure. Everyone else in my family has had the procedure already. My older sister, Rachel, has been disease free for nine years now. She's been safe from love for so long, she says she can't even remember its symptoms. I'm scheduled to have my procedure in exactly ninety-five days, on September 3. My birthday.

Many people are afraid of the procedure. Some people even resist. But I'm not afraid. I can't wait. I would have it done tomorrow, if I could, but you have to be at least eighteen, sometimes a little older, before the scientists will cure you. Otherwise the procedure won't work correctly: People end up with brain damage, partial paralysis, blindness, or worse.

I don't like to think that I'm still walking around with the disease running through my blood. Sometimes I swear I can feel it writhing in my veins like something spoiled, like sour milk. It makes me feel dirty. It reminds me of

children throwing tantrums. It reminds me of resistance, of diseased girls dragging their nails on the pavement, tearing out their hair, their mouths dripping spit.

And of course it reminds me of my mother.

After the procedure I will be happy and safe forever. That's what everybody says, the scientists and my sister and Aunt Carol. I will have the procedure and then I'll be paired with a boy the evaluators choose for me. In a few years, we'll get married. Recently I've started having dreams about my wedding. In them I'm standing under a white canopy with flowers in my hair. I'm holding hands with someone, but whenever I turn to look at him his face blurs, like a camera losing focus, and I can't make out any features. But his hands are cool and dry, and my heart is beating steadily in my chest--and in my dream I know it will always beat out that same rhythm, not skip or jump or swirl or go faster, just womp, womp, womp, until I'm dead.

Safe, and free from pain.

Things weren't always as good as they are now. In school we learned that in the old days, the dark days, people didn't realize how deadly a disease love was. For a long time they even viewed it as a good thing, something to be celebrated and pursued. Of course that's one of the reasons it's so dangerous: It affects your mind so that you cannot think clearly,

or make rational decisions about your own well-being. (That's symptom number twelve, listed in the amor deliria nervosa section of the twelfth edition of The Safety, Health, and Happiness Handbook, or The Book of Shhh, as we call it.) Instead people back then named other diseases--stress, heart disease, anxiety, depression, hypertension, insomnia, bipolar disorder--never realizing that these were, in fact, only symptoms that in the majority of cases could be traced back to the effects of amor deliria nervosa.

Of course we aren't yet totally free from the deliria in the United States. Until the procedure has been perfected, until it has been made safe for the under- eighteens, we will never be totally protected. It still moves around us with invisible, sweeping tentacles, choking us. I've seen countless uncureds dragged to their procedures, so racked and ravaged by love that they would rather tear their eyes out, or try to impale themselves on the barbed-wire fences outside of the laboratories, than be without it.

Several years ago on the day of her procedure, one girl managed to slip from her restraints and find her way to the laboratory roof. She dropped quickly, without screaming. For days afterward, they broadcast the image of the dead girl's face on television to remind us of the dangers of the deliria. Her eyes were open and her neck was twisted at an unnatural angle, but from the way her cheek was resting against the pavement you might otherwise think she had lain down to take a nap. Surprisingly, there was very little blood--just a small dark trickle at the corners of her mouth.

Ninety-five days, and then I'll be safe. I'm nervous, of course. I wonder whether the procedure will hurt. I want to get it over with. It's hard to be patient. It's hard not to be afraid while I'm still uncured, though so far the deliria hasn't touched me yet.

Still, I worry. They say that in the old days, love drove people to madness. That's bad enough. The Book of Shhh also tells stories of those who died because of love lost or never found, which is what terrifies me the most.

The deadliest of all deadly things: It kills you both when you have it and when you don't.

Now, answer the following writing question from the point of view of an unreliable narrator.

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Write a creative piece about the being somewhere new.

EITHER: Write the opening of a story suggested by this picture.



OR: Write the opening part of a story when a character is put in an unexpected situation.

[24 marks for content and organization]

16 marks for technical accuracy]

[40 marks]

English Language Paper 2: 50 % of your English Language Grade

You will have two non-fiction texts to read, so should spend time reading these at the beginning of the exam

Section A: Reading

- Question 1: True or false questions based on one text (4 marks)
- Question 2: A summary of the similarities or differences of one aspect of the texts. (8 marks)
- Question 3: Analyse the language in one of the articles (12 marks)
- Question 4: Compare the attitudes of the writers of both texts and their methods to convey their views (16 marks)

Section B: Writing

Write a non-fiction piece based on a similar theme/topic to the ones in Section A

Connectives to compare:

On the one hand	On the other hand	Whereas	Alternatively
Contrastingly	In contrast	On the contrary	However
Similarly	In a similar way	Both texts	Likewise

Advice for answering the questions

Section A: Reading

Question 1- True or false statements.

- Ensure you check which source and where in the source the examiner wants you read and use to answer the question.
- Shade the boxes of true statements.
- Choose four statements.

Section A: Reading

Answer all questions in this section.
You are advised to spend about 45 minutes on this section.

0 1 Read again the first part of **Source A** from lines 1 to 15.

Choose four statements below which are true.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

A	Jay Rayner has good memories of his time in school.	☐
B	Jay Rayner was happy to help his son with his homework.	☐
C	As a boy, Jay Rayner worried about handing in his homework on Monday mornings.	☐
D	Jay Rayner could not think of a food metaphor to help his son.	☐
E	Jay Rayner was very able in school.	☐
F	As a boy, Jay Rayner did not enjoy doing homework.	☐
G	Jay Rayner looked forward to receiving feedback from his teachers.	☐

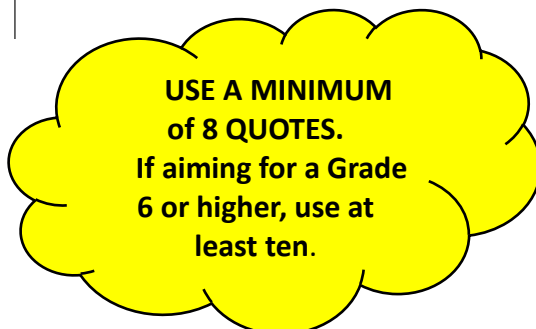
Question 2 – Summary and Comparison

- *This is a SUMMARY question* – you must summarise and compare the texts.
- *Read the question carefully* - if it asks you for differences, make sure you do that.
- Continually *reference the text* and *summarise key ideas*.

0 2 You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between Eddie and Henry.

[8 marks]



Question (3) - LANGUAGE

- This question will always ask you to discuss the language of **ONE of the sources**. You MUST!
- **IDENTIFY LANGUAGE** techniques and use **QUOTES** from the text. Discuss the **EFFECT** the choice of language techniques has on the reader.
- Consider the purpose and the type of text.

USE A MINIMUM of 8
QUOTES.
If aiming for a Grade 6
or higher, use at least ten.

0	3
You now need to refer only to Source B , the letter by Henry written to his father.	
How does Henry use language to try to influence his father?	
[12 marks]	

Question 4 – COMPARING

- Examiners want you to **compare** the **writers' views** and their **methods**- YOU MUST DO BOTH.
- The writers' methods just means any **language** and **structural devices**.
- Comment on both texts throughout your answer- not half your answer on one text and half on the other.
- You must comment on the **effect on the reader**.

4	For this question, you need to refer to the whole of Source A , together with Source B , the father's letter to a family friend.
	Compare how the two writers convey their different attitudes to parenting and education.
	In your answer, you could:
	• compare their different attitudes • compare the methods they use to convey their attitudes • support your ideas with references to both texts.
	[16 marks]

Use at **10 quotations**
-If aiming for a Grade 6 or
higher, use **at least 14**.

Section B: Writing

- In this question you are marked on the way that you **write**.
- You will be writing a non-fiction piece on a similar topic to the sources in Section A.
- Take note of the Examiner's advice – it's there for a reason!

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

- ✓ Take time to check your spelling, punctuation and grammar.
- ✓ Use a variety of sentences and vocabulary.
- ✓ Use different techniques to engage your reader. For example:
Statistics; emotive language; rhetorical questions; alliteration; direct address...
- ✓ Link your **opening** and **closing**.
- ✓ Make sure you PARAGRAPH - and if you haven't, use // to indicate where you should have.
- ✓ Sharply focus your writing on the **audience** and **purpose**

0 5

'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

- **Audience**- use an appropriate tone for the audience
- **Purpose**- keep to the purpose of the question

Examiner's Tip: Consider the counter argument and write against it to strengthen your answer.

PLAN your
ideas carefully!

Source A

Why is social media the worst, best invention?

As someone who is, as [Will McAvoy on The Newsroom](#) put it, “part of the worst. PERIOD. generation. PERIOD. ever. PERIOD” or the millennial generation as others call it, I’ve gotten to grow up with technology. That technology has evolved as I’ve gotten older.

For starters, we had an Super Nintendo NES growing up, which turned into an N64, a Playstation 2 and then finally a Wii. In terms of computers, we had the same Dell Desktop and Tower from the time I was in 2nd grade until about senior year of high school. Before that it was a Macintosh. I’ve had different types of phones. A laptop throughout college, and now that I’m on my own, I have my own TV and an Xbox One. I’ve had a wide range of devices at my disposal. But these aren’t what make our generation terrible. Social media does that.

Social media, you could say, started with the invention of instant messaging. For most people my age (+/- 4 years), AIM was their first taste at getting information from their friends instantly. No phones necessary. This was crazy. And to this day, if you try to explain to a 13-year-old how big this really was, they would just stare at you like you’re insane.

But instant messaging was only the tip of the iceberg. MySpace came along and allowed all of us to start documenting our lives online. The term “myspace pic” became real. Kids got their first taste of designing a background or completely overhauling the backend of the page and understanding the barebones of HTML and CSS. MySpace opened people to a new world of being much more willing to share what they are doing online and very quickly, the problems of doing this arose.

But, amidst the problems, the other services kept coming. With AIM, texting with phones took its place and all but killed the online need for messaging. Facebook overtook MySpace for kids’ attention by letting them share almost everything. And then, in 2007, Twitter was released. And it wasn’t until about 2009 that it really went “mainstream”, but when it did, the advances that we made in terms of “social media” were coming to a head.

Now, to get to the point of my question on why social media is the worst, best invention, it starts with Twitter, and in my eyes builds from there.

With Twitter, we had instant access to our thoughts, the thoughts of others, and stories from around the world. The only problem was, Twitter could easily disseminate information. But that information may or may not be correct. The same goes for Facebook. In the simplest way. We created the worlds biggest game of telephone. Only, the first person is often the one providing the wrong information, and from there, all hell breaks loose.

As humans, we're inherently trustworthy of information that seems logical. The death of an older actor sounds true. The bombing of a town in Europe has happened far too often that we fall for the false report. The spoiler of our favorite show is released early, only to be a virus that's going to destroy our computer. We believe what we see and no longer ask questions. For me, social media has killed our sense of wonder. Or at least the sense of wonder for the kids younger than me, or going through the same advances in technology that I saw at 13.

Questions that are asked can too quickly be "answered", but often the answer is wrong. Because the answer was wrong, someone becomes less willing to trust the next answer, just as the boy who cried wolf was no longer trusted the more he falsely frightened the townspeople.

As social media grows, so too does the number of people out there releasing or providing the wrong information just because they can. The more it happens, the less willing someone will be to ask the right question. To ask the best question. Or to search for the answer to what troubles them or leaves them searching for answers because they are incredibly inquisitive. The one's who look for the answers are now the weird ones. They are different because they don't want to take social media at face value.

Over time, I hope more kids growing up begin to look at social media as what it was created to be: a supplement. Too often it becomes the end all be all or someone's life support. The outside world — you know, the outdoors — shouldn't be replaced by a screen and a scrolling timeline. But we let it happen.

Maybe that's what makes us part of the worst. PERIOD. generation. PERIOD. ever. PERIOD. Or maybe this is what could make us part of the solution to becoming more. Taking what we have and changing how it's used and helping people understand that the problem can't also be it's own solution. Maybe more people begin asking questions and looking for the answer in more places than the places that have sold us short too often.

Or maybe I'm looking for too much. Maybe I'm the only one who sees social media as a problem and not a solution. Maybe I'm the weird one who wants answers in all of the right places, instead of just in one place that could be right. Maybe, we millennials, are just willing to be continually scoffed at.

Then again. Maybe I'm wrong.

With friends like these ...

by Tom Hodgkinson

I despise Facebook. This enormously successful American business describes itself as “a social utility that connects you with the people around you”. But hang on. Why on earth would I need a computer to connect with the people around me?

And does Facebook really connect people? Doesn't it rather disconnect us, since instead of doing something enjoyable such as talking and eating and dancing and drinking with my friends, I am merely sending them little ungrammatical notes and amusing photos in cyberspace, while chained to my desk? A friend of mine recently told me that he had spent a Saturday night at home alone on Facebook. What a gloomy image. Far from connecting us, Facebook actually isolates us at our workstations.

Facebook appeals to a kind of vanity and self-importance in us, too. If I put up a flattering picture of myself with a list of my favourite things, I can construct an artificial representation of who I am in order to get approval. It also encourages a disturbing competitiveness around friendship: it seems that with friends today, quality counts for nothing and quantity is king. The more friends you have, the better you are.

It seems, though, that I am very much alone in my hostility. At the time of writing, Facebook claims 59 million active users, including 7 million in the UK, Facebook's third-biggest customer after the US and Canada. That's 59 million suckers, all of whom have volunteered their ID card information and consumer preferences to an American business they know nothing about. Right now, 2 million new people join each week. At the present rate of growth, Facebook will have more than 200 million active users by this time next year. And I would predict that, if anything, its rate of growth will accelerate over the coming months.

Clearly, Facebook is another capitalist experiment: can you make money out of friendship? Facebook is profoundly uncreative. It makes nothing at all. It simply mediates in relationships that were happening anyway.

For my own part, I am going to retreat from the whole thing, remain as unplugged as possible, and spend the time I save by not going on Facebook doing something useful, such as reading books. Why would I want to waste my time on Facebook when there are seeds to be sown in my own back yard? I don't want to retreat from nature, I want to reconnect with it. And if I want to connect with the people around me, I will revert to an old piece of technology. It's free, it's easy and it delivers a uniquely individual experience in sharing information: it's called talking.

Developing comparison skills

1. What does the writer of Source A think about social media? Why?

Annotate quotes that reveal his view.

2. What does the writer of Source B think about social media? Why?

Annotate quotes that reveal his view.

Views on social media in Source A	Views on social media in Source B

Comparing viewpoints

Both writers present the view that.....

However, the writer of Source a focuses on....

Whereas the writer of Source B focuses on....

Examiner's Tip:

Make comparisons perceptive by commenting on how they are similar on one level, but how their views are subtly different.

Comparing methods

The writer of Source A uses To support his view...

This is seen when he "....."

It makes readers....

The writer of Source B also uses

On the other hand, the writer of Source B uses...

Example paragraphs- not full answers!

The writer of Source A explains how social media means that we have access to information so readily, which stifles our curiosity and desire to find out new things. He uses exaggeration to explain how people can let it become their “life support” to express how people can become so reliant on it. He also uses a mocking tone to suggest that it takes the place of reality as our lives becomes “scrolling timeline” as he invites us to examine whether this is the case for ourselves.

The writer also focuses on the way that social media can take over and define our lives if we let it. Like the writer of Source A, who worries that we forget about the joys of the “outdoors”, the writer of Source B focuses on how he doesn’t want to “retreat from nature” and develops this idea with a rhetorical question “why wouldn’t I waste my time on Facebook, when there are seeds to be sown outside?” which also gets us to examine whether we have active interests and hobbies ourselves. He also uses word play to remind the readers of reality and the important of personal connections when he says “I will revert to an old piece of technology...it’s called talking.”

You have 20 minutes to answer this question

Compare how the writers present their views and experiences of social media.

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 references to both texts.

[16 marks]

Source A: The Reality of Zoos *By Michelle Carr*

Confused Animal Lover from St. Louis writes, “I’m a huge animal lover, and I understand why the circus is bad for animals, but what about zoos?”

Great question! Many people aren’t aware of the cruelty behind zoos, so it’s good that you’re thinking about animals used for entertainment. When I was a kid, I went to the zoo all the time with my family. I loved pandas as a kid (still do!), and I thought being able to see them in person would be neat. But once I saw them “up close and personal,” I realized that the animals were miserable. It instantly became very clear to me that the animals imprisoned in zoos are sad and don’t want to be kept in artificial environments, have people gawk at them, listen to children who bang on the windows of their enclosures, or have cameras flashing in their faces. To put it simply, zoos are imprisoning animals who want to be free.

Captive animals are [deprived of everything that is natural and important to them](#), and as a result, they become bored and lonely and many even suffer from a condition called “zoochosis.” If you’ve ever witnessed a captive animal rock and sway back and forth, you’ve seen the disease firsthand. This condition is so rampant in zoos that some zoos give animals a mood-altering drug, such as Prozac, because the public has started to catch on.

Some animals are so unhappy that they risk their lives in desperate attempts to free themselves. At the Dallas Zoo, a gorilla named Jabari tried to escape by jumping over the walls and moats of his [enclosure](#), only to be fatally shot by police. A witness later confessed that teenagers were taunting him by throwing rocks.

Animals are unable to thrive in small enclosures, especially with unnatural weather and climates. For example, elephants typically walk up to 30 miles in just one day, but [Lucy, the lone elephant at the Edmonton Zoo](#), is locked inside a barn when the zoo is closed and during Edmonton’s frigid winter months, which means she spends most of her time indoors, without much room to move. The near-constant confinement because of the harsh weather has caused Lucy to develop painful arthritis.

In reality, most people only spend a few seconds at each display, waiting for the animals to do something “exciting,” but they gain little, if any, true understanding of the animals. In addition, captive animals don’t get to choose their mates, and they are sometimes artificially inseminated so that their babies can be sold or traded to other zoos. This often results in miscarriages, death at birth, or the mother’s rejection of her young. The Chinese government “rents” pandas to [zoos](#) worldwide for fees of more than \$1 million per year!

Traveling and [roadside zoos](#) are even crueler. Animals are often kept in barren cages, such as concrete pens, and in stressful environments, with nothing more than an old tire or a log to stimulate their minds and enrich their lives. People have also been sickened—and some have died—after contracting diseases from animals in [petting zoos](#).

Instead of going to the zoo, you can learn about animals by watching nature documentaries or observing the animals in their own natural habitats instead. Now that I know the reality behind zoos, I don’t go to

the zoo, and I encourage my friends and family to boycott them as well. I love animals, and I want to see them free, not held captive behind bars!

Source B: *Mrs. Panton*, [writing about her 1850s childhood in] *Leaves from a Life*, 1908

I can, however, well recollect how dismally I in particular suffered from the agonised howls from the Zoological Gardens on Sundays, and I think these first gave me the religious doubts I have always possessed. From my earliest days I have adored animals. I would cause Miss D---anguish by patting every stray dog we met in our walks, and by catching up and kissing every dirty little kitten, and the animals in the Gardens were very near and dear to my heart. Would it be believed that in those days the wretched creatures were not fed from Saturday night until Monday morning, by which time the neighbourhood resounded with their savage howls? The noise I believe, and not the animals' sufferings, was the cause of this wicked cruelty being knocked on the head, and I can well remember saving, aye and stealing, bits to give to the creatures, when we used to go to see them on Sunday afternoons. We were always at the Zoological Gardens; we not only had friends who gave us the green tickets, but we knew the keepers, one of whom lived in a lodge where we sometimes had tea, which always smelt of lion, and which now and then contained baby lions or other beasts, very small, very soft; which were being warmed and fed in front of his fire, and which I distinctly remember being allowed to nurse. I further recollect the feel of the rough tongues which licked our fingers, and being solemnly warned not to allow them to draw blood, for we were given to understand that, if they once tasted blood, the soft little kitteny things would become violent and gobble us up on the spot. Once I was in very real peril in these same gardens; I did not know that the horrible creature advancing towards me dragging a bit of chain and waving a stick was an escaped ourang-outang-the one specimen, I believe, then in any civilised country - and I was about to try and make friends when a white-faced keeper, followed by two or three other men, sprang out of the bushes and seized the chain; afterwards I heard the nurse tell my mother of the dreadful risk I had run, for our keeper friend had told her if they had not caught the beast when they did, he would have torn me limb from limb. I can't say if he would; I saw an ourang-outang the other day which did not look so very large or so very alarming, yet I distinctly remember the beast towering above me, so I think I must have been quite small enough to demolish if he had desired to do so. Yet another monkey obtained my undying hatred by stretching out a long lean arm, and grabbing a beautiful long feather out of my best hat, and when I stamped and raved with rage the beast ran up to the top of the cage, and tore it into the smallest of atoms. I also remember calling in agony to the seals when they were fed to mind the bones, arousing roars of laughter, at my expense which enraged me, for honestly I could not see what there was to laugh at, as it was an ordinary request made to us whenever we had fish in the school-room. But much as I loved the gardens then, I love them a thousand times more now, when the animals are decently housed and treated, called by their names and looked after by their keepers, who really understand and care for their charges. The only thing that remains to be done is to teach the public to behave, to cease to prod the beasts with "swagger sticks," and to realise that monkeys don't eat sardine-tin lids or orange peel; and that the beautiful tame squirrels that now run fearlessly about the place, will soon lose their confidence in humanity if they are teased as they are at present, and not made friends with as they are in the Central Park in New York. I do not recollect such tiresome teasing

on Sundays in the Zoo in old days, but I fancy the Fellows were more particular about to whom they gave their tickets; I know we used to be greatly envied because we had so many; now it seems to me that most of the Council School children, and brats of that ilk, disport themselves in the sacred spot on Sundays.

[Use this table to help plan an answer to the question below](#)

	Source A	Source B
Writer's views and perspectives of zoos		
Methods used		

0 4

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 festival and fair they describe.

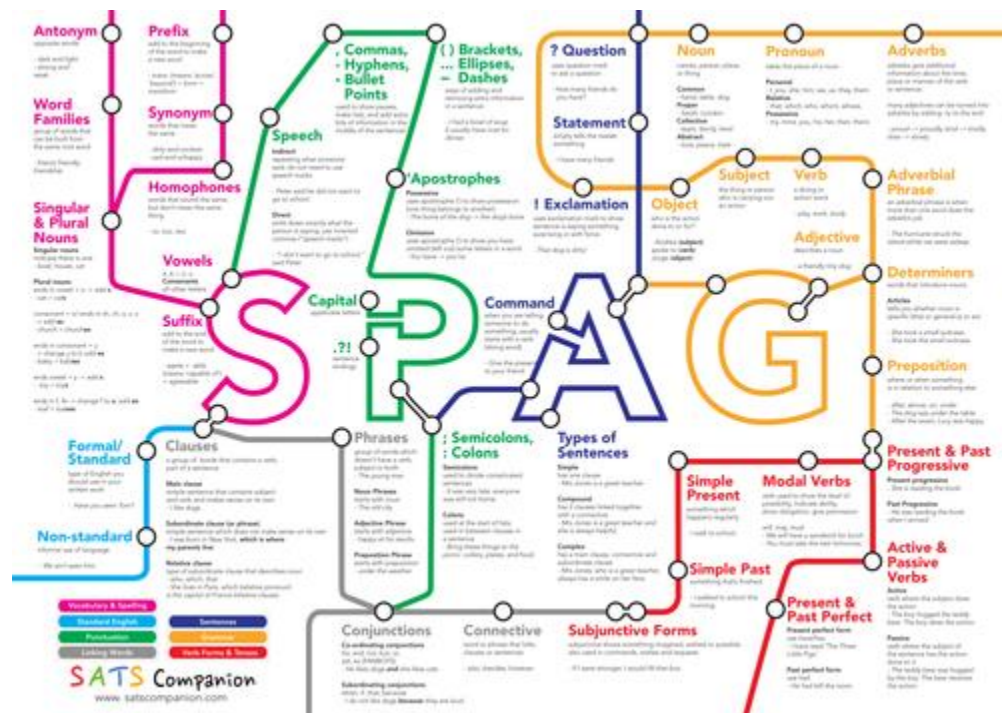
In your answer, you could:

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

[16 marks]

Punctuation and Grammar Section

Polishing and perfecting the quality of my written expression (aka SPaG)



Why is it important?

0 5

You have been invited to produce a piece of creative writing about how children play imaginatively.

Either: Write a story set on a dark night as suggested by this picture: *(picture of an illuminated night scene)*

Or: Write a story about a game that goes badly wrong.

(24 marks for content and organisation and
16 marks for technical accuracy)
[40 marks]

AO5 Content and Organisation			
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content - Register is convincing and compelling for audience - Assuredly matched to purpose - Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation - Varied and inventive use of structural features - Writing is compelling, incorporating a range of convincing and complex ideas - Fluently linked paragraphs with seamlessly integrated discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4
	Lower Level 4 19-21 marks	Content - Register is convincingly matched to audience - Convincingly matched to purpose - Extensive vocabulary with conscious crafting of linguistic devices Organisation - Varied and effective structural features - Writing is highly engaging with a range of developed complex ideas - Consistently coherent use of paragraphs with integrated discourse markers	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4

A06 Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	- Sentence demarcation is consistently secure and consistently accurate - Wide range of punctuation is used with a high level of accuracy - Uses a full range of appropriate sentence forms for effect - Uses Standard English consistently and appropriately with secure control of complex grammatical structures - High level of accuracy in spelling, including ambitious vocabulary - Extensive and ambitious use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors
Level 3 9-12 marks	- Sentence demarcation is mostly secure and mostly accurate - Range of punctuation is used, mostly with success - Uses a variety of sentence forms for effect - Mostly uses Standard English appropriately with mostly controlled grammatical structures - Generally accurate spelling, including complex and irregular words - Increasingly sophisticated use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors
Level 2 5-8 marks	- Sentence demarcation is mostly secure and sometimes accurate - Some control of a range of punctuation - Attempts a variety of sentence forms - Some use of Standard English with some control of agreement - Some accurate spelling of more complex words - Varied use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors
Level 1	- Occasional use of sentence demarcation - Some evidence of conscious punctuation	At the top of the level, a student's response will

Recapping the basics

The following information is taken from the BBC Bitesize website

Full Stops

Full stops are essential to separate sentences. Here is an example of a piece of writing where full stops are lacking. When you read it out loud, you will notice that it doesn't quite make sense. You might find that, to make it easier to read, you naturally insert pauses where full stops should be:

When thinking of a new invention it is important that you try to imagine a solution to a problem for example something that causes people problems my nan says she hates having to reach down for her stick she could do with some sort of machine to rest it next to her another idea that I had was some sort of multi-weather coat it could automatically get thicker that way it could be used all year round.

Here it is again with punctuation added:

When thinking of a new invention, it is important that you try to imagine a solution to a problem. For example, something that causes people problems. My Nan says she hates having to reach down for her stick. She could do with some sort of machine to rest it next to her. Another idea that I had was some sort of multi-weather coat. It could automatically get thicker: that way it could be used all year round

Commas



Commas signal to your reader to pause very slightly while reading. This can help make the individual parts of a sentence clearer in meaning. It also shows how sentences are split up, and separates words in a list.

For example:

- The kitten was cute, fluffy and cuddly.
- To make a perfect cup of tea, you need a teabag, sugar, milk and hot water.
- Jones, the baker, is now also the candlestick maker.
- Sam Haskins, who broke his leg in that car accident, still managed to pass all his exams.

Sentence separation and comma splicing

A common mistake in writing is to place a comma where in fact a full stop is needed. This creates an over-long sentence. This misuse of the comma creates what is called a 'comma splice'. Aim to avoid comma splices in your writing.

When you proofread your work, highlight each comma and decide whether it is needed, or whether a full-stop would be more effective.

Look at the example below:

The room filled with smoke, I froze in panic.

This is an example of comma splice. The comma in the middle should not be there because each half is a complete sentence in its own right.

So in fact you should use two full sentences, each ending with a full stop. This makes for two shorter but much livelier, sentences:

The room filled with smoke. I froze in panic.

Alternatively - you could use a conjunction (joining word) to connect the two sentences:

The room filled with smoke and I froze in panic.

OR – when the two sentences are closely linked in some way, you could use a semi-colon:

The room filled with smoke; I froze in panic.

Question

Identify the comma splices in the following piece of writing. As you find each comma think about what would happen if it were replaced with a full stop. Remember that the two sentences each side of a full stop must be meaningful and complete.

I was nervous, making my way through the crowd in the darkness. Lights glistened in time to the music, I blinked at the brightness. Fetching a drink from the corner, I looked at the food on offer. It was a pretty good spread, Hollie had really made an effort. It was just a shame that her mum

had made a massive princess cake. The thing was wonky, but the creepy smile on its face was the worst part.

Answer

Lights glistened in time to the music, I blinked at the brightness.

It was a pretty good spread, Hollie had really made an effort.

These are both examples of comma splicing. A full stop, semi-colon or conjunction is needed for the sentences to be grammatically correct.

Apostrophes

Apostrophes are used to signal two things to a reader:

1. possession (apostrophe + 's')
2. omission (replaces a letter or letters in a word or words)

Possession

This is when one thing belongs to another. The apostrophe + 's' shows ownership.

For example:

Example 1 – The **boy's** shoes were left outside the door.

Example 2 – The **dog's** paws were dirty.

If the possessive noun is plural and ends in an 's' already, then an apostrophe is placed at the end of the word, but there is no need for the extra 's':

For example:

Example 1- The **boys'** (not boys's) shoes were outside the door.

Example 2 - The **dogs'** (not dogs's) paws were dirty.

Work out where to put the apostrophe by thinking what belongs to whom. The boy's shoes were left outside the door. (The shoes belonging to the boy were left outside the door.) The boys' shoes were left outside the door. (The shoes belonging to the boys were left outside the door.)

With singular nouns that end in an 's', you can either add an apostrophe alone to show possession, or you can add an apostrophe + 's'. Both are correct, but you should be consistent.

For example:

Example 1 – Mr **Jones's** clock has stopped. Or - Mr **Jones'** clock has stopped.

Example 2 – The **class's** homework was due. Or - The **class'** homework was due.

Omission

This is when we miss out letters from words to **shorten** them, forming a 'contraction'.

For example:

Example 1 - **do not** becomes **don't**.

Example 2 - **could not** becomes **couldn't**.

Example 3 - **cannot** becomes **can't**.

Example 4 - **will not** is irregular and becomes **won't**.

Its and it's

'Its' (without an apostrophe) shows a relationship of possession, eg 'Its fur is smooth and shiny.'

'It's' uses an apostrophe to show contraction. 'It's' is short for 'it is' (or sometimes 'it has').

For example:

It's almost home time! = It is almost home time!

It's got a lot of errors in it. = It has got a lot of errors in it.

Round brackets

These are sometimes called 'parentheses' and can be used to add extra information from the writer, or add description to a sentence:

The boy (a young boy who had never left home) looked terribly pale.

If you are using brackets towards the end of a sentence, the full stop to complete the sentence goes **outside** of the brackets:

Neharika wore the blue shoes (her sister, Amrita, had already chosen the red ones).

Practise an exam question

Put your new skills to use in this practise exam question

Your school has asked you to write a piece of creative writing for the school website that is about dreaming.

Write a piece of creative writing for your school set in a park.



To get marks for structure, include a flashback in your piece. Let's plan:

Paragraph 1- Setting:

Paragraph 2- The man's thoughts and dreams:

Paragraph 3- Flashback as he remembers something related to his dream:

Paragraph 4:

Paragraph 5:

[illegible]

The dash, colon and semi-colon

TASK->How has the writer used the dash, and colon here?

No doubt the rise in veganism has plenty to do with eating fashionably – there are any number of raw food, sugar water, saline drip extreme diets shipped over from LA at this time of year to lure the would-be January convert. There's every chance many people will try out veganism for three days because they ate too many mince pies last week. And there's the ample tranche for whom faddy eating is a handy disguise for whatever issues they might have with food itself.

But for many, it presents a viable way to navigate health concerns and the ethics of what the hell we're even eating anymore. And there's an irony more delicious than the spiciest beanfeast: where once vegans were accorded a contempt reserved for the worst sort of loser, they are now likely to be some of the most popular people on Instagram, showing off plates of butternut squash the way Rihanna does her bottom, their socks and sandals just out of shot.

Can you work out the rules for using a dash and colon?

A dash is used when.....

A colon is used when....

Check at the back of the booklet to see if you're right.

Challenge: Why are these types of punctuation effective here? Consider the type of text that this is and why the dash is effective here.

Now let's try a fiction piece. This extract is from "The Outsider" by Albert Camus

On seeing me, the Arab raised himself a little, and his hand went to his pocket. Naturally, I gripped Raymond's revolver in the pocket of my coat. Then the Arab let himself sink back again, but without taking his hand from his pocket. I was some distance off, at least ten yards, and most of the time I saw him as a blurred dark form wobbling in the heat haze. Sometimes, however, I had glimpses of his eyes glowing between the half-closed lids. The sound of the waves was even lazier, feebler, than at noon. But the light hadn't changed; it was pounding as fiercely as ever on the long stretch of sand that ended at the rock. For two hours the sun seemed to have made no progress; becalmed in a sea of molten steel. Far out on the horizon a steamer was passing; I could just make out from the corner of an eye the small black moving patch, while I kept my gaze fixed on the Arab.

It struck me that all I had to do was to turn, walk away, and think no more about it. But the whole beach, pulsing with heat, was pressing on my back. I took some steps toward the stream. The Arab didn't move. After all, there was still some distance between us. Perhaps because of the shadow on his face, he seemed to be grinning at me.

I waited. The heat was beginning to scorch my cheeks; beads of sweat were gathering in my eyebrows. It was just the same sort of heat as at my mother's funeral, and I had the same disagreeable sensations — especially in my forehead, where all the veins seemed to be bursting through the skin. I couldn't stand it any longer, and took another step forward. I knew it was a fool thing to do; I wouldn't get out of the sun by moving on a yard or so. But I took that step, just one step, forward. And then the Arab drew his knife and held it up toward me, athwart the sunlight.

1. Can you work out the rules for using a semi- colon?
2. Why has the writer used it here? Consider how it helps create the tone.

Challenge: Why has the writer used a dash here?

The rules for using a semi-colon are:

Check at the back of the booklet to see if you're right.

TASK -> Choose one of the questions below and practise using a dash, colon and semi-colon in your writing.

Write a magazine article to argue that cafes and restaurants need to cater for different diets, such as gluten or dairy free.

Or

Write a descriptive piece for your school magazine that begins with a journey.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

TASK -> Edit your work in green pen to check your SPaG.

Challenge: Annotate your piece to explain why your semi-colon, dash and colon are effective in creating the tone.

Session 3: Sentence Variety

This article is taken from the editorial section of The Guardian. Write down the different ways that the writer begins his sentences and explain why it is effective. What does it make us, as readers, focus on?

1. Welcome to the deeply disturbing world of the new computer game Grand Theft Auto V.
2. Released to a fanfare of hysteric publicity, it is so state-of-the-art that it cost £170 million to make — the most expensive video game ever. And it's so popular that it is expected to sell 25 million copies in its first year.
3. Even as I sat in a dentist's waiting room yesterday morning watching reports about the new release on television, the woman next to me told me her teenage son had pre-ordered it months ago, and had been salivating over the game's arrival for weeks.
4. 'They say that all the really serious gamers are going to be taking the day off work,' she said.
5. Sure enough, when I paid £45 for a copy at my local Blockbuster, I was told they had hundreds on pre-order because they knew it was going to be such a phenomenon.
6. When the first Grand Theft Auto came out in 1997, I had a go with my stepson's copy but didn't enjoy it that much.
7. It involved an awful lot of driving around motorways and I crashed so often I kept failing in the missions the characters were supposed to carry out.
8. Also the gratuitous violence left a nasty taste in my mouth — particularly because it involves attacking innocent people for fun. In that regard, this latest edition of Grand Theft Auto carries the casual amorality to new depths of depravity.

Comment on at least four different sentences:

How have the sentences been varied in the following piece?

The sun dipped behind the horizon, leaving the world in shadow. An icy wind whistled eerily through the dark wood. I shivered. Pulling my coat tightly around my body, I continued down the narrow, stony path; it had begun to glow eerily in the twilight.

Hoot!

The screech of an owl shattered the silence, causing me to jump. I stumbled into the stinging nettles on the side of the path. Why was I so nervous? Although walking through the woods always a bit creepy, it was something I did every day. Why did today feel so different?

I stood back on the path, rubbing my hand where the nettles had left a raw, red rash. Looking ahead, I watched the path twist, bend and disappear like a white serpent through the shadows. Not much further...

I froze. Was that a footstep?

Too terrified to turn and look, the shock had turned me into a statue. Adrenalin coursed through my veins. My heart pounded like a drum. My guts churned.

Unexpectedly, the memory of last week's news headline - how a young girl who had disappeared without a trace on her walk home from school was found dead deep in the woods – flashed in my mind. What a time to remember that! The news footage, showing her mutilated body before they quickly covered, filled me with dread, fear and panic. I ran.

Look for three different ways that the writer has varied their sentences? How has each example been effective in creating the tone? What grammatical rules have you noticed that are needed?

1. _____

2. _____

3. _____

4. _____

TASK -> Choose one of the questions below and practise using the different ways of starting sentences.

Write a review of the leisure facilities for the community in your area.

Or

Write a descriptive piece for your school magazine that involves taking an opportunity.

[illegible]

TASK -> Edit your work in green pen to check your SPaG.

Challenge: Annotate your piece to explain why your four different ways of beginning sentences have been effective.

Punctuation Marks

Punctuation marks are symbols that are used to aid the clarity and comprehension of written language. Some common punctuation marks are the period, comma, question mark, exclamation point, apostrophe, quotation mark and hyphen.

Punctuation Mark	Symbol	Definition	Examples
apostrophe	'	An apostrophe is used as a substitute for a missing letter or letters in a word (as in the contraction cannot = can't), to show the possessive case (Jane's room), and in the plural of letters, some numbers and abbreviations. Note: groups of years no longer require an apostrophe (for example, the 1950s or the 90s).	I can't see the cat's tail. Dot your i's and cross your t's. 100's of years.
colon	:	A colon is used before a list or quote. A colon is used to separate hours and minutes. A colon is used to separate elements of a mathematical ratio.	There are many punctuation marks: period, comma, colon, and others. The time is 2:15. The ratio of girls to boys is 3:2.
comma	,	A comma is used to separate phrases or items in a list. It is also used to separate subordinate clauses from main clauses in complex sentences. It is used after adverbial phrases at the start of sentences. Commas also are used around embedded clauses.	She bought milk, eggs, and bread.
dash	—	A dash is used to separate parts of a sentence.	The dash is also known as an "em dash" because it is the length of a printed letter m — it is longer than a hyphen.

ellipsis	...	An ellipsis (three dots) indicates that part of the text has been intentionally been left out.	0, 2, 4, ... , 100
exclamation point	!	An exclamation point is used to show excitement or emphasis.	It is cold!
hyphen	-	A hyphen is used between parts of a compound word or name. It is also used to split a word by syllables to fit on a line of text.	The sixteen-year-old girl is a full-time student.
parentheses	()	Parentheses are curved lines used to separate explanations or qualifying statements within a sentence (each one of the curved lines is called a parenthesis). The part in the parentheses is called a parenthetical remark.	This sentence (like others on this page) contains a parenthetical remark.
Full stop	.	A period is used to note the end of a declarative sentence.	I see the house.
question mark	?	A question mark is used at the end of a question.	When are we going?
quotation mark	"	Quotation marks are used at the beginning and end of a phrase to show that it is being written exactly as it was originally said or written.	She said, "Let's eat."
semicolon	;	A semicolon separates two independent clauses in a compound sentence. A semicolon is also used to separate items in a series (where commas are already in use).	Class was canceled today; Mr. Smith was home sick. Relatives at the reunion included my older brother, Bob; my cousin, Art; and my great-aunt, Mattie.

Word Types

1. NOUN

- **A noun is the name of a person, place, thing, or idea.**

man... Butte College... house... happiness

A noun is a word for a person, place, thing, or idea. Nouns are often used with an article (*the, a, an*), but not always. Proper nouns always start with a capital letter; common nouns do not. Nouns can be singular or plural, concrete or abstract. Nouns show possession by adding 's. Nouns can function in different roles within a sentence; for example, a noun can be a subject, direct object, indirect object, subject complement, or object of a preposition.

*The young **girl** brought me a very long **letter** from the **teacher**, and then she quickly disappeared. Oh my!*

2. PRONOUN

- **A pronoun is a word used in place of a noun.**

She... we... they... it

A pronoun is a word used in place of a noun. A pronoun is usually substituted for a specific noun, which is called its antecedent. In the sentence above, the antecedent for the pronoun *she* is the girl. Pronouns are further defined by type: personal pronouns refer to specific persons or things; possessive pronouns indicate ownership; reflexive pronouns are used to emphasize another noun or pronoun; relative pronouns introduce a subordinate clause; and demonstrative pronouns identify, point to, or refer to nouns.

*The young girl brought **me** a very long letter from the teacher, and then **she** quickly disappeared. Oh my!*

3. VERB

- **A verb expresses action or being.**

jump... is... write... become

The verb in a sentence expresses action or being. There is a main verb and sometimes one or more helping verbs. ("She *can sing*." *Sing* is the main verb; *can* is the helping verb.) A verb must agree with its subject in number (both are singular or both are plural). Verbs also take different forms to express tense.

*The young girl **brought** me a very long letter from the teacher, and then she quickly **disappeared**. Oh my!*

4. ADJECTIVE

- **An adjective modifies or describes a noun or pronoun.**

pretty... old... blue... smart

An adjective is a word used to modify or describe a noun or a pronoun. It usually answers the question of which one, what kind, or how many. (Articles [a, an, the] are usually classified as adjectives.)

*The **young** girl brought me a very **long** letter from the teacher, and then she quickly disappeared. Oh my!*

5. ADVERB

- **An adverb modifies or describes a verb, an adjective, or another adverb.**

gently... extremely... carefully... well

An adverb describes or modifies a verb, an adjective, or another adverb, but never a noun. It usually answers the questions of when, where, how, why, under what conditions, or to what degree. Adverbs often end in -ly.

*The young girl brought me a **very** long letter from the teacher, and **then** she **quickly** disappeared. Oh my!*

6. PREPOSITION

- **A preposition is a word placed before a noun or pronoun to form a phrase modifying another word in the sentence.**

by... with.... about... until

(by the tree, with our friends, about the book, until tomorrow)

A preposition is a word placed before a noun or pronoun to form a phrase modifying another word in the sentence. Therefore a preposition is always part of a prepositional phrase. The prepositional phrase almost always functions as an adjective or as an adverb. The following list includes the most common prepositions:

*The young girl brought me a very long letter **from the teacher**, and then she quickly disappeared. Oh my!*

7. CONJUNCTION

- **A conjunction joins words, phrases, or clauses.**

and... but... or... while... because

A conjunction joins words, phrases, or clauses, and indicates the relationship between the elements joined. Coordinating conjunctions connect grammatically equal elements: and, but, or, nor, for, so, yet. Subordinating conjunctions connect clauses that are not equal: because, although, while, since, etc. There are other types of conjunctions as well.

*The young girl brought me a very long letter from the teacher, **and** then she quickly disappeared. Oh my!*

8. INTERJECTION

- **An interjection is a word used to express emotion.**

Oh!... Wow!... Oops!

An interjection is a word used to express emotion. It is often followed by an exclamation point.

*The young girl brought me a very long letter from the teacher, and then she quickly disappeared. **Oh my!***

Websites that will help you with further writing revision

Excellent advice for writing

<http://www.englishbiz.co.uk/>

Excellent support & revision for sentence construction:

<http://www.bbc.co.uk/skillswise/game/en30stru-game-make-a-sentence>

Support & revision for punctuation/grammar:

<http://www.curriculumbits.com/resources/english/>

http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_01.htm

<http://www.grammar-monster.com/>

http://www.butte.edu/departments/cas/tipsheets/grammar/parts_of_speech.html